WESTON-FIELDS AND CARROLL

"3 BOYS WHO SING"

THIS WEEK (May 29) NEW BRIGHTON THEATRE

Direction, HELEN LEHMAN, Casey Agency

Four Solis Brothers

Masters of the Marvelous Mexican Marimba

THIS WEEK, (May 29), HAMMERSTEIN'S NEXT WEEK, (June 5), HENDERSON'S

Direction, NORMAN JEFFRIES

BURLESQUE PEOPLE WANTED FOR

"THE GIRLS FROM RENO"

PLAYING THE EMPIRE CIRCUIT SEASON 1911-1912

Can place good Chorus Girls; also Princpals of All Descriptions.

COLLINS and BROWN and JAMES MADISON

1402 BROADWAY, Room 320, New York (Knickerbocker Theatre Building).

AGAIN BACK FROM THE WEST

EUGENE AND WILLIE

HOWARD AND HOWARD

"THE PORTER AND THE SALESMAN"

THIS WEEK (May 29) ALHAMBRA

June 12, New Brighton Theatre; June 19, Hammerstein's

Guess we'll stick around awhile now

Direction, EDW. S. KELLER

Mr. W. Buchanan Taylor

REPRESENTS Variety in England, with Variety's London address changed to Mr. Taylor's office

Carlton House, Regent St.
NEW YORK CASINO CONVERTED INTO REGULAR MUSIC HALL

Shubert's Said to Have Had Plans Drawn for that Purpose. Unsuccessfully Tried Years Ago by the Aronsons at the Same House.

There is a strong likelihood that the Shuberts will transform the Casino into a music hall next season. Architects have been called into consultation to make plans for the required alterations to the structure, somewhat reducing the seating capacity in order to make room for tables and chairs at which purchasers of admission tickets may be seated.

The Aronsons once tried the plan and failed through inability to secure proper attractions, due entirely to inexperience in that branch of theatricals. The Casino was at that time an “upstairs house.”

The plan, as it is now contemplated, is to secure the liquid refreshments from the café at present located on the corner of the structure.

AMERICAN, CHICAGO, DARK.
Chicago, May 31.
Sunday night the American Music Hall will close its doors and remain dark until Aaron Jones of Jones, Linick & Schaeffer, the present lessees, return from New York where he went in search of a suitable musical play to present at the South Side house.

In the event of a musical show coming, it is said that Jones, Linick & Schaeffer will invest a few thousand dollars in a new balcony to increase the seating capacity. At present no one seems to know what will become of the American.

RUFFLE OVER EMMY WEHLEN.
Negotiations are now formulating for Flo Ziegfeld, Jr., to produce for William Harris and Frank McKee the American production of "The Quaker Girl," which is to open at the Majestic theatre in October, at which time that playhouse passes into the hands of Harris and McKee.

The managers are anxious to secure Emmy Wehlen for the leading role and are now in consultation with other England agents that the contract is broken through the premature closing of the piece in Chicago last Saturday night on one day's notice. Ms. Wehlen is said to have sunk considerable money in the venture.

Victor Herbert is also said to be endeavoring to secure Miss Wehlen for the London production of "Mlle. Modiste" by Fred C. Whitney, to play the role created in America by Fritz Less.

LULU GLASER A WOODS STAR.
It is almost a foregone conclusion that Lulu Glaser, last starring under the management of the Shuberts, will be under A. H. Woods' direction next season. The little woman now has in her possession the manuscript of several plays, one of which she will be featured in by Mr. Woods next fall.

Miss Glaser and Mr. Woods have had several conferences, with the result that she is looking favorably upon "The Marriage Broker" which Cyril Maude is now playing as a straight comedy in London. If arrangements are completed for Miss Glaser to debut in this piece, it will be transformed into musical comedy.

THEATRE SAVED IN CHUTES FIRE.
San Francisco, May 31.
Though the whole block occupied by the Chutes Amusement Co., with the exception of the vaudeville theatre, was destroyed by fire Monday, entailing a loss of $150,000.

The theatre was not damaged to any appreciable extent. Efforts are already being made to get the thoroughfare sufficiently cleaned up to continue the vaudeville show at the Chutes theatre before the expiration of the current week.

On the bill there this week were MacAme Lloyd, Western Duo, Alvaredo, Bell Trio, Johnson and Wells. The company was allowed to continue its act until Sunday, when the theatre was given up.

HATTIE LORRAINE COMING EAST.
San Francisco, May 31.
Hattie Lorraine will start east after this week's management of Billy Gould's act at the Orpheum, Oakland.

It was not unexpected by Mr. Gould that Miss Lorraine would grow weary of traveling. Bookings over the Orpheum time were entered only until about this time. Mr. Gould planned a vacation in Honolulu over the summer.

BIG OFFER FOR PRODUCER.
That the United Booking Offices proposes to enter seriously into the producing line is shown conclusively by the offer made to Henry Miller recently to accept the post of director of this department. Mr. Miller was offered a salary of $50,000 a year for five years to stage dramatic acts in vaudeville, according to an announcement made in the trade papers.

The producer who has already contracted to go starring again next season in "The Hawk." Some time ago the United Booking Offices made an arrangement with Hugo Baruch & Co. to supply complete scenic and costume equipment for a series of productions contemplated.

COLLIER'S "TAKE MY ADVICE." William Collier has collaborated with James Montgomery on a new piece entitled "Take My Advice." It will have its first presentation at Collier's Comedy Theatre early in the fall.

ALBEE SECURES "SAMURAI." (Special Cable to Variety.)
Berlin, May 31.
E. F. Albee, general manager of the United Booking Offices of America, has closed a contract with Hugo Baruch & Co., the local theatrical custumers, who control "Samurai," to bring the piece to America for production in vaudeville. It is a most pretentious spectacular pantomime based on a series of Arabian Nights tales.

The entire production will be sent to America after its run at the Coliseum in London, where it goes for a return date in October.

All the principal characters make their entrance on the stage via the audience. The music is by Victor Holm, who may leave for America shortly to compose the scores for several books for Frazee & Lederer, the New York managers.

ENGLISH COMBINE REPORT.
(Special Cable to Variety.)
A report is about that there may be a variety combine over here shortly. Walter Gibbons, Walter Jo Price and Alfred Butt figure in the stories. There is no doubt about the subject, although that Oswald Stoll is playing possum seems to forebode some big move.

NEW PLAY A FAILURE.
(Special Cable to Variety.)
The new drama "L'Enfant des Fortifs," by Jules Mary and Edouard Rochard, was produced at the Théâtre du L'Ambigu May 21, and was a certain failure. The story is of low Paris life.

HEAT KILLING BUSINESS.
(Special Cable to Variety.)
The extreme heat this week is killing the business in all London Theatres. They are reaping the benefit of the American Invasion for the Coronation.

JUGGLER DOES WELL.
(Special Cable to Variety.)
Sydney, May 28.
Hosie, a juggler, opening at the National today for his first appearance in Australia, passed nicely.
BAYES REFUSED TO PLAY.
Chicago, May 31.

There was no performance today at the Chicago Opera House, where Nora Bayes and Jack Norworth are appearing in "Little Miss Fix-It," although the show was advertised and a good house present. The reason for not giving a show was because Miss Bayes refused to play two matinees on succeeding days, having given a matinee on the holiday.

The management was not informed of Miss Bayes' decision until the audience had been seated and the opening chorus started. The show continued until it was time for Miss Bayes to make her appearance. It was then discovered the female star was not in the theatre and the curtain had to be rung down. Money was refused to the entire audience.

Lyman B. Glover, general manager of the Kohl & Castle interests, stated that the house management would take no action in the matter.

FINAPORE TRAVESTY.
Geo. V. Hobart is writing a travesty on "Pinafore," to be a feature of "The Folies of 1811." This week F. Ziegfeld, Jr., engaged the Dolly Sisters for the show. They were with "The Echo."

Another feature secured by the manager is Tom Dingel, who became famous during the Friars' performance at the New Amsterdam last Sunday. Dingel is an eccentric dancer. He came to New York from the west, forming a partnership with Ben Ryan, late of Ryan and White. The act was signed with "The Folies" by Joe Sullivan, its manager.

A DIFFERENCE OF OPINION.
Chicago, May 31.

After a preliminary week in Milwauk ee "The Heartbreakers," the new Hough and Adams piece opened at the Princess theatre last night before a big audience. The critics did not agree with the managers that the piece was fit for a Chicago opening.

MRS. EDDIE LEONARD.
(Mabel Russell)
In her new "49" (Chaimers-Detroit).--

LARRY WHEAT MARRIES.
Laurence Wheat, now playing with "The Hen Pecks," and Anice Harris, also in the profession, were married in New York Thursday morning. Sam Meyers acted as best man. The wedding breakfast was served at the Cafe Madrid.

NEW "ROLAND" IN "THE SPRING MAID."
Wednesday night "The Spring Maid" had a new "Roland." Tom McNaughton stepped aside for the evening to witness the performance from the front.

The newcomer was Leo Stark, an Englishman, just returned from a stay of seven years in Australia. Mr. Stark has been engaged by Werba & Luescher to take the role in the "No. 2" "Spring Maid" company next season. With four rehearsals, Stark asked for a try. At the Saturday matinee, he will go through it again.

Nederole's Monk will tour the Orpheum Circuit opening July 2, placed by the Mariselli office.

Some members of the cast came in for praise, Sallie Fisher and George Daneliel sharing first honors.

A run at the Princess is the present schedule for the production.

TWO MINDS WITH SAME TITLE.
That minds will run in the same channels was brought to light this week when the theatrical fraternity was informed by Daniel Frohman that he would open the Lyceum about Sept. 1 with a new comedy in three acts, "Thy Neighbors' Wife" by Elmer Harris.

Reposing in the office of Clarence Bennett is a new play by that playwright-actor bearing the title, "Thy Neighbor's Wife." The piece has never been produced, though Bennett had some of the big Broadway managers look it over.

Each author may have caught the inspiration for the title of the song from that title, sung by Grace LaFume sometime ago.

Charles Williams will be a manager for Gus Hill next season.

MAY BUCKLEY SIGNS.
May Buckley attached her signature to a contract in the Frasee-Lederer office Wednesday. She will play the role of "His Wife," an old dramatic piece which the firm will rename and give an elaborate presentation next fall.

ROSS' SHOW SECURED.
Fraisee & Lederer have Thomas W. Ross of "Checkers" fame to star next season in a new piece by Owen Davis. It is a comedy with the suggestive title is "An Every Man," but the name will probably be changed.

GAITES SKILLS "TWINS."
Two of the "Three Twins" companies have been sold for next season by Jos. M. Gaites. One, with the absolute western rights, goes to F. A. Wade, the musical comedy show owner, and the other, covering southern territory, is turned over to Billy Woods, a New York manager.

Gaites will keep the third company, sending it through the Stair-Havlin houses, playing mostly week stands.

WORRYING OVER GABY.
(Special Cable to Variety).

Though Gaby Deslys arrived from Paris to-day, the management of the Alhambra is worrying lest the Frenchwoman should talk at her engagement to appear in the hall next Monday.

ENGAGING SYLVA COMPANY.
Al. Woods is casting the new Marguerita Sylva show which goes out under his management. The piece coming from the Phila-delphia last in New York goes then to Boston for a short stay, and is listed for the Globe theatre here in October.

Harry MacDonough has been engaged as leading comedian.

AUTHOR'S ART COLLECTION SOLID.
(Special Cable to Variety).

Pierre Decourcelle's famous art collection was put up at auction Monday. From 125 numbers on the catalogue there was realized $207,830. The objects of art sold are but half of the things he has been collecting all his life.

Decourcelle is best known in America as the author of "Two Little Vagabonds."
MANAGERS PESSIMISTIC OVER THE CONDITIONS

Unsettled State of Vaudeville Holding up Building Propositions, Frightening Out Capital, and Delaying Improvements to "Small Time" Theatres. May Change Policy of Many Houses.

The present unsettled condition of vaudeville, has caused many managers to become pessimistic over the reopening of vaudeville activities in the late summer. The smaller vaudeville manager appears to be the most apprehensive. He claims the agitation between the actor and the manager has become public property, to the extent that the capital is now influenced by the reports of impending strikes between the two. The report that "there is going to be a strike by the actors" is often heard, say the managers, but it has been marked by men to whom a proposition involving one or more theatres or to interest money in the vaudeville business has been addressed.

"It hits me seriously," said a "small time" manager this week to a VARIETY representative. The manager and the circuit represented by him are passive figures in the smouldering relations between the managers and the actors, but the end of the vaudeville profession. His circuit enjoys a good standing, has not been connected with any complaint by actors, and has worked up from a small beginning until the future seemed to hold out considerable promise.

"The trouble is," he continued, "we don't know where we stand for next season. We have a couple of houses in the idea that could be added on, one to be new, but we can't go ahead, because we are uncertain where we will stand if the trouble between the actors and the managers breaks out in a strike. We don't care which way it goes. If there is a strike, we are going to lose money. We can't afford to lose much, and we certainly can't afford to take chances in investing in the face of things. You know. We have even given up the idea of making improvements to our houses. They are necessary and would have cost in all about $25,000, but how can we do it, when we are uncertain whether we shall reopen with vaudeville? What's the use of taking chances? We can do other things with the theatres, with less risk than having our managers up against our stockholders, and forced to play makeshift bills in our small towns, where you may lose your entire clientele in one week.

"I don't know whether the actors understand what this agitation is doing. If they do, they have closed our theatres, over forty acts weekly would have to look elsewhere for engagements. I don't know how the big managers look at this question. Perhaps they don't care, because their money has been made, and again of course the big manager will be the last to have trouble in his theatre with the actors, but we little fellows have got to figure ahead.

"Several building deals I know of for 'small time' houses have been held up by the people who were about to make investments asking the managers, 'What about this strike the actors are talking of?' "We would be safer playing straight pictures, or stock, or forming a cheap melodrama circuit among ourselves. If things don't settle down shorty, I think you will find any number of the cheaper houses will decide on some other entertainment until the managers can be exactly set to act and what to look for."

One or two "big time" managers who spoke to a VARIETY representative this week said that they were proceeding as they always have; no trouble was expected, and if it came, when it arrived was time enough to give attention.

At an adjourned meeting of the Vaudeville Managers Protective Association Monday, it was agreed that when a strike by actors should occur in any theatre operated by a member of the association, the theatre involved should either close or immediately adopt a moving picture policy of entertainment.

At the same meeting the secretary of the association instructed its members to draft a form of contract, to be generally placed in use among members.

PROFESSIONAL FLYING DULL

It began to look as though the many aviation companies which build hopes upon dates for fairs and summer parks are due to get a bump. Several of the larger companies have already given up the idea of securing any big money for flights this summer.

The reason, according to an authority, is that in almost every community there are several would-be flyers. The fair or park people do not look further for an attraction and hire the local genius. Whether he ever leaves the ground or not is immaterial. The big money is there, and the "local" works much cheaper.

It is said the Wright Bros. will not bother about exhibition dates after this season, but will place their machines on the market for sale outright.

Big open-air attractions are being handled very sparingly this summer.

CHILD LABOR CONVICTION

Archie Levy, the booking agent and manager of the Richmond theatre here, was arrested and found guilty before Judge Sullivan of employing child labor at his theatre. He was remanded for sentence until later in the week. An appeal from the decision will be taken.

MAURICE SHAPIRO DIES

Maurice Shapiro, the music publisher, died suddenly yesterday morning at the home of his stepfather, Mr. Shapiro had been suffering for some months with stomach trouble. At Atlantic City for a few days with his wife, he returned to New York Wednesday night. Maurice was made a member of the music trade here in 1919 and became president of Shapiro Music in 1923. He was a member of the broadcast committee of the National Association of Music Publishers and was active in all the organizations of the music industry. He leaves his wife and two children.

PICTURES FOLLOW CORN BEEF

Where once the merry lobster equipped midsummer's melting butter with the savoury kernel of cabbage playfully dipped itself into the English mustard, the moving picture will soon dance on the sheet of white, for the building that housed Shapley's restaur- ant has been purchased by the National Motion Picture Company and for so many years is to be opened as a picture house this Saturday.

Freeman Bernstein is the promoter. Tuesday Freeman said everything was ready by Saturday. The police, the license and the fire bureaus had been visited. Everything looked so rosy that Mr. Bernstein was able to spend Decoration Day with his family at their summer home at Long Branch (rent prepaid). What was the main dining room in the famous restaurant will be the picture theatre. Admission will be a dime.

COMEDY CLUB WEEK OFF

The Vaudeville Comedy Club's big show which was to have gone into the Savoy, Atlantic City, July 17, has been declared off.

One story proclaimed the opposition, Younger Pier, as the cause. Louis Wesley, manager of the Savoy, stated that there had been no complaint from the Pier end, but that an agreement regarding terms between the two advantages was in the making, and Comstock & Geist could not be reached.

LEECH'S NEW "TWO-ACT."

Al. Leech has purchased from Charles Horwitz a "two-act," entitled "Sighs," and has been booked to open with it shortly at Hammerstein's.

PRINCESS' NEW ACT

The Princess Sita Dova is rehearsing a new act for vaudeville, under the stage direction of William Torpey. The Princess is under the management of Charles Pruchniak, who has been released from the service of the Hildago girl dancers with Ruth St. Denis. The act has been added to the Princess' complement for the stage.

NONE OF THE 3-TIME

Several of the managers of the United Booking Offices have been considering the value of presenting a week of "old-time" minstrelsy. The first to go actively to work to formulate such a bill is H. G. Lawson, manager of Keith's, Boston. He has already communicated with a number of the veteran blackface stars to see how they feel about it.

USING UNIFIED CONTRACT

This week the Charles K. Kraus agency of Philadelphia, and the National Booking Agency with the Family Department of the United Booking Offices, adopted the form of contract lately placed in use by the Fam. Dept. That form does away with the prohibition of the sale of an act after the first show, a condition permitted by former manager-artist agreement.

This Saturday night will mark the closing of four houses that have been securing their bookings through the Family Department of the U. B. O. The houses are the Prospect in the Bronx, the Plaza in Buffalo, N. Y., the States, Hotel Greenleaf, and the Greenwich, N. Y. The latter three will remain dark for the Summer, while the Prospect will play stock.

Among those closing there will be two in the present month. One is a theatre and the other a park. Rock Springs Park at East Liverpool, Ohio, opens for the summer next Monday. Three weeks later the Ethel Hubbard will open in Muskegon. Vaudeville, Bookings for both will be laid out by Billy Deaney.

ANOTHER CANINE WONDERS

Chicago, May 31.

Another canine wonder has appeared in the form of "The Great Spot," presented by Louis Pruchniak. "Spot" is being touted as the best of all, his manager being so confident that he is the best trained dog in the world.

Pruchniak claims that "Spot" is the original "wriggly dog," and also that no magnetic influence is used to make him act. After the opening night, "Spot" will open in vaudeville. Bookings for both will be laid out by Billy Deaney.

AFTER MILLIONAIRE MUSICIAN

Robert E. Irwin, manager of the Fifth Avenue theatre, ever on the alert for novelty, is endeavoring to secure for his house an act that would Goodman himself think of as daring.

Among other things "Spit" can run backwards, stand on his head unaided, weep real tears and do a mind-read- ing act. Pruchniak has refused several offers for current New York engagements, but will spring his meal ticket next season.

AFTER MILLIONAIRE MUSICIAN

Frank Milton and the De Long Sisters are under the management of Abbe, Weber & Evans; George, Elise and Ida St. Leon are under the management of Frederic Thompson. A transposition of a line under the latter's picture in VARIETY last week occasioned this explanation.
LEGITIMATE ATTRACTIONS FOR SEASON’S OPENING


Much has already been said and written of the outlook in the legitimate field of theatrics for next season. The professional crockers have declared that there is a dearth of new material and that the “sun is setting” and “the business has gone to the dogs.” This cry has been recorded every spring since show business began, and will likely be revived every year at the beginning of the season when the Society for the Prevention of Cruelty to Animals issues its annual announcement that all dogs should be muzzled.

The crop of new material in the form of plays, musical and otherwise, to be presented at the opening of the regular fall season in New York is, as far as may be judged from advance information and reports of preliminary presentations out of town, “way above the average.” In addition to those already announced there is undoubtedly a large list that is being held in reserve and others now being written, while still others have been submitted to management by the authors and are being given careful consideration.

A partial list of the opening pieces for the inauguration of the season of 1911-12, is as follows:

Weber’s theatre will reopen in August with the first production of “Senorita,” a new musical play by George V. Houbert, music by Silvio Hein. Later Joe Weber in a new piece, will appear in the house as his own star.

Liebler & Co. will produce early in September at Wallack’s theatre a comedy in four acts by Louis N. Parker, called “D’arcelli,” with George Arliss in the leading role of success in Chicago last season.

Charles Frohman opens the Knickerbocker early in September with a new comedy in which he will present Donald Brian as a star.

The Hackett theatre (re-named the Harris), will show the first New York performance of “Maggie Pepper” by Charles Klein, in which Rose Stahl is at present enjoying a long and prosperous stellar engagement at the Illinois, Chicago. Its metropolitan premiere is scheduled for Labor Day.

Julian Eltinge in “The Fascinating Widow” comes to the Palace or Liberty in September. Eltinge has enjoyed phenomenal success on tour.

The Spring Maid,” one of the past season’s New York successes, reopens at the Liberty early in August, for a short stay.

David Belasco will open his Republic theatre with “The Woman,” with Helen Ware.

In addition, who closes at the Broadway Saturday with “The Henpecks,” in order to make a short trip abroad, reopens that playhouse with the same piece the first week in August, following it in a few weeks with another musical comedy of the same type, called “The Never Homes.”

The Hudson theatre will reopen Sept. 4, when Frank McIntyre, last seen in New York as Bob Blake in “The Return of Peter Grimm,” will make his stellar debut in George Bronson Howard’s comedy “Snoopy.” Manager Henry B. Harris has in reserve for that theatre a piece by Edgar Selwyn called “The Arab,” tried out in stock in Los Angeles recently.

The Belasco-Stuyvesant theatre reopens early in September for a few weeks’ revival of “The Concert” and will be followed Oct. 17 by David Warfield in “The Return of Peter Grimm.” This has been such an unquestioned success in Chicago and elsewhere that it can hardly be looked upon as even a possible failure in New York.

“Tillie’s Nightmare,” is slated for the opening attraction at the Lyceum in August.

Wagenhals & Kemper will open the Astor the middle of August with a new musical comedy, called “Seven Days,” following it with “What the Doctor Ordered.” This farce was tried out in Trenton last season and its sponsors regard it as an even funnier piece than their “Seven Days.” They also have in reserve a serious play to follow at their theatre.

“A Gentleman of Leisure,” a new comedy by John Stapleton and P. G. Wodehouse, with Douglas Fairbanks as the star, will be the opening attraction at The Playhouse, Aug. 16. Grace George will make her first appearance with The Playhouse company at that theatre, some time in October.

John Drew will open at the Empire in a new play, as he has done ever since he has been a star under the direction of Charles Frohman.

“The Girl of My Dreams,” featuring Leila McIntyre and John Hyams, which enjoyed two successful engagements in Chicago last season, is listed for the opening of the Globe.

When Frank McKeel assumes the management of the Imperial in October, he will return to its original policy of a production house, opening with “The Quaker Girl,” an English musical piece of the George Edwards type, which has been favorably received in England.

Liebler & Co. will inaugurate their tenancy of the New Theatre, renaming it the Century, by a stupendous spectacular production of “The Garden of Allah.”

One of Henry W. Savage’s early productions, next season, to be presented at one of the houses not mentioned above will be “Le Million,” a four-act farce now running at the Palais Royal, Paris. Leo Dritschlein has made the American adaptation.


NEW YORKERS IN MARSEILLES. (Special Cable to Variety.)


Harry C. Romaine, formerly a manager in New York, will assume charge of the Eldorado, Marseilles. He will open this establishment June 2, for a summer season, under the name of the New York Music Hall.

NEW STAR FOR “TILLIE.”

“Tillie’s Nightmare” may be sent out on the road once more, next season, but without Miss Dressler. Several women have been mentioned in connection with the stellar role of the piece. The parting between Miss Dressler, the show and her managers arrived with the abandonment of the proposed summer run of the production at the E.M.T. It was never commenced last Monday. Miss Dressler refused to open at the Herald Square, leaving for her farm in the country, then a reason assigned.

If Fields had declared he knew of no fault for it.

The tour of “Tillie’s Nightmare,” embracing an eight months’ stay in New York and a tour of the country to the northwest and return, was entirely profitable. In that time Miss Dressler played nearly six hundred performances and her share of the receipts amounted to about $50,000. When Miss Dressler was appointed by management to return to New York an engaged the prices were to be $1.50 instead of two dollars, she balked as only the strenuous Marie can. Not only that, but she insisted that their rates be raised at a cost approximating $3,000.

The points were argued for several days between star and management until finally, finding that the Mesers. Fields and Shuberts could not see it her way, Miss Dressler quit.

M. Joseph Joyce, advance of “The Smart Set” (“big show”) this past season, has taken charge of the L. A. Thompson interests at Rockaway, for the summer.

FRIARS ARE PARADING.

Atlantic City, May 31.

The first band of the friars’ “Frollic” was this town. They got here on Monday as per schedule, and immediately paraded the Boardwalk, headed by Emmett Corrigan and their band. The marchers were attired in long, green linen dusters, plaid caps and bamboo canes. James Walsh was just behind the man with the baton, while immediately back of him was held aloft a placard announcing the Friars’ Frollic at the Apollo. This was unnecessary as the house was completely sold out last Saturday.

The parade is unique in that it is the first theatrical organization that ever paraded the “walk.” There have been but few processions of any kind along that thoroughfare.


The Friars’ gave their “Frollic” at the Chestnut Street Opera House, Tuesday afternoon. Despite the many attractions Memorial Day, the theatre was filled and the audience earned much enjoyment at the entertainment scene. The stage hands’ performance were not announced.

Baltimore, May 31.

The Friars Frollic played to big business here yesterday, more money going in at the gate than had been looked for.

Chicago, May 31.

The advance sale for the Friars Frollic has reached $5,000, up to date.

MARIGNY SETTLES A STRIKE.

(Special Cable to Variety.)


The stage hands at the Folies Marine are settled on the strike the performance the other night. The audience was acquainted with the facts and the money refunded.

The house opened again the next night with an entirely new staff behind the scene. The stage hands’ grievance was that they were worked too hard. The management refused to hire more.

ANOTHER HIGH BROW PLAY.

Not content with his attempts to launch “The Covered Wagon” at the Theatre recently, Julius Hopp will offer the public a few more “high brow” pieces at that playhouse. The first of them will be “Youth” by Max Halbe, translated and adopted by Herman Bernstein from the German play “Jugend.” It will be given June 8.

BUBB CASTING TWO PLAYS.

George J. Wetzel, representative for the Bennett attractions has completed a deal with George Bubb whereby the latter is engaged for next season, “A Warning Bell” and “A Royal Slave,” by Clarence Bennett. Mr. Bubb will reach New York this month to select his casts.

“A Sailor’s Story,” a romantic operette by Mr. Wetzel, calling for a small cast and no chorus, is now in rehearsal and will open early next month.
Mr and Mrs. Perkins Fisher have purchased a ranch in Southern California and will study orchard raising during the holiday season.

Johnson and Dean, the colored act, wish to return to this country next season. M. B. Betham is filling in vaudeville time for them.

Sheppard Camp has been engaged by Henry B. Harris to play the role of Bob Blake in "The Travelling Salesman" for next season.

Gerald Griffin and Co., Camille Ober, Arlington Four and William Thompson and Co. have been booked over the Orpheum Circuit.

The engagement is announced of Artyline Caryl Elliott (non-professional) of Halifax, N. S., to Junie Kibb, of the Bell Boy Trio.

Steph, Mehlinger and King sailed Wednesday to play in England. After a week in the provinces they will open at the Hippodrome, London. Max Hart did the booking.

Raymond Hitchcock's starring vehicle for next season is entitled "The Red Widow." It is the joint work of Channing Pollock and Helen Wolf with music by Charles Gabeis.

When Julius Tannen played at Hammerstein's he was billed as "Julius Tannen, the Popular Monologist, first time here in three years." (Julius thinks it's funny.)

Walter J. Kingsley, general press representative for Henry B. Harris and Jesse L. Lasky has been appointed by Mayor Gaynor on the committee to see that New York has a sane 4th.

SPORTING NEWS

During the summer months Variety will give special attention to all sporting events in which the profession is directly concerned.

Send in accounts of baseball games, swimming races, golf matches, automobile runs, etc., addressing all communications to Sporting Editor, VARIETY, New York.

Nat Willis and Mrs. Willis (La Belle Viticot) left for the mountains yesterday, for the summer. They open on the Orpheum time August 21.

Joe K. Watson has concluded to tempt vaudeville with a "single" next season, leaving burlesque for the time being. Paul Durand is the agent.

Jack Welch and Francis X. Hope will take out "The Man Who Owns Broadway," next season with a new man playing Raymond Hitchcock's old role.

Ray Cox may go starring next season—that is, she will if certain negotiations to that end are consummated. If not she will play the Orpheum Circuit.

"Happy Fanny" Fields is in town on a visit to her relatives. She will remain here for the summer, returning in time for the regular fall season in Lincoln.

Girard and Gardner, after spending a few weeks at Mt. Clemens, leave for England (in July) to commence a second tour of the Stoll houses.

The Colonial, New York, closes June 18, for the summer. Percy G. Williams' other houses, open at present (Alhambra and Orpheum) will stop June 25.

Lina Abarrabell has rented a cottage at Saranac Lake for the summer. She will be the star once more of "Madame Sherry" with the opening of the regular season.

Ed. MacDowell, formerly business manager with Mr. Leslie Carter, has been engaged by John Cort for next season to manage the coast show of "The Gamblers."
MANHATTAN’S REAL RENTERS.

The real renters of the Oscar Hammerstein’s Manhattan Opera House are Comstock & Gest, the theatrical firm, who have taken a lease of the house for ten years at an annual rental of $65,000. Possession will be given Sept. 1. The Shubert attraction will again appear at the Manhattan next season, and they will force twenty-five cents to one dollar. The Manhattan will be a week stand. It is in opposition to the Grand Opera House, managed by Cohes & Harris, playing the same policy with Klaw & Erlanger attractions.

The Manhattan was taken over by the Shuberts this spring, on a per cent lease plan with Mr. Hammerstein. Opening with “Alias Jimmy Valentine,” the theatre did a tida business that week, but gradually dropped off in receipts until the success of the new policy was not as firmly established as the early returns indicated it would be. Later, it was announced that the Shuberts had taken the property under lease. This, it was understood at the time, was for the purpose of assisting Mr. Hammerstein in securing a large additional mortgage on the property he was then negotiating for. The formal announcement of Comstock & Gest having secured the Manhattan was given out last week.

In addition to the Manhattan, Comstock & Gest lease or manage the Colonial, Cleveland; Harmonus-Bleecker Hall, Albany; Van Twiller, Schenectady; Shubert, Rochester, Savoy, Atlantic City, and a house in Louisville.

OHIO’S STRICT LAW.

Cincinnati, May 24.

The law governing theatrical and other public exhibitions in the State of Ohio has been amended by the state legislature. Theatrical performances, public shows and athletic games of whatever name or nature to which admission is charged will be regulated by license or prohibited if such action be necessary and all business of trafficking in theatrical tickets or coupons of licensed amusements by unrecognized agents will be governed accordingly.

All municipalities in Ohio, by their councils, may provide by ordinance or resolution for the exercise and enforcement of the powers granted.

HEADQUARTERS IN NEW YORK.

Chicago, May 31.

Tommy Quigley, general manager of the Laemmle Music Publishing Co., will leave for the east in a week or two to establish headquarters for his firm in New York. As yet no one has been selected to represent the house here.

Since Quigley left “Shapiro” to direct the affairs of the Chicago firm, he has sent over several hits. Incidentally learning that one of the necessities of a successful publisher is to have his main office closer to Broadway than Chicago.

Maud Lambert, takes another dip into the varietes, starting June 17 at Shea’s, Buffalo. A week or two may be played hereabouts before that time. Jenie Jacobs of the Case Agency is fixing it.

NEARLY MILE-COASTER.

The Giant Coaster on Surf avenue, Coney island, is scheduled to start tomorrow. It is located just next to “Dreamland,” which was destroyed by fire. The flames damaged it slightly. Covering 4,000 feet of track, built of 500 tons of steel, and having a capacity of a passenger a second, the coaster can register $4,000 on a busy day. The highest point of vantage is 100 feet.

THE GIRLS ARE COMING.

Chicago, May 31.

Minnie Warner and Genevieve Gan- non, the two stiffest in the Orpheum Circuit’s employ, will leave for New York in a few weeks to spend their usual vacation season in that city. While both young women are strong for the Windy City, they like to slip east once a year to wise up to the new buildings, so that in a pinch they can converse familiarly on the

$600 REFUSED.

Six hundred was offered through the Pat Casey office on Wednesday for the Cooper Brothers, next week at the Orpheum in Brooklyn. Harry Cooper was willing to accept but Irving, who at present is a “manager” of vaudeville acts was the one preventing the booking.

Irving states that booking is too good at present for $300 (one-half) to tempt him. Seven hundred and fifty for the act he might consider, said Irving.

JIM MORTON’S “PROF” LIST.

The Folies Bergere stage manager, John H. McCarron, was shocked Monday morning upon receiving the following letter from James J. Morton.

The Kid Komical Kuss opened at the Folies Monday evening, as the talking card boy, informing the audience by word of mouth who and what would be next. For this duty, James J. required one flock coat, some trousers, shirt and hat—perhaps shoes.

Never does Jimmy wear more than that when appearing upon the roam; he is the avowed enemy of all make-up manufacturers, hence McCarron’s surprise.

New York, May 27, 1911.

Mr. J. McCarron, Esq.,

Dear Sir:—Will you please have your property-man procure the following mentioned articles for Monday night:

1. Large Carriage Sponge.
2 ¼ dozen 3-pound paper bags blue in use.
1 Lemonade squeezer—glass.
½ pint Jamaica Rum.
2 sweet Lemons each show.
1 full act parlor furniture (Gold), and linen covers for same.
1 Large Pier Mirror—not less than 6 feet.
2 Children’s stockings, 1 white, 1 black.
1 Football filled with milk.
12 small rubber tubes.
3 pairs old Gloves and one sure fire pitcher to break. Can use House Piano if not in tune.

Yours respectfully,

JAMES J. MORTON.

“TALKING ACTS” ON ROOF.

There will be a radical change in the fronting-up of the programs for the Victoria Roof Garden this summer. A fair proportion of the numbers on the bills will be “talking acts.” Even comedy sketches will be used. This is made possible by completely closing the window on the 12th corner side of the roof, which will shut out the major portion of the noise from the street. Electric fans will be put in operation on sultry nights, should the temperature become at all uncomfortable.

RUSS ALEXANDER III.

Boston, May 31.

The Exposition Four are not at Keith’s this week, having canceled the engagement through the illness of Russ Alexander, Mr. Alexander has gone to the Adirondack Mountains to recover his health. He was the piano player in the act.
EASTERN WHEEL INCREASES BOARD MEMBERSHIP BY ONE


At the annual meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel) to be held today, it is quite likely that the Board of Directors of the company will be increased from its present membership of seven to eight. It is said that Gus Hill will be appointed as the new member.

John G. Jermon (of Jacobs & Jermon) is slated to step into the vacancy on the Board created by the retirement through resignation of L. Lawrence Weber. The treasurership, also left open by Mr. Weber's resignation, and which Mr. Weber has held temporarily by Rudolph K. Hynicka, of Cincinnati, will be filled permanently by the election of Mr. Hynicka as treasurer.

Another important point to be passed upon by the meeting is the question of "extra acts," it is expected. This point was brought up recently against the Columbia Co. by Mr. Hill, for acts inserted into his shows. Mr. Hill recovering the cost of the extra turns he was obliged to pay for.

Although the Columbia Co. appealed from the decision (that appeal pending), it is said that the future of the "extra acts" will be settled through a mutual agreement between house and road manager, in order to further the robbery between the Columbia and the road manager, the Eastern Burlesque Wheel and the company. The Eastern Burlesque will agree to the road managers on the condition that the road managers will agree to the Columbia Co. and the road managers will be dropped.

This will leave a Christmas for the theaters to fill in, after a stormy interval since that last hovered over the Columbia business.

Other routine business will be transacted at the meeting. During the year annual meetings of the subsidiary companies to the Columbia will also be held at the offices of the parent concern.

RICE & CADY SELL OUT.
Chicago, May 31.

Rice & Cady have sold their interest in "The Beauty Trust" to the New York Costume Co., of this city. The bill of sale includes everything but the "Wheel" franchise.

BUYING A THEATRE.

For its second Philadelphia house next season, the Empire Circuit Co. (Western Burlesque Wheel) is about to take title to a theatre here. The transfer of the property is expected to occur today or tomorrow.

The Western Wheel, also, according to information, has in view the purchasing of a site in this city, and the building of a new house for season after next. The Trocadero is now the Western Burlesque Wheel theatre.

FIVE FOR HURTIG & SEAMON.

Hurtig & Seamon will have five shows on the Eastern Burlesque Wheel next season. This means the adding of one new show (Irvin's Big Show) to the six which have been playing over the Wheel this season. The Bowery Burlesque, "Girls from Happyland," "Ginger Girls," and "Of Follies of New York and Paris" play at regular times. The next year the "Ginger Girls" and "The Social Maladies" will be a couple of new titles. Two of the firm's shows this season headed the list of money makers on the Eastern Wheel, the "Happyland" and "Bowery" shows.

Jules Hurtig is a firm believer in good shows and claims the proof is found in the firm's record.

Next season the Hurtig & Seamon forces are planning to make all shows big productions. "The Ginger Girls" will carry fifty-five people, which will include a company to play "The Furry Woman" the "Social Maladies" also go along. "The Girls from Happyland" will again be headed by Billy W. Watson, and augmented by a big European novelty, the name of which Mr. Hurtig does not reveal.

The Farrel-Taylor Trio will head the new "Taxi Girls." It is not yet certain who will head "The Social Maladies," although the firm has engaged all artists for next season.

The death of Ben Jansen, who had the "Bowery" show for the past few seasons, will necessitate an entire shifting of the principals. Charles Jansen, a brother of Ben's, will very likely lead the "Bowery" show. The "Madame X-Cuse Me," burlesque, will be retained. Mr. Hurtig denies trouble with Henry W. Savage over the title of the travesty. The pieces of the "Bowery's" may be changed.

Jules Hurtig and I. Hurtig and wife of Cincinnati, have sailed for Europe, to be gone about two months.

MRS. THE 3D. DISSATISFIED.

Chicago, May 31.

Lydia Carlisle, in private life, Mrs. Billy Inman (the husband of a well-known attorney) has presented his law firm to a divorce against his lawyer.

Miss Carlisle before marrying Inman, was the wife of Maurice Jacobs, a Western Burlesque Wheel manager. Jacob was her second husband. The Inmans have been separated for some time.

WANTS THAT OTHER WEEK.

Margaret Clemens, a principal in the "Midnight Malters," and who claims Gus Hill dismissed her with only one week's notice (when she should have received two according to a recognized theatrical custom), is suing the burlesque manager for another week's salary.

The case was adjourned until to day in the Third District Municipal Court. Miss Clemens is represented by Louis F. O'Brien. George Edwin Joseph appears for Hill.

PATERSON OPENS FOR BIDS

Pateron seems bound to have burlesque from either the Wheel or the other next season. A theatre to be called the Orphone is now being built and will have a seating capacity of 1,500. The location is on Van Houten street, near Main street. The theatre will be completed about Sept. 10.

An announcement states that, while nothing has been closed with either Wheel, the one making the best terms will get the house.

HILL LEAVES SHOW.

It was stated early in the week that Gus Hill had leased the franchise under which he had operated the "Vanity Fair" company on the Eastern Wheel last season and that he would have but one company under his personal management next season.

The reported lessees of the franchise are the Bowman Brothers.

"BEET TRUST" TO 10 LBS. HEAVIER.

Billy Watson of "Beet Trust" fame, took a ten-day ocean trip on the steamship Creole of the Southern Cross Co. for the guest of James Byrnes, the steward of the boat.

Billy gained 10 pounds on the trip. The comedian returned in time to attend the Western Burlesque Wheel drawing this week.

WESTERN WHEEL DRAWING.

The Western Burlesque Wheel is holding its drawing of opening dates for its Bon Ton at Jersey City, to-day (Friday). The drawing was first scheduled to be held at Philadelphia.

It was decided that the drawing would be held at the Jersey City location, and that the drawing for the show to step in. Next season the Western has decided to follow the plan adopted by the Eastern Wheel a couple of years ago, to advance the opening place of the shows each season five or six cities.

SINGER SINGES.

Jack Singer has nearly completed the third season of the principals for his three burlesque shows. Up to date the following have been engaged: Ben Welch, Show-Lou Kelly, Von Hasch, Victor Finnegan, Joe Barton, Ben Turbett, George Siegman, Mr. Watson, and two other female leads to fill: "Behman Show," Harry L. Fraser (late of the Henry W. Savile Co.), of Los Angeles, Mrs. C. E. Walck, Albert Reed (of the original cast of A. H. Woods) "Girls From Rector's," Rita Richards, Do Duvitt and the Six English Rosedust, Hallidu, and few others. Sterling, Carl Wood, Raymond, Geraldine Raymond, Margaret Howard, Four Runaways and a chorus of eighteen. The "Behman" chorus will number twenty.

Mr. Singer has obtained the rights to produce a burlesque version of "The Girl From Rector's," which will be presented by the "Behman Show" players. Eileen Sheridan, who appeared with the "Behman Show" last year, will be in support of Harry Bulger next season, having a contract with Mert H. Singer.

RUSH IN THE WEST.

According to report Edward F. Rush is planning to be a Western Burlesque Wheel manager next season. Mr. Rush is out for a show on that Wheel, if permission is given him to operate on.

Rush's Eastern Burlesque Wheel show franchise, under which "The Bon Tons" sailed along this season, has been leased by him for the future.

"The Bon Tons," under Rush's management closed at Omaha Saturday night. It is also rumored that Rush will make another partnership connection for the production of pieces for the popular priced time next season.

WAINSTOCK, VIC MAHON.

Morris Wainstock and Dave Marion's place on the Western Wheel next season. He will have out a brand new show entitled "The New Century Girls." Wainstock was connected with Samson and the Eastern Wheel for several years, and last season piloted James H. Curtin's "Rector Girls" over the Western Wheel.

He has signed the Church City Four which closed with the Vasa Victoria Company in Chicago last night. Other old features will be secured.
AN OPEN LETTER TO HARry MOUNTFORD

By WILLIAM GOULD


Dear Sir:—I read your article in the Player (using Vanetti's caption “Here's Billy Gould”) publishing two criticisms, one from Seattle and the other from Portland. It is true, every word of both criticisms is true. As you are so well informed and as I am of so much consequence to you, so much that the Player has broken its most stringent rule “Not to Criticize any Management” as well as some of the Portland critics very just criticism. He reprinted an entire paragraph from Vanetti (my column) regarding people using my original stuff, and finished by saying that I was the biggest choicer of the lot. Make yourself the jury on this matter—I don't have to answer it.

Again this "fair" critic had the following inserted one evening:

"There is a certain film playing a vaudeville theatre this week that tells very ancient jokes. He killed a man once—by telling him a new joke, and he promised never to repeat the story of that. That is what I call nifty journalism, and is worthy of even the Player.

My act was a big hit in Portland this time. When I played Portland last season I flopped, and I read in the newspaper that a certain critic went out of his way to boost me along.

The report on my act in the Orpheum Booking Office is "excellent." Please publish some of my San Francisco notices—a regular town with a regular bill and a regular audience.

A critic should be able to hold up his own critic for a minute, and you can be the actor. I believe you played one week in vaudeville, in Brooklyn, and that you were a dire failure. You allowed some one to write an article which you printed calling you a second Geo. Washington, Abraham Lincoln and Moses, all rolled into one. Suffering cats, what variety! Do orie and Goodman would fit you better, but you allowed that drivel to be printed, and you are supposed to have common sense. Then, on the other hand, Bartram calls you "A gas bag.

There is a sample of the good and poor notices that you have received.

I also enjoyed a notice in your paper that is in keeping with your very poor ideas of vaudeville. Perhaps you will remember that one brother complained about seeing another brother chewing scab tobacco. (Worthy Purr or Judge).

The report on my act in the Washington-Abraham Lincoln-Moses Mountford, please tell me where you have given me all this fine advertising?

Yes, my dear Dowie-Emma Goldman, Mr. Nort. Mr. Augert's letter was a pippin, truthful, funny and by heck, not from the shoulder, from one vaudeville performer of the first class to another, and both of us actively engaged in first class vaudeville.

While I'm at it, I want to thank you very kindly, Geo. Washington-Abraham Lincoln-Moses Mountford, for associating my name with Mr. Albee's in an article a few months ago.

So that all of my friends who are White Rats will know just where I stand, and what my ideas are of first class vaudeville, I will write an open letter on the subject in the near future, without fear or favor. Sincerely,

WILLIAM GOULD.

BRITT HAS A DOYLE SKETCH.

Jimmie Britt, the ex-champion, who returned last week from England, where he picked up a popularity that will be hard for another American to follow, wired the Casey Agency this week that he would like to tackle vaudeville for a while.

While in London Jimmie was given permission by A. Conan Doyle to use one of his short stories for a sketch, if he desired.

ROOF SHOW, DAY SHOW.

The vaudeville program on the American Roof this week plays but one show daily (evening). Most of the acts do not play in the theatre downstairs, and over two or three acts added for the upstairs night show, to increase the program to ten acts.

ONE HOUR SKETCH.

Thomas J. Gray has been secured by Gus Edwards to write an elaboration of his "Graduation Days" sketch, introducing the characters of the parents of the scholars. About twenty will be in the cast of this new act which will be designed to run for nearly an hour.

STERNA LANDS.

Chicago, May 31.

Jake Sterna is "back" again, this time with Richard Gutchman, a wealthy transfer man of this city. Sterna has incorporated the new firm and has opened offices.

AVENUE GOES TO PRINCESS CO.

Louisville, May 31.

The Princess Amusement Co. announces it has leased the Avenue theatre for fifty-two weeks, starting July 14, to Joseph D. Blair. An effort is being made to buy the summer lease from J. Thomas Ward so that alterations can be made during the best term.

The Princess company is converting the Hopkins theatre and is running vaudeville for the summer at the Gayety.

The Avenue will be conducted as a vaudeville house starting in September, with bookings from Sullivan-Conside.

Mr. Grett, manager of the Hanna theatre, Hamburg, arrived in this country this week. The German manager besides looking for acts for his own house has been commissioned by several continental managers to keep his eyes open for material.

NEW C. & H. COMPANIES.

Cohan & Harris next season, in addition to sending out three companies of "Get Rich Quick," and three in "The Fortune Hunter," will have the original George M. Cohan (himself) show opening at the Cohan theatre early in October. James E. Hammerstein will produce, and will be assisted in this new project by James Hatley. The title of "Gaunter's Pride" will be changed before the opening next fall.

"The Red Widow," a musical play, lyrics by Channing Pollock, with music by Renold Wolf and music by Charles J. Gesteb, musical director with Cohan for ten years, will be Raymond Hitchcock's starring piece in which Flora Zeis (Cohan's Hitchcock) will assist.

Two plays by James Montgomery, author of "The Aviator," entitled "Money Mad," and "Jimmy Junior," have been accepted by the firm and will be produced next fall. Both are of farcical construction.

Laurette Taylor loaned to Daniel Frohman this season, will be recalled by C. H. and will be presented in one of the American Roof companies.

There will be three companies playing "Get Rich Quick Wallingford" next season and a similar number on the road with "The Fortune Hunter." New titles for both will be announced next Sept. 1. The company now at the Cohan theatre, New York, will probably run there all summer, opening at the Park, Boston, Oct. 1.

The reports of the six companies have been filled as follows: "Get Rich Quick Wallingford" (Eastern); Hale Hamilton, Frances Ring, James C. Marlowe, George K. Henry, Russell Pincus, Frederick Seaton, Fletcher Harvey, Ida Lee Caston, Mary E. Taylor and Spencer Charters. (Central)—Joseph Manning, Rose Lubon, George W. Park, Harry O. Taylor, Ernest R. Baker, Charles U. Dennis, Eliza Mason, Jack L. Newton, Calvin Tibbett, William P. Connelly, William J. Philey, John Morris, Henry Seymour, Maud Truax and Edwin Redding (Western)—William B. Pollock, Junius Matthews, Yoshio Miki, Carolyn Gordon, Jose Bright, Charles B. Hallam, and John D. O'Hara (others to fill).


Howard and Howard have changed their Hammerstein Roof date from June 5 to June 19.
COLORED CORONATION FILM
ENTERTAINMENT OF 3 HOURS

Commemorates with Opening of Crystal Palace and Unveiling of Monument; Continued by the Investiture of Prince of Wales. Coronation of King George at Delhi as Emperor of India, a Future Subject.

The ceremonial festivities, inclusive of the all-important ceremonies in connection with the Coronation of King George of England next month, will be brought to the easy view of the American home by colored motion photography.

The Coronation is world-wide talk just now. Hundreds of thousands from all parts of the earth are turning their steps Londonward. More newspaper reports of the big events to take place before and after the main meeting of the works is sprung June 22, when George will be regularly ordained as a king through the gentle descent along official channels of a coronet upon his cranium.

A noteworthy affair of this kind the moving picture people could not afford to miss. For the King's Coronation, however, the makers of colored picture film have been given the tall position.

Charles Urban, the Englishman, who appears to have a monopoly of swiftly in natural colors, has received a "Royal Command" to make a historical reproduction of the scenes. One set of these pictures will be placed in the archives of this country, posterity, to compare with what may attend the coronations of the future—If England keeps on coronating.

The Urban process of developing this distinctly novel side of the moving picture industry has been secured (for the American rights) along with any prints the Urban English Company has in place. The new Kinemacolor Company, the six-million-dollar corporation with headquarters in New York City.

In charge of the Kinemacolor technical or operational department will be Joseph de Frenes, one of Mr. Urban's most expert assistants, who arrived here last week. Mr. de Frenes (pronounced Due Fran) is a fellow of the Royal Geographical Society, the British Association of Travellers and Explorers, which carries its own honor with membership. He has traveled over all civilized and uncivilized worlds in quest of "picture subjects." Mr. de Frenes is sent, by the Kinemacolor Co., to England, to London, to take charge of the new Kinemacolor Company, the six million dollar corporation with headquarters in New York City.

The Coronation of King George at Delhi will be the next visit to New York City.

Mr. de Frenes was in London from four months in the African, Mr. de Frenes arrived there just in time to assist at the Coronation of the young Emperors George V. and Mary of Greece.

In outlining the entertainments of the series of colored Coronation pictures, we will show, Mr. de Frenes explained to a Variety representative that an exhibition of three hours will be furnished by the complete film. Of the thousands of feet to be taken by the camera, elisions will be made until the "meat" is reduced to that length of time. The subjects will show the opening of the Crystal Palace London, the first of the Coronation events; then the Unveiling, and incidental scenes up to the Coronation of June 22, to be followed by the Investiture of the Prince of Wales at Carnarvon Castle in North Wales. This latter ceremony, of pronouncing the first king of George Prince of Wales, is only secondary to the King's Coronation itself. To the north of Wales will proceed the conducted dignitaries and royalty, in their royal limousines, who will present at all preceding ceremonies.

Next winter, King George will return to the United States, and travel to Delhi, India, where, with great pomp and ceremony excelling in royal state that attending the London Coronation, the lucky man will be crowned Emperor of India for the Indian Dhubar. Mr. Urban will also snap that, sending a crew there for the purpose.

At the unveiling of the monument, Mr. de Frenes says the picture machines were but nine feet from the King and Queen of England, as they passed to their assigned places. Immediately after came the Emperor of Germany, with the Empress and their daughter, Princess Louisa. The children of King George also appear in the picture, the figures, owing to the close range, being larger than life size when thrown upon the screen with the aid of the House of Lords, Parliament, the army and navy staffs in dress uniform; about 2,500 feet of the unrolling was taken; 600 of this was chopped out.

The pictures of King Edward's funeral cortège, Urban then ranked as an outsider. The "Royal Command," however, carries with it the assurance that all connected in an official way with the Coronation. Through this, Mr. de Frenes states, the Urban people will have every facility offered them to obtain a complete perspective of the ceremony.

The unveiling film arrived in New York this week. Other Coronation pictures will be sent over as taken, the whole series to be leased by the Kinemacolor Co., under an arrangement with the Government.

Mr. de Frenes speaks most interestingly to the destruction of his camera, and his own narrow escape, while photographing from the top of a building at the Port of Mecca, Arabia, a Mohammedan procession. The Arabs broke ranks to stone the sacrilegious photographer.

The last visit, Mr. de Frenes took a picture of the Settling Sun. The perspective shown is panaramic, the Nile and pyramids in between. It is to be shortly reproduced. Mr. de Frenes considers it the most handsome piece of work in colored pictures that has ever been accomplished.

In London, the Urban Company has not one own theatre. The Scala, where its colored films only are exhibited. Fifteen reels are an evening shown to admission scale running from £2.75 to 25 cents a stint. Formerly the London had the sole privilege among theatres there to the Urban pictures. With the opening of the Scala as the Urban home house, this restriction lapses.

The technical operators are shortly to follow Mr. de Frenes here, and be associated with him at the Kinemacolor Co. in the Theatrical Exchange Building.

NEW BROOKLYN AIRDROME.

Albert E. Lowe, who conducts two "pop" vaudeville houses in Brooklyn, opened an airdrome May 25 located at the corner of Bushwick Avenue and Rock street over there. The inaugural ball comprised eight acts and pictures. Walter Plimmer is booking the place. It is known as Lowe's Summer Garden and seats about 5,000.

Simultaneously with the opening of the new Airdrome, Marcus Loew issued a statement for publication that he was in no way connected with the enterprise, or the operator, or the receiver of the bills that have been receiving bills contracted by Albert E. Lowe and that the newcomer had been trading on the reputation he had been building for seven years.

At this moment Lowe conducts two picture houses in Brooklyn, and in his Airdrome advertising announced a show "the same as given at our theatres.

Marcus Loew has notified A. E. Lowe to "cease forthwith" or accept the consequences.

FAIR BUSINESS AT GARDEN.

The Madison Square Garden has had a fair attendance to the picture shows in the big arena since opening Thursday last week. A crudely constructed stage has been brought for the purpose, and is being shut down about one-third of the area. The side seats all around have a fence before them, while wooden chairs have been placed across the apartment. A large capacity is still obtained. The Garden makes an ideal place for a picture exhibition.

The cabinet for the projecting machine is over the entrance at the Madison Avenue end. "The American Magic" will be admitted at the admission box office, for $2.75 cents.

This machine is installed in a room at the rear of the Garden. The class of people apparently attracted by pictures in the Garden seem to average far above the usual picture audience.

The Garden is too large for vaudeville acts, excepting "dumb ones. Last week the Vasaar Girl Musicians gave a band concert between pictures, with a sopranos soloist.

NEW ENGLAND ORGANIZED.

The New England Vaudeville Managers' Protective Association was organized May 26 with the following officers: President, Robert G. Larson of Keith's theatre, Boston; vice president, Harry B. Hulley, Audubon Theatre, Lynn; David J. Adams, White's Opera House, Concord, N. H.; Hiram Abrams, Portland theatre, Portland, Me.; treasurer, Harry E. Jones, Potter Hall theatre, Boston; secretary, Charles P. A. Smith, Unique, Boston. These, with Nat Burgess of the Old South and Washington theatres, and Jacob Lowrie, of the Beacon, Boston, and Louis Koll, N. Y., are also the board of directors.

E. F. Alber, president of the National Vaudeville Managers' Protective Association, addressed the meeting. The N. E. V. M. P. A. embraces nearly all the important vaudeville theatres in this section of the country. It was voted to establish headquarters in Boston. A committee for that purpose was appointed.

"SUNDAY" PICTURES PROHIBITED
(Special Cable to Variety.)

Sydney, May 28.

The Legislature has passed a measure prohibiting the exhibition of moving pictures in Australia at Sunday. "Picture's have gained great headway here. The closing of the houses on the Sabbath means a large hole in the receipts.

J. B. MOHR DEAD.

J. B. Morris, a well known manager of "small time" theaters in the east, died May 26 at his home, 265 West 101st street, New York. He has been for many years past in rather delicate health, but his death was totally unexpected. Recently he has been in the M. R. Sheedy booking office. He was 52 years old and leaves a wife, mother and two children. He was born in Ottawa, Ill., for internment. The funeral took place last Sunday.

Harry Scott, associated with the late manager for some years, is in charge of the office, including the Family theatres at Cleveland and Pottsville, N. Y.

"PRODUCING THE POLICY"

Detroit, May 27.

Here's another one. The new theatre to be erected at the corner of Woodward and Forest streets. The house will cost in the neighborhood of $100,000 when completed. H. A. Roberts, present stage manager of the Court Square theatre, was given the new house. Capacity 1,200, prices 10-20, policy, "producing"—whatever that means.

HAS CASE AGAINST REICH.

The Lovettes have brought suit through O'Brien & Malevinsky against Felix Reich for breach of contract, claiming $600 is due them through failure of Reich to keep them working for eight weeks per agreement. The case will come to trial June 1.

Pay Timberlake has been offered a role with the Swart show and will probably join in Boston.
FIGHTING OVER LOSSES.

Chicago, May 31.

Last Saturday night witnessed the ending of the "world-wide tour" of Vesta Victoria and her "all-star vaudeville company" with the closing of a nine-day engagement at the Auditorium in this city.

According to the report of Miss Victoria was beset with obstacles from the very beginning. When the company started on a tour of Eastern cities, its business did not warrant a continuance. The management decided that it would chance the playing of dates booked further westward. The dates in Winnipeg and other towns in Canada and the Northwestern section of the United States were played to money that showed a profit. But the trip back east through the states and ending with the Chicago engagement was played at a loss.

On arriving the tour made arrangements with Miss Victoria whereby the English singing comedienne was to accept a salary of $1,000 weekly and also to share in the profits of the venture.

Col. "Bill" Thompson, manager of the tour and one of its promoters was to receive a salary of $100 per week. In addition to the stipulated stipend he was to have a share in the profits up to the extent of 50 per cent of the profits. When the Chicago engagement started at the Auditorium, the star had not drawn any salary, according to her own statement, directly, for at least three weeks. The show in the Windy City struck a period of inclement weather. It rained the opening day, and the downpour continued all during the second week. The weather took an abrupt turn and became exceedingly good.

Business became so bad that the manager and promoter (who had contracted debts to the extent of some $3,000 for the Chicago engagement) went to the star, according to the allegations of the latter, and stated that he was going to close after the perfor- mances that evening. The manager then agreed to accept the responsibility of all expenses incurred for the Chicago date.

Miss Victoria, afraid of public opinion, and without advice from any of her friends, agreed to assume the obligations.

After a talk with advisers, however, the star reconsidered.

The next day, as it was said, Thompson went into the Auditorium under a contract that gave the house the first $5,500 that came in, and to split 50-50; Thompson to furnish all newspaper notices and billboard advertising and the orchestra as well as the show. The house was to furnish nothing but the attendants.

Thompson has been served with a pre-notice of suit for $15,000 in damages for breach of contract, entered by Miss Victoria.

Thompson alleges that Wednesday, when he notified the English star he could not continue further because of the want of business, she instructed Abe Haile who acted as treasurer to hold all money to pay the expenses of the local engagement amounting to $3,500.

Thompson has placed his defense in the hands of S. A. Bristow, a local attorney.

CORT'S SUMMER PIECE.

Chicago, May 31.

"The Prodigal Tar" is the title of a musical play that was being in course of preparation for a midsummer production at the Cort. Grace Kennicott is to be casted for the leading soprano role.

G. E. McCune has in rehearsal a nautical opera for production at the Cort, Chicago, June 18. Its present title is "On Loo Barboard Watch," but this will probably be changed. The operetta is composed by Fred. Miller, librettist of "Ship Ahoy."

In the cast will be Arthur Donaldson, Dorothy Maynard, John L. Kearney, Madison Smith, W. J. McCarthy, Art Dallas, Julian Reed, Osborne Clemson.

FIRE ASSN. RECOMMENDS.

At a session of the National Fire Protection Association, held at the Waldorf Hotel the other day, a number of improvements in the conduct of business and the operation of fire departments throughout the United States were recommended by those who were present. For rock gardens Fred. Miller, librettist of "Ship Ahoy."

TAKES DILLINGHAM SHOWS.

B. C. Whitney has closed with Charles Dillingham to produce "The Girl in the Train," "The Echo," "The Candy Shop" and "The Fair Coed," all shows that are now engaging people for the four shows. Whitney's quarters are at the Detroit Opera House, Detroit.

Mr. Whitney will open his road season about the first of August. "The Girl in the Train" now goes to the western coast next season.

NEW YORK LOOKS LIKE A CASH

The New York theatre property may be sold within the next ten days, as arrangements for the raising of a five-million dollar mortgage have been consummated.

A syndicate of Wall Street men has secured an option on the property with the intention of erecting a seventeen-story hotel. The property is held at three and a quarter million dollars and the syndicate says it will put up in cash the new construction. The only hitch to the putting through of the deal is the placing of the buildings mortgage. No insurance company is willing to invest so large an amount in the venture, but it is practically settled that a combination of three insurance companies will make the loan. Should the scheme go through immediate possession of the property will be given. This will dispose of one of the largest theatres in the metropolitan. Since Kiaw & Erlanger secured it several years ago they have not been able to pay the mortgage, but held by them as a real estate investment, from which they will reap an enormous profit. They purchased it at auction for about a million and a quarter. Six or seven of the best known theatrical managers compose the corporation, which now owns the block. Kiaw & Erlanger direct it. A detail of the sale of the New York has been made for a number between the New York and Hudson theatres. This space in the rear is wanted, but the owner of the houses placed a valuation of $250,000 upon them. He paid $58,000 for each house.

KITTIE GORDON AT LIBERTY.

At a meeting of the Managers Associations held recently, it was decided that all the theatres booked through the Kiaw & Erlanger offices, excepting in the very large cities, will reduce the price of gallery seats to ten cents. This was determined upon to offset the inroads made by the popular priced vaudeville and moving picture houses which have been injuring the attendance in the upper portions of the legitimate theatres.

10-CENT GALLERIES.

To the pleasure of the Shuberts and Kitty Gordon are at end, according to a declaration by Miss Gordon, who says she is at liberty to accept any engagement.

The ten-week agreement which held the English woman to the Shuberts has expired. During the summer, Miss Gordon may accept a few vaudeville engagements secured for her by William L. Lyken or perhaps she will return to England for a visit.

Mr. Lyken has also the placing of another former Shubert attraction, Grace Van Studdoff.
Paris, May 23.

Callar terminated the so-called vaudeville season at the Casino de Paris, May 17, and is giving a series of pieces. Business has not been satisfactory of late.

The Alcazar d'Eté reopened May 20 with vaudeville. A revue is due within a fortnight. The Jardin de Paris is being opened for May 15, but on account of damp evenings has postponed that function until this week.

The Théâtre d'Eté produced its revue May 16, and will probably continue it until June 15, when terminating the season. The revue is not at all bad for this kind of hall, Claudie de Sivry being noteworthy in several travesty roles.

Jean Fabert, at present manager of the Moulin Rouge, is reported as being the purchaser of the lease of this undertaking, still in the hands of the company. On whose behalf he is acting is not known at present. The Moulin Rouge is essentially a summer place, so the lessees have possession at the right moment.

A summer revue is being mounted at the Scale, to be entitled "A cel ouvert." Eldorado remains open as long as possible during the summer, under the management of the administrator Valle.

The Alhambra has been taken for the month of June by L. Klop and P. Franck, who intend to open a vaudeville. They have retained the entire staff. They hold an option also from the Variety Theatres Controlling Co. for July.

The actor, Prince, who has been playing in the "Vie Parisienne" at the Valet, is seriously ill. The condition of Mme. Rejane has taken a turn for the worse. Lucien Prad, stage manager at the Théatre Michel, attempted to commit suicide this week. He now lies in a dangerous state.

Quill, called the Enigma Electrique, whileimitating a doll, at the Cirque Hoste, Roubaix, May 16, failed to rise to salute the audience as usual in his act. The audience at once thought him dead. A doctor present failed to bring any sign of life, and general paralysis was feared. After some hours Quill recovered the use of his limbs and speech. He said he was at no moment unconscious, and heard every noise around him, but was unable to move.

Charles Pigot and Henri Lutz, associate Jules Claret, manager of the Comédie Francisco, who has written the libretto of "Theorese" (music by Massenet), of having taken his ideas from their work "Iolande," which was presented by them in 1900 at the musical competition of the city of Paris, and of which M. Clarette was one of the jury. "Roland," was not accepted, and they now find "Thérese" at the Opera Comique resembles their work. They therefore claim $10,000 damages.

Although business has been satisfactory, matters have not been running smoothly for Markoroff and Prince Alexs Zaretell, managers of the Russian section at the Théatre Sarah Bernhardt. After the trouble with the orchestra, the chorus became discontented. "Demon," the four-act fantastic opera of Lemontoff and Antolne Rubenstein, was announced May 17, but during the day they quarreled with the chorus master, Guinonbourg, and cancelled his contract. Guinonbourg states he had not been consulted (as he supposed) and quitted—taking with him the band parts and score which he had loaned to the management. The theatre could not open that night. Money had to be returned to the brokers and no receipts were issued. In its daily communications to the press was that the receipts were seized by creditors May 13.

The Palais de Créal, Marseilles, is about to open its attractions for the summer season, but has not been settled regarding its future and the sale, ordered by the liquidator, will take place in July. Razalini is not likely to take the hall, for he is negotiating with the Moulin Rouge for the Eldorado, and will be found in charge of that establishment next season at Marseilles. He is also the owner of the Kursaal at Lyons. The new music hall, to be called the Apollo at Marseilles, is nearing completion, and is reported to be ready for inauguration Sept. 1. Its capacity will be 3,500. Marseilles will thus have two of the largest vaudeville establishments in Europe, besides three smaller houses. The playgoers though (of a population of nearly a million) are not sufficient to support these resorts. -The Valetises-Casino is changing hands. Manager Poyer, who formerly had this vaudeville theatre, has acquired it from the present lessee Beslier, and will be in charge next season.

The Casino at Toulon has closed and will reopen Aug. 30. Many American acts play this house during the winter season.-The Casino at Nancy is closing for extensive alterations, and will be ready in September.

A new music hall, to be called the Gaite, Bruxelles, is being built, near the main post office.-Otto Lohse has been appointed musical conductor at the Monnale, in that city.

Bossett and Scott, now playing in the West, have accepted contracts for twenty weeks in England, and will leave in September to open at New Castle, Oct. 2.

London, May 23.

Hugo Morris who arrived about ten days ago reported to be in search of acts for New York does not appear enthusiastic over the outlook and will probably return to the States very shortly.

The varieté theatre last week put a lamp in the Music Hall billboards in the provinces. The provincial managers are planning to lie very low this summer as London will be the big center toward which all things will lead. The Coronation will be a headline against which no one will try to compete.

Dave Bliss was sent for by the United Counties Theatres, Ltd., recently and asked to take up the bookings of the company's houses. Rosen & Bliss formerly booked. Some internal trouble arising about two years ago, Bliss was ejected. It is understood that Bliss will not take up the bookings again until more money is put into the company. Rumor says whether Bliss accepts the bookings or not, the company may close its houses. The Melbourne, Aberdeen, Bristol (Stoll opposition) and Catehead. Devonport will likely remain open. It is the personal property of Mr. Bliss.

Kehel Levy will open at the Alhambra, July 31, positively.

Fred Wilmot who booked and controlled the Hippodrome, St. Helen's, and the Hippodrome Accrington has closed both houses. The future of the theatres is not known. Wilmot is interested in the Varieties Theatres Controlling Co. He has been operating extensively in moving picture theatres. It is possible that pictures will find their way into the two closed halls.

There is another "combine" rumor about that possibly contains more truth than is usually the case. The Marnachien Circuit which has struggled alone since its inception, may be taken under the wing of one of the larger and stronger circuits, with some sort of a booking arrangement. The arrangement will not, however, extend further than the bookings.

Polaire will be one of next season's winter attractions at the Palace, London. The French actress, billed as the "Tallest Woman in the World" when in America, is to receive $2,000 per week for her services. Polaire, while not creating a sensation at the Palace last season, did very well.

Alma Trix, a sister of Helen Trix, opened as a "single" at the Boscrome Hippodrome last week and was favorably received. Alina will have no trouble with a little better selection of numbers.

Alhambra, Glasgow, which was opened around last Christmas, may bring its music hall career to a close in the near future, for a time at least. The Alhambra is booked by the Varleties Theatre Controlling Co. It is owned by the company owning the Palace, London. The reason for the contemplated closing is the inability of the Controlling Co. to supply sufficiently large programs, no fault, however, of the Underjor Co. The Palace and the Pavilion are strong opposition to the Alhambra, in Glasgow, the later especially so, and both are booked up for the next few years to come, taking in all the big turns, leaving little for the new hall to choose from. Nothing definite is known as to the future of the house, or in fact as to the authenticity of the reported closing.

Hereafter Mr. W. Buchanan Taylor will represent VARIETY in England, Mr. James W. Tate finding it inconvenient to be continually in London through engagements.

Mr. Taylor's and Variety's London address:

Carlton House, Regent Street.

The appeal of Seymour Hicks from a verito against him in favor of Eva Chaplin, an actress, was argued this week. She entered a competition with a number of young women, who were to be selected by a newspaper. The winners were promised engagements by Mr. Hicks at substantially smaller salaries. Miss Chaplin was one of the beauties selected but claimed that she did not receive an engagement from Hicks. At the trial the jury found in her favor for $700.

The London County Council decided to take any action in the proposal of Ernest Girard, an architect, to found a "Paris-in-London" scheme at Aldwych Island.

Arrangements have been completed for the inauguration of the $150 annual scholarship fund by Mr. Maurice Levy to the Guildhall School of Music. The scholarship is restricted to sopranos from any part of Great Britain. About fifty sopranos will be heard in the first trial for the initial scholarship.
HERE'S BILLY GOULD
By William Gould.

Oakland, May 29.

Playing in Oakland but must talk about the town across the bay. Sohnern and Marlowe arrived on the Southern Pacific. (Cute!) Geo. Ryan, an actor at night, sells whiskey in the afternoon.

Harry Casey is here. Who is Harry Casey? Oh, a friend of mine.

Arthur Don, a former vaudeville actor and now a vaudeville agent, downtown in S.F. for a few days getting rid of some commissions.

They have quite an array of talent at Tilt Zinkhardt's restaurant. Three high class samba (female), and three regular entertainers.

Met "Romeo" Al. White, of Taylor Krantz and Romance. He has a new affiance says McKitcynan, "Follies."

It seems to me that on every visit to San Francisco I meet a find. Last year it was Lee Lloyd, this year it is a little seventeen year-old girl, Abbie Silver—with the voice of an angel.

P. S.—Miss Clair is from Portland, Ore.

No—I didn't visit Sing Fat's this trip. I have nothing but kisses for knickers, pajamas and mandarin coats. You may also add Chop Suey.

Frisco's Chinatown may be new, but it smells the same.

SPORTS

The artists on the opening bill at Romana Park, Grand Rapids last week played a team of employees of the park on Friday morning pulling a wagon loaded by number of 5-2. Murray Livingston of the Alpha Troupe was the hero of the game, being largely responsible for the artists' victory.

The Winter Garden Baseball team played the Whitney team off their feet in a long game last Friday afternoon, winning by a 10-10 score. The Winter Garden opened hostilities in a fitting manner, gathering seven runs in the opening session. Capt. Sklege (Vaurex), pulled Nestor outside of the box in the middle of the inning, putting George on the rubber, the game going along on even terms from then on. Galvin at short for the Winter Garden was the bright star of the game. The Winter Garden catcher also distinguished himself. A foul tip on the jaw had no effect on him whatever, and, away he went for the ball in three places. Vaurex's team, composed of members of the paper's staff, expects to play a picked nine from the United Booking Office to-day. Mean time any newspaper or professional club whiht might not object to losing one game to give the Vaurex bunch a little confidence, is invited to write for a date (Fridays preferred).

OBITUARY

Sir William S. Gilbert, librettist of the famous Gilbert and Sullivan comic operas, was drowned May 29 in a lake at his home in Harrow, England. He was taking his customary daily swim when seized with an attack of heart failure. Although not in deep water, life was extinct before he could be rescued. The deceased was born in London in 1836, and ran his life as a lawyer. In addition to his contributions to the stage, he wrote a number of successful novels and magazine tales. His most famous works, those that will live forever, are "Pirates of Penzance" and "The Mikado."

Frank Dwight Denny, an old time actor, died at the home of his daughter in Spokane last week. Denny was over 70 years old. He retired from the stage some time ago.

Loretta Faw, a chorus girl with the Rose Sydell's "London Belles" Co. died at the Harper Hospital. Detroit, last week.

The Mohoby of Mable McCane died Sunday at her home in St. Louis. Miss McCane, who was in Chicago, left immediately for home to attend the funeral, after which she started for New York to sail for England to-day (Saturday) to fulfill her engagement at the Tivoli, June 19.

Paul Barnes, Jr., son of Mr. and Mrs. Paul Barnes, died at their summer home near Eriona, N. H., May 25. He was born February 19, 1894. His father has appeared for several years past in England as a monologist.

Tina Zoeller, wife of Edward Zoeller (Aliona-Zoeller Troupe), died at the Swedish Hospital, Brooklyn, May 27, following an operation, caused through the rupture of a blood vesel a week ago. The funeral took place May 30 from the Zoeller home, 269 Hemlock street, Brooklyn, N. Y.

SHOW OWNER NOW SUITS.

Chicago, May 31.

Walter O. Lindner, owner of the "Merry Mary" show, which recently closed at the Whitney, has entered suit against Criger & Ruppert for $5,000 damages. Criger & Ruppert attached the show before it closed, for money allegedly due them. In the attachment Criger & Ruppert claimed Lindner was not a resident of this state. Lindner, who has been a resident of this city for ten years, immediately replevied his goods and instructed the Local office to suit for damages.

The South Bend (Ind.) Daily News took occasion May 14, to print a very lucid editorial on the failure of the vaudeville stage. Vaudeville managers, who believe that the entertainment they are driving in is going backwards, so judged by their drop in attendance, might secure this editorial, and use it as a text.
McALLISTER HEADS BRONX CO.

Arrangements were completed Monday to inaugurate an eight-weeks engagement of stock at the Proctor's Theatre, Prospect and Westchester avenues, (Bronx) June 5, opening with "The Christian."

Jay C. Packard has signed the following for the Proctor Co.: Wanda Howes, crisis; Francis A. Mealy, leads; Richard Lyle, character comedian; Ralph Herbert, juvenile; Carolyn Lawrence, second business; Alice Gilmore, characters; Louis Danbur, light comedy; Blue Fisher, ingenue, and Edward T. Emery, stage director.

The Prospect has been playing "pop" vaudeville, but if the stock plan proves a success, the company will remain there throughout the winter season.

Frank Gersten, the manager of the house, is backing the "rep" organization and will manage it personally. The stock admission will be 15, 20 and 25 cents.

The Bronx was a clear field for stock when Charles E. Blaney took an option on the Metropolitan and installed the Spooner Stock Company there a few months ago. With the Prospect and the Metropolitan about two and one-half miles apart it isn't likely that the "rep" organizations will conflict to any great extent.

Mr. McAllister is one of the most popular stock players who ever appeared in New York.

Though the Spooner stock company is still doing business at the Metropolitan, Edna May Spooner and her company have departed from the Orpheum, Jersey City, and again invaded Brooklyn May 29, opening at the Majestic in "My Wife's Gone to the Country."

It was but a few seasons ago that the Spooners and Carson Payton were rivals for the stock patronage of Brooklyn. With one of the Spooner company booked for the Shubert, Brooklyn, and the Spooner company at the Majestic, it looks like another clash between the Brooklyn favorites.

"ARIZONA" ALL STOCK.

For the first time since opening in Chicago about twelve years ago, Gus Thomas' evergreen drama, "Arizona" is now open for stock engagements. It is unlikely the piece will again be seen over the combination time. The past season was its last trip, being under the management of Charles William, who represented R. M. Bick-erstaff.

The American Play Co. has the leasing of the piece for stock productions. Some years ago "Arizona" was played for a few weeks by McAllister, based at San Francisco and Los Angeles, but that is the nearest the "rep" people came to securing it, until the travelling company came in from the road last February.

STOCK TRAP-OFF ON COST.

A new play by Channing Pollock, entitled "The Inner Shrine," will be tried out by the Burbank Stock Company at Los Angeles this summer, with Margaret Hilling in the leading role.

-from PROVIDENCE TO CANADA.

Walter S. Baldwin, who manages the Baldwin-Melville Stock Company, has been doing big business with his stock company in Providence but a recent slump, caused by the weather, has led to the announcement of quitting the Rhode Island town and installing stock in Toronto, offering opposition to the Percy Howlett "rep" organization.

Baldwin has leased the Princess theatre, securing Aed frameborder and Arthur Byron as his leads. Miss Howl well opens at the Royal Alexander theatre (Toronto).

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Baldwin has leased the Princess theatre, securing Aed frameborder and Arthur Byron as his leads. Miss Howl well opens at the Royal Alexander theatre (Toronto).

-three "FIRSTS" IN STOCK.

The first presentation in stock of "The Third Degree" was made last week by the Yale Stock Company at the Empire, Hoboken, with Louise Vale in the leading feminine role.

The Yale Company will present Rose Stahl's starring piece, "The Chums' Lad," in stock for the first time next week (June 5). Travers Vale also plans the premier stock production of "Alias Jimmy Valentine" as soon as it is released, and will offer "The Witch's Hour" during the week of Jan. 1. It will be released Dec. 31.

The eastern stock companies are putting on some big and late productions this season. Some fancy royalties are being paid for plays. David Belasco has one price for his pieces, and the stock manager must either pay the sum demanded or leave it out of his repertoire.

When a company produces Kirke La Shelle's "The Virginian," the $400 is paid in royalty. When Belasco's "The Lilly" is put on, $500 goes too for playing privileges. Many of the popular pieces now in stock receive from $300 to $535 royalties.

-from POLI GETS "THE VIRGINIAN."

The $400 cash for the right to produce "The Virginian" in stock for eight weeks is the figure which S. Z. Poli paid last week for the privilege of showing the Kirk La Shelle piece to the patrons of the Poli theatres in New England.

The piece will be presented for the first time in the east in stock at the Providence theatre, Waterbury, Conn., Monday.

-from BETTS & FOWLER'S SHOWS.

Two stock companies entitled the Betts & Fowler Players have been formed, one featuring Bebbie Lee to open at the Orpheum theatre in downtown, N. Y. June 5 in "The Sporting Parson." Harry Sedley has been engaged as stage director. With Miss Lee will be Ralph Newman, Bryce Hoagland and Daniel J. Fellwell, William Ennis, Charles S. Ross, Walter Richardson, Gladys Malvern, Anna Blakesley and Winifred Walton.

The other company opened Woodland Park, Ashland, Pa., this week in "The Virginian." The company includes Bebbie Warren, Josephine Hardy, Will Hartman, Carl Blythe, John Conibear and Walter Trumbull.

-from SQUASHED TWO SHOWS.

It opened at that stock organizations trade towns, yet such happened this week in the South through one man controlling both companies. Schiller's Players at Atlanta were transferred from that Georgia city to Richmond and the Richmond company sent to Atlanta.

Emma Bunting has been playing in Richmond, but, being an old Atlanta favorite, it was thought best to return her to Atlanta.

-from LAST TRY FOR HAYMARKET.

Chicago, May 31. Leigh Morison says he will start a four-weeks' engagement of stock at the Haymarket, in June. Jennie Towler has been engaged as leading woman.

She at the old Haymarket on the West Side in Chicago, right in the heart of the burlesque and "pop" houses across the river, is a new departure. The house has tried everything else.

-from PROCTOR FORMING COMPANY.

Arrangements are being made to open Proctor's in Newark with stock for the summer. Ira Ahlbrink has been engaged as leading woman.
NEW "DREAMLAND" DOUBTFUL.

"Dreamland," the huge resort at Coney Island which was destroyed by fire late Friday night last, will probably not be rebuilt.

William H. Reynolds and Joseph H. Huber, of the Otto Huber Brewing Company, the two largest stockholders, called a meeting of all the shareholders in the enterprise, and it was decided to offer the two-acre tract of land to the city for a public park. The matter will be given immediate consideration by the aldermanic board. If the deal for the city to purchase does not go through immediately, the question of rebuilding the structure will be at once taken up.

The Iron Steamboat Company's boats have been burning their passengers and baggage at a steady rate. This fire, the Dreamland coupon entitling passengers to entrance to Tilyou's park.

Sunday thousands of sightseers visited the ruins, by which time there had already been extinguished roughboards about twenty-five feet square, with make-shift "concessions."

Not a stick remained standing after the fire. The phrase "burned to the ground" may be accepted literally in connection with the disastrous conflagration.

Col. Ferrar's animal collection, which had replaced Bostock in the park enclosure, was destroyed. Nearly all the animals were shot to death before the flames reached them. Col. Ferrar was assisted by Capt. Jack Bonavita. They with the staff of trainers and keepers found it impossible to save the animals. "Little Hip," the baby elephant, was among the killed. One lion, "Sultan," escaped to the street, where policemen shot him.

The sight of the flames through the broken-in doors of the animal enclosure frightened the beasts. They refused to be drawn or coaxed across the track of the go-carts in their enclosure in their terror. Ferrar's loss was covered to a very small extent by a small floating insurance carried in the Lloyds of England. The park had about $500,000 insurance at a very high rate. The total loss was about four million dollars.

"101" RIDER MARRIES.

Hodgins, May 31.

Stanley G. Dyer, a rider with the 101 Ranch, married Miss Margaret Cummins of Brockton, in that city, May 26. He first met his wife in Prince Edward Island, six years ago. They did not meet again until the show opened. No human lives were lost.

The total loss was about four million dollars.

20 PER CENT. ON ANIMALS.

Beginning on June 1 all acts, circuses and exhibitions crossing the borders of the United States into Canada or Mexico, or perhaps sail abroad, taking along live stock, by the act, even though the stock be a product of this country, will have to pay a duty of twenty per cent. on their return to this country.

This is in accordance with the interpretation of the learned member of the bench in California has handed down regarding a phrase in paragraph 500 in the tariff act of August 5, 1909. The paragraph reads exempting from duty "all articles the growth, produce or manufacture of the United States, when returned after being exported." But tucked on to this there is the phrase that is causing all the trouble containing but four words and reads "not including all animals."

It has been intimated, however, by the law division that it is possible that there will be a new ruling on the paragraph after the first few animals were sent abroad. In the interpretation of the law as applied to pet dogs and horses used for exhibition purposes and shows.

CANADIAN "WILD WEST" BAD.

Sydney, April 24.

"The American Rough and Wild Indian Show," promoted by the A. and A. Amusement Co., has been a failure.

The Indians are mostly half and quite quitted, and they don't work. Were it not that the organization joined in with Skuthorp's Buckjumpers, a show lasting more than an hour couldn't be put up by the Canadians. The cowboys, also, are a sad lot.

As to the managers they are reputable citizens and meant well, but the difficulty of securing suitable people to form the show appeared too formidable, and in order to get a boss in command, took what was left.

Wirth's Circus is the only tent show in or around Sydney. The company is a fairly good one, and big business is recorded. Last week a young lion, who being put through a trial performance with two dogs and a tricky pugy, sprang upon the latter and mauled it considerably. The pugy had to be shot.

OLD CLOWN PASSES AWAY.

Samuel McFynn, a clown clown in the days of Dan Rice, died in Chicago recently. His home was at Burlington, la., where he was buried.

STARTED IN POOR WEATHER.

St. Louis, May 30.

Barium & Bailey's Circus had a week's engagement, beginning Monday. The parade was very long, but not noticeably better than when seen here.

Sunday the weather was the worst a circus could ask: thunder showers, verging on a cloud burst; but it cleared Monday for the first parade.

MASENNET'S NEW WORK.

Paris, May 2.

"Therese," the new operatic in two acts, libretto by Jules Claretie, music by Jules Massenet, met with success, when produced at the Opera Comique; but the same cannot be said of "L'Heure Espagnole," by Maurice Ravel on the same program.

This latter work, by a young musician of the new school, does not please, and the story by Franc No- hain has gained nothing by being sung instead of read, even though the score be a musical acrobatic. For the untrained ear his music is a series of discords.

How different is the old school, that of Massenet, whose pleasure, harmony is understood by all. The story of "Therese" deals with the French revolution, and is set at Versailles. Andre has bought-in a homestead with the idea of restoring it to his friend. A meeting of the aristocrat is ever permitted to return to France. Armand seeks safety in flight, but first visits his old home, where he meets Therese, an old sweet-heart, and Andre, the dauphin, out of pity, asks Armand to escape, unaware that his wife has arranged to join him abroad.

When Andre is arrested and led off to death, having caused so much noble, she realizes the difference in character between the two men; her duty as a wife is awakened, and, in order to share her husband's fate, she cries: "Vive le roth." They go to the guillotine together.

The interpretation of the opera is excellent. A minuet played on a harpsichord, accompanying a love duet, was much applauded. "EM.

ASKED TOO MUCH.

Boston, May 31.

Constantinoff, the tenor, who last season sang with the Boston Opera Company, will not be heard with the organization this season. He asked for a salary of $3,500, but management was willing to pay him for his services. It is thought that he may reconsider his decision and join later, but if he does not, the tenor roles will be taken by Zenatello and others.

PHILHARMONIC NEXT SEASON.

The Philharmonic Society of New York, under the direction of the new leader, Joseph Strauss, opens its season Nov. 2, at Carnegie Hall, March 11, at the new Metropolitan Opera House. Following a former custom, two series of sixteen week-day concerts will be given. A much larger season than last has been planned by Louden C. G. Harris.

Among the soloists will be Johanna Gadski, soprano; Kathleen Parlow, violinist; Efrem Zimbalist, the St. Petersburg violinist, who will make his New York debut with the society; William P. Schmidt, violinist; Barbirolli, Lhevenin, Harold Bauer and Arthur Friedman, pianists. The MacDowell Chorus will assist in recitals.

NEW TUNE IN AUSTRALIA.

John Phillip Sousa has composed a grand march in compliment to the Australian Parliament. His musicians will play it for the first time on Coronation Day, when they will be filling an engagement in Australia.

FANNUNZIO BANNED.

Paris, May 23.

Signor Gabriele d'Annunzio is grieved at the action of the Archbishop of Paris in forbidding all good Catholics noticing his musical drama "Martyr- dom of St. Sebastian," produced at the Chatlet May 21. Debuzy wrote the music, mentioned some weeks ago in VARIETY. Although the story is a bib- lical one (which would probably be banned by the government in England and Germany and the mayor in many American cities) the authors declare it to be a lyric glorification of christ- lain heroes and profoundly religious in character.

HAS LEAVE TO SING.

Heinrich Hensel, tenor of the Wies- baden Court Opera, has at last obtained an official leave of absence to sing at the Metropolitan next season.

IN COMING BACK.

Rumors to the contrary about Jou- eni being unable to return next year to America, she sets sail Jan. 2. next. United States to fill engagements arranged here by her agents.

Clifford Curra, basso, will tour America next season under the management of Walter H. Riis."
“SALARIES WILL NOT BE CUT,”
OFFICIALLY SAYS V. M. P. A.

Issues a Strong Statement Direct to the Actor. Explains What the “Liberty” Being Agitated for Means to the Artist

A strong statement was given out by the Vaudeville Managers' Protective Association this week. It is addressed directly to the vaudeville actors, and is herewith printed in full:

You have been threatened—but only by your own agitators—with a cut in salaries. If you are to believe them, this salary cut is to be a big one—a ruinous one—that will affect your earning powers seventy-five per cent.

You are told through the paper that is supposed to represent your interests and in the speeches of those who want to inflame you against the managers that salaries are to be slashed right and left.

This is a lie—pure and simple.

There has been no action taken towards cutting salaries and no such action is contemplated.

Much stress is laid on the fact that the managers have an organization. So they have; but organization is nothing new among the managers. There has been a combination of managers for more than ten years and this combination of managers has done more to improve the condition of the artist than any artists' organization that was ever formed. There have been times when strong competition arose and many of the artists profited by the increased demand for their services; but when this competition died out no attempt was made to cut the salaries of the performers. The artists themselves know that this is so and that the agitator who declared in a public meeting in Chicago recently that salaries are to be cut seventy-five per cent deliberately lied; he made the statement knowing that he was lying and he intended, when he said it, to mislead you and to arouse your anger or your fears with that lie. The absurdity of such a statement is apparent to any of you who have been active in vaudeville for any length of time.

When have salaries been as high as they are to-day, and when have conditions been so good for the artist? When in the past ten years have salaries been cut, whether there was competition or not? If all the managers in the world combined, or if the entire vaudeville business of the world could come under the control of one man, the market demand would regulate the salaries; it would be impossible to reduce them. Performers know well that in the large booking offices where thousands of artists are booked each year, the artists make their own terms with the different managers, and they know this to be true in the face of the fact that these large booking offices are declared by the unionized actors' agitators in public speeches and by the organ of the White Rats to be preparing to cut your salaries seventy-five per cent.

The thinking artist is opposing against the agitators who are using every false argument to inflame you. He knows that the agitator can never be of any benefit to the artist; he knows that he is, on the contrary, a menace to your business interests and to your future earning powers. Just remember that absolutely the only thing that can benefit the artist is the prosperity of the theatres, which must do business in order to meet obligations and maintain the business from which the performers and managers secure their living. When that prosperity is destroyed or even seriously interfered with, the artists and managers are going to meet with disaster.

As long as the theatres are able to conduct their own business, the same prosperity for artist and manager that has existed for the past ten years will continue. Some of the artists of to-day have been through every condition for the past twenty years. They know only too well where their prosperity comes from, who pays them their salaries and where they have received proper treatment in every respect.

Has the fact ever been told to you and told to you right that at the end of the Klaw & Erlanger vaudeville experience the managers (East and West) paid over a million dollars of obligations on artists' contracts and there is not one case on record where there was litigation on account of the non-payment of those salaries? Most of you know that in order that those artists should not lose by the deal, every manager East and West loaded two and three extra acts on top of their regular bills in order to keep these contracts and so that the performers should not suffer. This fact is a good thing for artists to remember when they are listening to the howls against the very men who were responsible for that fair treatment of contracts.

What, then, is all this hurrash and racket about? “Give us an equitable contract,” the shouters shout. Well, what is an equitable contract? Who has had occasion to question ninety-nine per cent of the contracts made by the large houses throughout the United States and Canada, and we say the large houses for the reason that about all the talk is against the “big time” managers.

You, who are prosperous, beware of the agitator and the conditions he is striving to bring about, because at one other time in the history of vaudeville the savings of the artist dwindled to the point where prosperity gave way to poverty, and that can happen again—and through no fault of the managers.

Ask your agitators where all this agitation is to lead you to. Ask him who is to benefit by antagonism to the theatre. Ask him what will be the result to you if the prosperous conditions that now exist are upset? Spread-eagle speeches generally get people into trouble and trouble is the only thing that inflammatory talk ever procured for anybody.

What do you think is one of the great reasons for the continued flood of immigration to this country from all foreign lands? Nothing less than the stories spread abroad that the streets of New York are lined with gold and all one has to do to share the riches of the new world is to buy a steamship ticket and come here, but we who are here know different. No man ever came to this great and glorious country but who had to work and work hard at that for every dollar he got. Nobody hands you riches—you must strive for them yourself and you must work in accord with those whose interests you are and whose prosperity you have shared and can continue to share, but not if you listen to the demagogues who are serving self interest rather than the interests of those whose paid advisers they are.

Therefore, performers, think for yourselves, act for yourselves, preserve your independence and your future prosperity.

THE MEANING OF “LIBERTY.”

There seems to be a little misunderstanding of the word “liberty” by many among the members of the White Rats. A notable instance of this is a hysterical letter passed and apparently approved by the editor of the organ of the Union Actor, in which the writer speaks of the White Rat organization as “the vast army that is being formed to bring about your freedom and liberty which we so dearly love.”

If the fussy talk you read in The Player is for the cause of liberty, then the actors’ understanding of the word liberty is different from the generally accepted meaning. If the signs are read aright, the destruction of liberty is intended rather than the securing of liberty.

At the present writing every artist has the liberty to work for any manager who pays him, and he is accustomed to take the liberty to himself of quitting work when it pleases him, without consulting the business interest of the manager. What he is now arguing for and evidently preparing to fight for is a curtailment of the artists’ liberty; for instance, if he isn’t a Union actor he must not work in any theatre in America that’s not Unionized. If he be a Union actor, he must not work in a theatre that is not unionized. If he has an engagement that he is to be well paid for and his Union says he must by order of his Union, walk out of the theatre because of a grievance of some other actor on the billing, he must forget his “liberty”—and walk out. He will find himself hedged around in every direction by the kind of liberty which he is now shouting for, but which he will find to be the hardest kind of bondage.

That is the queer understanding that most of the White Rat Union actors have of their great cause. They are carried away by the spread-eagle oratory of their agitators who confound and confuse the lesser intelligences in their organization with much sounding about liberty in their efforts to keep the rank and file of the actor away from getting a common sense view of their relations with the managers, who give them their living.

Under the proper circumstances “Give me Liberty or give me Death,” is a good patriotic appeal, but when it is likely to be changed into “Give me Liberty and Give me Death,” through the destruction of the business which gives you life, it is time for each individual to think for himself before he is led into the error of antagonizing the men whose theatre is his only home regardless of actors’ affiliations.

When you are listening to the vapors of those who are endeavoring to mislead you, just ask yourselves why they do not attempt to refute the arguments so strongly put forth by J. C. Nugent, whose exceptionally strong letter set forth so ably both sides of the controversy. There has been so much wrangling over J. C. Nugent’s arguments from those who claim to have the cause of the artist so much at heart.

Mr. Nugent is a White Rat and an actor who thinks and who knows by experience the injury to the artists’ interests that agitation such as is being now carried on brings about.
Lolo, the Mystic.
Song:
19 Mins.; One.
Henry Fink.
Singer and Talk.
15 Mins.; One.
Hammerstein's.

Henry Fink is now appearing alone.
When first entering vaudeville, he had Edgar Bixley as a partner. It was Bixley and Fink then. Evidently a firm in the show business is not as solidly built as in commercial
lines, although it has often been proven in theatricals that a playing
team, need each other so badly that to separate is a mistake.
Sometimes the error is rectified. Whether Mr. Fink or Mr. Bixley will suffer from
their vaudeville parting remains to be seen.
Neither may, and both might.
The act came to vaudeville from bur-
der, and a good couple of young men who dance—and
they are some dancers, with
the emphasis on the "some" as he closes an
The aim is not for the comedy of the "Amateur Night" speaker, who
would say, "Ding a ling a ling, a couple of young men who dance—and
they are some dancers, with the emphasis on the "some" as he closes an

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

Charlotte St. Elmo, Hammerstein's Roof.
John and Walker, Hammerstein's Roof.
Gill and Lilian Brown, Henderson's.
Marcus and Gärtel, Brighton Theatre.

Percy Knight.
Songs.
19 Mins.; One.
Hammerstein's.

Percy Knight is an English comedian. He first appeared over here in
"The Aubergine." Mr. Knight scored a hit in that show. He will register
likewise in vaudeville—remarking and observing. Knight is not the usual
"singer" who dresses. He dresses in a style to recall Winkie Bard, his com-
ique companion, and is not alto-
gothic, unlike that comedian in delivery. America has not seen Mr. Bard.
In songs, Mr. Knight places more
dependence upon lyrics than other items connected with his turn. He does not charge
change in his vaudeville. Yet his delivery aids the lyrics, not naturally, either.
After Mr. Knight has observed vaudeville for a time, he will understand that the "variety"
used in connection with the entertain-
ment is not a part of, covers as well as a singer it does the program.
His repertoire runs to too much simi-
larly of numbers. As a matter of fact,
two of his songs have a "horse
verse" arrangement. He opens with the popular song of the lot, "Little By Little," fol-
lowed by the next best, an odd num-
ber with a catchy finishing line to each of the verses.
The first two stanzas, about horses, are the only ones worth men-
ing. The "mother-in-law" and "fish" verses are not worth while. These
let the song and singer down, al-
though his start was too fast for the audience, who kept up with the numbers employed. "Ghost" and "It Doesn't
Matter" were the concluding songs, neither of special holding power.
Fault might be found in the orchestra-
their efforts, nearly all had some peculiar-
ly of arrangement that was neither distinctive nor humorous. And after
all that, Percy Knight is a very good vaudeville act; he is something dif-
ferent from all. He attracts attention
from himself to the outset, and is dis-
tinctly worth while for vaudeville to
cultivate. Mr. Knight must have a score of other English numbers. If he will select a repertoire that builds up splendidly, the front lights will be pleased to emblazon Percy
Knight is within. The eccentric dress and pose assumed should not be
changed. Neither should Mr. Knight look so much like the fact that in depend-
ent upon lyrics, he has an idea that is away from the American singers who look for melodies pre-Ferably. But the husky singing voice of Mr. Knight is not required, either for the
songs or the character, unless it is a physical permanency with him.

Olive Briscoe.
Songs.
19 Mins.; One.
Colonial.

Olive Briscoe enters vaudeville with the new and difficult task of proving
when Miss Briscoe did not have a regular vaude act, vaudeville audiences
would accept her just the same, for she has a smile that is worth more than
all the songs and dialogue in the act, and she is so fresh. Olive displays a row of teeth that
would make a dentist think life is not
worth living. She also wore a couple of gowns Monday evening that were
worthless and plain. Miss Pnocrocisce can wear clothes and she is a dandy looking
girl. Her opening number gives her
a chance to do something right off the
bat. It is of how the different style girls would make love; much better than it sounds.
The second number, a "coon" arrangement, is her weakest, but is not at all bad and shows
a Stella Maybey style of "coon" singer that makes some of these "rag" performers look
like clowns. The lyric, "When We Were Not Like That in 1861," is the closing
selection. It is along the lines of "Grandma's Days," but a new idea and
has plenty of solid meat in it. Olive handles the harmonies beautifully, getting
bully contrasts. Her use of slang is
perfect, and she puts it over as very
few can men. Miss Briscoe is there in all directions, she has an act that
should be in demand and her name
should become familiar to vaudeville audiences in a short time. Dash.

Eddy Foy.
12 Mins.; One.
Hammerstein's.

Eddy Foy is presenting himself in a single act this trip, in a more enjoy-
able turn than he has previously ap-
peared in. Opening with a couple of "kiddin'" songs about New York and the West, he falls into a number of minutes in "two" with a brief travesty of "Hamlet," turning to
"one" for a finale dance. He carries his own leader, and an assistant in the
second scene, which is surrounded by touchstones inscribed to draw
laughs. With his game and present number, Mr. Foy will get over.

James J. Morton.
Announcer.
Folies Bergeres.

As the announcer for the Cabaret Show (from 11.10 p.m. until 1 a.
m.) at the Folies Bergeres, James J. Morton seems to have made good in his new job. In becoming the human stage card, James' chief duty is to promote the acts coming from and going to the feeling among the audience. This he does from the stage, appearing be-
fore and after every turn, telling the house what is coming next. Mr. Mor-
ton's program in the employ of the management of other remarks. This
disclosure is not allowed by the monolog-
ist. His aim is not for the comedy of the "Amateur Night" speaker, who
would say, "Ding a ling a ling, a couple of young men who dance—and
they are some dancers, with the emphasis on the "some" as he closes an

Fields and Lewis.

### Talk.
- 20 Mins.; One; Three; One. (Continued.)

Fields and Lewis are a new act because this is a brand new Lewis; Jack, formerly with Ed Wynn. The act remains the same as when Al worked with Dave Lewis. It is funny; it is just as funny now. The "baseball mitt," the "sugar feeler" and the "tea taster" are all there and they are just as mirth provoking as when first heard. The cab horse mustn’t be fiddled with and the entire memory of the woman who sat behind Fields and Lewis used the cab and horse business before the Winter Garden had the old riding ring torn out of its center. Jack Lewis makes a corkscrew straight for Fields. He has worked into the comedian's ways wonderfully well for so short a time. The two are whooping it up together as though they never had any other partners. Jack gets a little percentage on appearance, which means a whole lot. The new Fields and Lewis will do.

They have a corking comedy act and can hold down the next to closing position on any bill.

Dash.

### Chester's Canines De Luxe.

Dorothy De Scholle and Co. are offering rather a talky sketch without action, until the very last minute. A team, man and woman, are up against it, and they have just had an engagement for six months. The action takes place in a hall bedroom. The landlady wants her rent, and will not be "stalled." The man gets a job but is handed the go-bye after three days of rehearsing. When things look darkest, a wire from their former manager says "Join at once." They jump at it, but there is the landlady. The woman is carrying her belongings in a bed cover. The landlady just misses them but stops triumphantly on the empty trunk, without knowing that she is more the guest. The piece is too talky. It needs action in the centre. Three to five minutes might be chopped off. The sketch is fairly well played and will do nicely for the "pop" houses.

Dash.

### Ball.

### 21 Mins.

Dorothy De Scholle and Co. are offering rather a talky sketch without action, until the very last minute. A team, man and woman, are up against it, and they have just had an engagement for six months. The action takes place in a hall bedroom. The landlady wants her rent, and will not be "stalled." The man gets a job but is handed the go-bye after three days of rehearsing. When things look darkest, a wire from their former manager says "Join at once." They jump at it, but there is the landlady. The woman is carrying her belongings in a bed cover. The landlady just misses them but stops triumphantly on the empty trunk, without knowing that she is more the guest. The piece is too talky. It needs action in the centre. Three to five minutes might be chopped off. The sketch is fairly well played and will do nicely for the "pop" houses.

Dash.

### Basil Brady.

Basil Brady has a new idea in his talk which should advance him if he nurses the manner of delivery. Brady continues to be a bit of a little individualist. His method of telling the story is written, telling just what the writer expects of the audience as the talk is recited off. He is not humorous, getting plenty of jokes and it is a bit unwise, covering anything new in the matter of delivery. Brady is wrong with his songs. He does three, all of the talky George Cohan type. One would suffer; the talk should be extended. The audience liked the monolog immensely and with working he should be heard from.

Dash.

(Continued on page 23.)
THE FRIARS' FROLIC

The Friars' Club started its country whir last Sunday night at the Amsterdam theatre, New York. The troupe (excepting a few of the performers) giving the New York performance will— and it is some troupe. By this time, the company is in the middle west.

As an organization, organized for picturesque events such as the Friars delivered for this, their Fourth Annual Frolic, could keep to the road or New York indefinitely, even at the price per orchestra chair, $5. The show is a great big gold dollar worth, for star and Friars, with every one contributing to about the best 'freak' show ever given up.

The Fourth Friars' Frolic is only freaky in its assembly of names and people, impossible to present in a sentence, with a trained travelling company. Otherwise the Frolic is distinct a "performance," placed together for fun, comedy, humor, entertainment, neatness and dispatch. In all, it is about a three hour show. Never has there been a "freak" combination to compare with it. Sunday night the program rolled along as though greased, and was over at 11:45. Those concerned in the management and direction of the immense show are entitled to unequalled credit for their labor.

Starting with a minstrel first part, with three sets of interlocutors and end men, then a presentation in a picture, with a corps of assistant porters and porters. Geo. M. Cohan and William Rock had a dancing number, other than some solo "levee" dancers. Along side was a loose-jointed fellow. No one in the house knew the "levee" one. From the way he drew himself and legs about everybody "guessed" he was Fred Stone. But he wasn't; Just Tom Dingel, from the West, who Mr. Dingel went farther south, found a vaudeville team. Mr. Dingel gave the best exhibition of loose dancing New York has ever seen; he was "made" on the spot, and became one of the biggest hits of the show.

There were other big hits, plenty of them. When Joe. M. Weber and Lew Fields appeared in their old act make-up, as a turn in "one," the recognition was not instant, though it was in second. It was the first appearance in public (theatre) of the two superior "Dutch" comedians since they separated. They did the "choking scene." "Waves of laughter shook the house, repeated when Willie Collier joined the duo.

Messrs. Collier and Cohan were another of the "one" acts, before a special drop representing the entrances to the "Cohan" and "Collier" (Comedy) theatres. They were billed as "Two Hot Potatoes." In song each added the other about having a 20 phot of his own, including, with a song and dance, having some dialog referring to theatrical conditions, during which Mr. Collier informed Mr. Cohan that Lee Shubert was in the Amsterdam, disguised under wheeler.

Mr. Cohan and Mr. Collier were prominently concerned in all the principal doings. Mr. Collier was the "tough nigger" in "The Pullman Porter Ball," while Harry Williams, Williams, and when his father, Jerry J. Cohan, as the third interlocutor, introduced his boy as one of the ends. Dave Montgomery was the other. Mr. Collier and Collier had a song with Montgomery, contenting himself with singing for his portion.

One of the "acts" was "The Friars' Piano Bugs," credited as a travesty upon Jesse Lasky's "Pianophiles." Joe Foy, and Ernest R. Ball, George Lodge, George Botaford, Tom Kelly, Les Copeland, Harry Williams, Ted Barroso and Irving Berlin were the upright pianists. This "act" held enough material for a full evening of songful joy. Mears, Berlin, Williams and Ball supplied two songs. Williams and Berlin making a "two-act" of themselves, with Irving Berlin attending to the singing and Williams, Ted Barroso, did an acrobatic dance to close that disclosed he's not as stout as he looks. With the music and the songs, the skit was a huge success. Several of the piano players could have continued the score with songs. Geo. Evans had a monolog to open the second part, nearly all new for New York.

In the minstrel first part Mr. Berlin delivered "Bibralm" to several excellent "skeps," voice of the blackface troupe behind him. One of the biggest hits of the minstrel division was when Fred Brown (Brown and Bylter) sang "Whip-Poor-Will." The solos were John L. New- tor, Mr. Ball, Frank Coombs, John King, Robert Dalley and Matt Keefe. Each "put it over." On the benches behind were J. M. Walsh, Franch X., and a corps of assistant porters and porters. Elliot Foreman, Mary L. Ash, Ralph Bingham, Les Copeland, Wm. J. Cunnihan, Charles Wuerz, A. J. Voyer, Harry Bailey, Ben Ryan, J. Leary, Fred Brown, Harry Romer, Kenneth MacCaffrey, James P. Gilson, Richard J. Hattel, Leo Donnelly, Har- ry J. Kelton, Reginald Bryant, Joseph H. Gilick, J. J. McRosen, Jacob Iscass, Fred Block, Martin Enright, Tom Dis- gel, Ralph Harlow, Joseph T. Mann- ning, Tom Holman, Dick Hale, Theo. W. Barker.

The other two sets of "ends" and interlocutors were first: Fred Nib- lo (in whiteface) with Tom Lewis and Harry Kelly; Emmett Corrigan (white face interlocutor), Raymond Hitchcock and Richard Gourley. And the fun was funny. Mr. Hitchcock was a real "coon," and did more good work in the "Bali" sketch. Mr. Lewis wanted to know why a mouse was a load of hay, and then his most amusing answer, which finally came out as "Because cat-eat it." The forgetfulness was a neat bit of "end business. Mr. Carle did a short, laughable burlesque bit and an imaginary opponent.

Andrew Mack sang his "Moon" song, and several repetitions of the chorus. A dramatic sketch with a comedy finish was the finale. Characters were taken by Mr. Ernest R. Ball, Emmett Corrigan, William Collier, Sam H. Harris, Fred Niblo, Raymond Hitchcock, William Rock and several club members.

Mr. Harris was a manager, Claude Dailey was a chorus man, and George Collins represented the season production he could find no American actor for. Mr. Corrigan had "framed up" with Mr. Browne (before the play commenced) to illustrate that mental suggestion was not a fallacy. The piece is named "The Great Suggestion," written by Bertram Marburgh and Ben Munson. Corrigan commences an argument with his fellows over mental suggestion, and a "suggestion" is made (scene in the Friary). Mr. Browne is called in. Corrigan recites how David Warfield was assaulted and robbed on the fifth floor of the club then two hours before. Browne confesses to the deed, explaining his method of procedure in obtaining Warfield's $400 and the reason why; Collier, a skeptic, is amazed. Mr. Harris, the manager, is wanted, did beat Warfield up. Then Corrigan explains it is a "job"; merely wanted to bring to the manager's attention that Browne could take that part, and Browne could drop his emotional work in the scene as much as the professional contingent in the front.

A. L. Elerlanger is the director general of the Friars' Frolic tour. Klaw Elerlanger, in charge of the first route. The proceeds are to go toward the Friars' Building Fund. John W. Rumsey, the Friar Abbott, is the business manager. Charles Gebest is the musical director, leading the Friars' orchestra. Installed last week, the production of "The Ball." R. H. Burns and Samuel Forrest are the stage managers with the troupe. The performance represented their labor and care, with nothing required to be added.

The itinerary of the Frioles Friars includes Atlantic City, Philadelphia, Pittsburgh, Cleveland, St. Louis, Chicago, Detroit, Buffalo, Rochester, Atlantic City, back to New York, all "one-nighters."
BIG GAILEY SHOW.

"The Big Gailey Company" was organized in January to open the new Egyptian Theatre in the Loop, at 826 N. Michigan Avenue, Chicago. The Consorci- mium Committee or some other people concerned, switched the show's opening at the last moment to Cincinnati, on the grounds that it would be better advertised to have the distinction of inaugurat- ing an important new theatre.

By the same token, according to the performance at the Columbia this week, the "Big Gailey Company" could have been safely withheld from the Eastern Wheel altogether. There is little to the two-act piece called "A Florida Enchantment," and not a good deal more to the company presenting it. When an ordinary ollo containing four singing acts out of five turns, is the only commendable moment to a burlesque entertainment, the show is pretty bad. And that is just what "The Big Gailey" is.

No authors to the piece are mentioned, nor does the program supply any information as to the ownership of the company. It is supposed to be a Jew production, and one of the biggest ploy- ples a hurriedness in the production. That would cover them. But they might better plead that in January, good talent was scarce.

The first part has been thrown to- gether in a few numbers, no comedy. The old "business" of a man and woman entering a summer house, with the man to continue ringing a bell in there, warning the other fellow outside that the burlesque troupe is resort to it under different disguises. Outside of this, the show runs clean. In the burlesque Harry W. Fields as the "Dutchman" plays half the performance from a seat in the orchestra. It wasn't funny. Grant- ing that Decoration Day matinee held so few that even an audience could be counted, a full house would hardly be necessary to show for, as the performers have nothing to work with. If they had, it would still be a ques- tion.

The cast has no principal women to talk about. The only likely looking one was Ethel Barrymore, and while Wallace in an ollo turn. Miss West may develop. The first step toward that end should be a course in enunciation. Of the songs sung by her and Mr. West, there was no song dis- tinguishable. They have a neat enough act for the environments, although they draw "The Dragg Rag" pretty close to the line in the style of execu- tion. The "Dancing West Coast" in the acts are superfluous in this show.

The chorus girls wear tighty whiteys steadily. The dressing of the sixteen charlers is the single point that should be reported in any review. The clothes look ever so much better than the girls in them.

Of the numbers in the piece, only one was actually encored. That song was "What's the use of Being a Day," sung by Harry Melton, the tall and lithe leader of the group. Miss Melton would never secure a blue ribbon for stage- work, neither could Etha H. Wood, also a principal. Catherine Gorman, another, is the prettiest girl in the show. Miss Gorman is a member of the Five Musical Gormans, the hit of the entire bill. They appear in the ollo with a youthful trap-drummer. The act resembles very much that of the Five Musical Maclaren's.

During the recitation presented by Eddie Lovett in the first part, Mr. Lovett is strong on reciting. His first was "The Girl of My Dreams." As he mentioned the girl, chorus young women and men in the rear of the theatre started imitating her. The first was Ethel Barrymore, who said "There isn't anymore," as though in apology and extenuation. But others came along, quite as poor in delivery as the heroine. Mabel McCoy could kik somewhat as Besiee does.

In the ollo was Al Herman in blackface, with a singing monologue. He was the Hebrew comedian in the play, and seemed to cling to blackface. While nothing new, Herman handled his stuff well enough for burlesque, though scoring only with Eddie Leonard's "I'd," Mr. Herman announced the impersonation. There may be those who claim to be the most widely imitated and impersonated, but Eddie Leonard seems to be it. At the Plaza the same afternoon, the McNiss committee of the hotel made a show of Mr. Leonard singing "Big Brown Bally Eyes."

Irene Dillon opened the ollo, instead of Rita Gould, programmed. Miss Dillon did the exact act for her, Sydney De Seas and Co. are car- ried, with "Christmas on Blackwell Island." The old sketch is still there, even the "Venetian Blind" gag. Although Geo. Roland is greatly changed in the sketch, he has slid back- ward, the singing got it over. Albert Dunstan, of the quartet, is the best actor in the whole company. He plays a waiter in the first part.

The setting for the second scene of the last act has been taken from "Girls." Were the abnormal female figures on the wings given a natural- ness, it would be a pretty set. It is a pretty one when the lights are kept down.

Joe All is leading the Columbia orchestra. Joe has seen them all for years. The theatre management might place the orchestra and the ushers on different planes, and they would get along quicker. There is no set to this show, having to sit through "The Big Gailey" show twice daily. Sime.

UNION SQUARE.

The Indians were the warpath at Keith & Proctor's Union Square- theatre Monday night. In three long films the redskins gave the audience a thrill for its money.

A train of tomahawks and wild west pyrotechnics the bill came in to vary the monotony. Manager Buck has changed the former routine of acts and instead of an act after another, a picture, runs several of the acts together.

The Two Hardts, with their aero- ballistic burlesque and weight lifting absurdities caused laughter while the Down East Quartet (formerly Daly's) tried to get a close harmony. The soprano has the most conspicuous voice.

Richy W. Craig got away with his monologue and pleased with his graphi- phonograph "hit." The audience didn't seem to mind some of the bewhels- kered jokes a bit.

After another serious film, Marie COLONIAL.

Monday night was pretty hot. The house at the Colonial was big consid- ering. Even a Henry Miller has its limits as a drawing power, but it be- came obvious in the box office that registering around the 90 thing, there is something to it. Mr. Miller did the job, and besides drawing them in he entertained them after the show, with the chap be- hind the screen the usual amount of currency for a look.

Mr. Miller is playing the piece he showed about six years ago, "Frederic Le Sueur," and the show boosted the scope. The piece interests, holds and excites. What more could be desired?

Mr. Miller is excellently supported by Laura Hope Crews, who shared the honors with the star.

Ames Scott and Harry Keane play- ed "Drifting" early on the program to appreciation. The setting may receive due credit.

Howard, the ventriloquist, returns to New York after a tour of the West. The ventriloquist seems to be easier in his work than when first appearing at the Colonial. He has a well framed offer up with plenty of life and up to the quality that he has a trifle more of the "dummies" (seated in a chair quite a distance from the voice thrower) is new and good. There are several other commendable ideas. Tak- ing appearance, manipulation and voice throwing into consideration Howard easily heads the ventriloquist list now playing in America of those who handle "dummies" only.

The Audubon Committee presented the show. Although somewhat the same scenes in the first play when they saw the bicycles appear, it was their loss if they didn not hold on to the rail in the back to see the men work. The boys do some nifty stuff with the wheels that has not been seen before. The head balancing is particularly good.

Wilfred Clarke and Co., although not quite as strong as usual in their show, didn't miss a single laugh, in "What Will Happen Next?"

La Toy Bros. opened what proved to be a first class program. The boys gave it a great start. Acrobat Lottas were iced with several tricks brought hearty applause.

Hal Merritt was "No. 2." His talk for the most part went wild. The drawings were well liked.

Fields and Lewis, and Olive Bris- co (New Arts). Dusk.

ALICE LLOYD returned to New York Monday, having closed a second tour of the Orpheum Circuit. Miss Lloyd sailed on the Mauretania June 14, returning to give a "Gaiety" act on trip Sept. 1. Before taking boat, Miss Lloyd will listen to various scores and manuscripts Werka & Leuwer have gathered for a selection to build an Alice Lloyd musical comedy show for next season.

Sparrow (New Arts) entertained. Dorothy Richmond, Ted Gibson and Co. did well with their college boy sketches, though its best. Litchfield was suffering with a severe cold and could hardly make herself heard. Leonard and Drake drew attention with the man's imitations. Mark.

AMERICAN BOOF.

They say that everything comes to him who waits providing he waits long enough. That old saying might apply to Marcus Loew of the Shuberts, who never left the dreaming stage of the remodeled of vaudeville upon the roof of the American Music Hall. If Marcus Loew keeps on with his "ad- vanced small time" show atop the Forty-second street place, he will wait long enough it is only a matter of time when he will have "em going uptairs to see what's going on while they cool off.

And while one is cooling off above the "breezy" view, on Ninth Avenue he can go down into his pocket, fish out a rusty dime and spend it on an "ice-cold lemo" as a new scale of soft drink prices has also gone into effect on the roof.

There was a corporal's guard pres- ent at 8:30 Monday night, when the "white-winged" orchestra struck up a tune and Marcus Loew and his aides had become comfortably ensconced in the boxes.

It was a typical "pop house" bill without any headliner nor any big feature worthy of the big illumination that the "shubbery" provided. But as a pretentious show, it was very well played, although some of the acts had to fit in here and there so they could work downstairs without causing the elevator boys to make any especially rapid run.

Ecceila and Franks opened with bag punching and contortion stunts. The Four Harmonists, after appearing below rode directly uptairs and hit up their harmony without losing a note of appreciation for the singing of a fine line of their singing to the popular stuff, thereby making sure of a run over the Loew circuit. Their "Bar- ber Shop Chord" number was quite a hit. If the quartet could work in comedy to vary the singing routine, quicker steps to the bigger houses would be made. Zieja and Saunders fooled them with their magic, the "man well dressed" and a girl hand by hand. Zieja, who has a devil- lish makeup on the genteel order, joined and unjoined them.

Shriner and Wells were "No. 4" and second. Their "Two-Handed" was scored. Roland West and Co. with West doing several characters and a wrestling match with a husky young assistant and a few chairs, were on just before the intermission. The au- dience applauded West's proact work.

The men in the audience went out to get a drink. There was fifteen min- utes intermission which gave the house a chance to pick up.

A male Helen Hayes musician and dancer, followed the intermission. Kenny and Hollis had things their own way with comedy. There is some un- bleached material. Lillian Kingsbury has a good character which she has worked well and sophisticated Shakespearean absurdity and were followed by Pepin (New Arts) who was the artistic hit of the bill, with ac- cordion playing. McIae and Levering were the "off the Hahn" girls. Only two people dropping down the elevator shaft in perfect safety while their act was on. An Edison film was flashed at 11:11. Mark.

Melville Ellis returned to New York Tuesday.
EDWARD Schooley and Co. (2). "Theatrical" (Dramatic). 20 Mins.; Four (Special Interior). The opera company is offering people an act on the small time with probably ambitions to reach the larger houses. The opera is heavy, without comedy. There are three principals (two men and a woman) and a number of the rest of the company are the chorus, containing three men and four women. The principal woman and the man playing an Oriental lord are strong enough for the roles, but the Troubadour falls below. There are three pleasing melodies used during the piece, which has a small plot, very small. The plot isn't finished, and through this defect, the act seems to have no material or novelty. The act on the "small time," the act is a good headliner. It won't get beyond that. The chorus can sing and the girls look well. The setting is pretty.

Marie Sparrow. Singing and Talking. 11 Mins.; One. Union Squares. Marie Sparrow is a woman of the type of Sophie Tucker, having a breezy style and a kidding manner, making her a big favorite in the "pop" houses. Marie opens with an Irish song, and does a few comic costumes. She follows with a monolog but does her best work in her last song, "Good Old Sommertime." Marie had a good time, was always timely, and made the boxes, and was encored several times. Mark.

Gordon and Gordon. Acrobatic Contortionists. 9 Mins.; Special Full Stage (Special Set). Gordon and Gordon are a couple of nice appearing young men, who are at the one time: contortionists, strong fellows a couple of acrobats, always arranged in neat routine. Although a considerable portion is devoted to contortion work by both, for this they wear (after the opening) acrobatic tights and trunks, which is as away from the usual fitting costume of the usual contortionist. On the "small time" they make an attractive number. The work is pretty enough to chance a second time, and the act is played in a big house. The act starts with a river scene, where one of the boys enters as a frog. That set and idea have been often employed. For the particular setting mentioned, no one should attempt to follow Ferry, the Pragman, with it. If Gordon and Gordon hit upon something less familiar for the take-off, they would be safe from this criticism. It's its nature, with each boy equally excellent in all departments. Nine.

Knott, Hillyer and Co. Dramatic Playlet. 19 Mins.; Full Stage. New York. The playlet that this organization is making (the full stage) on Wall Street. But the tale is as poorly told as it is acted and, were not a younger in the cast playing a typical, although exaggerated type of the girl type, the act stand no chance at all. At present it would seem foolish to predict any future for the offering. At the New York it was received as a comedy.
summer. “White City” was the first to open, Mr. and Mrs. D. C. Wadsworth. It has been a hit in the attractions this year, also, as the “Midway.” There is a new band and its main attraction is the “Buffalo Bill” circus. It is a popular feature in the variety theatre. A slight chance is made in the dress-circle this season by adding a touch of green to the red and white. Riverwood was the next, May 24. Ad- mittedly a来um and its success assuages the pangs of the country. It can lay claim to some of the best presentations in the world. Among the attractions are the “Creation,” and “Hammers” and “Monsters” shows under the direction of the veteran showman, Sam Haller. The Charles L. Hunter eating exhibition is an event in the heavyweights’ and other similar events. Hampstead’s chorus line displays their strength and prowess. The showman, Alva, is the prizewinner. The Chicago Garden is an event in the heavyweights’ and other similar events. It is a popular feature in the variety theatre. 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GENE GREENE

THE Hawaiian Trio, with Pura Pura, put on the other a close race for chief honors. The string music was good for several encore and Pura Pura's body added a good finish. Miss Pura went just far enough to levitate curiously at the limit in Hawaii and the band shook the correct thing for the weather. Charles and Anna Glover filled in the opening position cleverly with their water and baton juggling. The pair have built up a dandy little novelty for an opening on any bill. Lee White and George Perry scored with their singing act. Leta and O'Donnell worked fast and hard in their comedy-acrobatic act, securing good results with a few efforts and the Thelma Harwood, closing the show, helped nearly every act through their clean comic-acrobatic work, the twisting and double figures bringing applause in generous quantities. The picture this week was the Whirler McCoy moving cartoon subject. It is the best thing in the market this week.

PHILADELPHIA

By GEORGE M. YOUNG

KRIFF (H. T. Jordan, mgr.; agent, M. H. It.--The bright spots in the week's bill were well distributed, that the whole show struck most an even balance, and for a hot weather entertainment it held pretty close up to the average. Harmon Morrell, who was placed next to the lead female of J. C. N. at, with results for the big mor. Morrell's singing saved him. He worked hard to his talk go over, but it wasn't the right kind of an audience for the stuff he bandied and Frank found it pretty hard working among them. He can still hit the high places that "ton" pretty well and scored on his song script, J. A. C. Nugent's sketch. The "Square Pegs" led in nicely and for a quiet, talky bit of singing, it was a high mark of credit. Nugent a clever artist, knowing how to make his hits tell. Judy York is a capable assist. Another sketch, "Tuxedo Kitty," by Edna Stevans and Tina Marshall, had the center of and found plenty of favor by reason of a varied bit and being taken in a big lump by the audience. The burlesque, "How to Use a Typewriter," with its atmosphere of wholesome amusement, was a fine bit. The veterans of Augustus with their mugs fooling away, the mark. This was his fault, however, considering how has cleaned up his talk considerably since graduating from burlesque. With the elimination of one gag, his act could pass on the whole time. Fortier (Ray) offered a singing turn which hit a fair average. The girl finished with "My Heart," the most of which she sang in the drum while making "sheep's eyes" for the song is a bit too high class for the girl's voice, and she could find a better one without much trouble. Luick and Maler did nicely with music and song, the act moving along at good speed until the woman sang "Carimbas." This has been hit too many times in the "pop" houses for anyone to act anything out of it at this stage. The act is an excellent novelty, singing bar, harp and violin, Dow and Dow put on the big laughing number. The boys have not changed their act to any extent, but they have some snappy songs with the band's favorite among their hits. May. Morley and Bixie were added, and without a rehearsal went through nicely with some singing and dancing. Picture.

TULARE (J. A. A. Armento, mgr.; agent, M. H. It.--The comical act of the week was the Herald's Theatrical again, and the weekly burlesque, "She'sa Woman" with a bit of a man's boxing act, "She's a Woman." The act is a bit too high class for the girl's voice, and she could find a better one without much trouble. Luick and Maler did nicely with music and song, the act moving along at good speed until the woman sang "Carimbas." This has been hit too many times in the "pop" houses for anyone to act anything out of it at this stage. The act is an excellent novelty, singing bar, harp and violin, Dow and Dow put on the big laughing number. The boys have not changed their act to any extent, but they have some snappy songs with the band's favorite among their hits. May. Morley and Bixie were added, and without a rehearsal went through nicely with some singing and dancing. Picture.

"HITS" OF THE WEEK

1. "Whirler McCoy"--moving cartoon subject. It is the best thing in the market this week.
2. "Square Pegs"--led in nicely and for a quiet, talky bit of singing, it was a high mark of credit.
3. "Tuxedo Kitty"--by Edna Stevans and Tina Marshall, had the center of and found plenty of favor by reason of a varied bit and being taken in a big lump by the audience.
4. "How to Use a Typewriter"--with its atmosphere of wholesome amusement, was a fine bit.
5. "She's a Woman"--the comedy-acrobatic act, securing good results with a few efforts and the Thelma Harwood, closing the show, helped nearly every act through their clean comic-acrobatic work, the twisting and double figures bringing applause in generous quantities. The picture this week was the Whirler McCoy moving cartoon subject. It is the best thing in the market this week.
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VARIETY

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It isn’t the name that makes the act—
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Did we do it to them at the Fordyth, Atlanta, Ga., last week? Well, I should say we did do it. Just kind of glaze over it.

[News of Georgian and News, Tuesday, May 22, 1911]

“Three Three Hops” had to almost place their fingers on and swing themselves hoarse before they could break away from their audiences. Their voices are anodyne and moistly new, but it didn’t make any difference to the nervousness of the scene for the appearance was so hastening and the encore so numberless that it is hard to tell which the audience liked best. Their entire act is unambiguously in the top-liner class in every sense of the word.

Very Atkins yours, and will see you all in New York City next week.

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ALICE LLOYD

Desires to acknowledge her appreciation to Messrs. MARTIN BECK, MORRIS MEYERFELD, Jr., and THE STAFFS OF THE ORPHEUM THEATRES (IN FRONT OF AND BEHIND THE STAGE) for the uniformly courteous attention and treatment accorded, which caused the Orpheum Circuit engagements to be the most pleasant tours Miss Lloyd has ever fulfilled.

The pleasure was heightened through Miss Lloyd, on her second visit in the West, having had the honor to again take the high water box office records, above those created by her during the first Orpheum trip.

AN OPEN LETTER TO THE WHITE RATS OF AMERICA

By J. C. NUGENT

"If you can bear to hear the truths you have spoken
Twisted by knaves to make a trap for fools,
And stomp to build it up with worn-out tools."

Kipling

New York, June 5.

To the members of the Old White Rats throughout the world as their names stood before the name of the order was changed, I wish to state my view of loyalty and my unchangeable convictions regarding the nature of my obligations. My recent letter on organizations as published in Variety despite its impartiality, has brought forth various uses of my name. Two of them in last week’s Variety, one from Mr. William Gould and one from the Vaudeville Manager’s Protective Assn., and a reproduction from the Clipper by the Player.

I did not involve any of these in my article. If they choose to involve themselves, they should not at least involve me unfairly. My article goes as it lays, but I do not feel called upon to discuss it further. So far as it is true, it will stand the test of time, and no matter who wins or loses in the present crisis my opinions will remain exactly the same.

In all that I have said—or may say—please be it remembered that I represent no one’s opinions but my own and have not exchanged ideas, directly or indirectly, with either the Clipper, the V. M. P. A., the Player, or Mr. Gould, before or since my letter was written. I allowed my letter to be published because I did not care to be misrepresented, and I am writing this for the same reason. I only claim the right to do my own thinking. Others may do the same.

My conclusions are the only ones to which a just sense of my obligations will allow me to arrive at, that is why I address this to the White Rats of America.

I will make it as plain this time that no two constructions can be placed upon it.

So far as vaudeville is concerned, I have four obligations. First—I am a member of this Federation of Labor and must take it as the first obligation as all the others must logically be contained in it. Second: I am a member of the American Federation of Labor and have been for thirty-five years or so, with an honorary card dated twenty-five years ago. Third: I am a member of the White Rats of America, although I have never been permitted to vote upon or had knowledge of the merger of the Actors’ Union until it was all over—yet even have received no official notice of same, nor of the arrangement with the Federation of Labor. If these things were regularly voted upon and expressed the will of the majority of the Old White Rats I certainly do not feel called upon to complicate matters by a request of “referendum” proceedings or a re-voting on those measures by the entire membership of the order, although I am strongly of the impression that these measures did not express the general will. I hope I can be convinced that I am wrong in this, not that my personal impression is important, but that I know this feeling is held by many, who, for reasons best known to themselves, do not feel disposed to express themselves. For my part I think that when honest harmony is the honest object, the conservatism which remains silent upon that with which it silently disagrees is a wrong idea of obligation.

And lastly, I am a vaudeville performer, who makes his living in that profession and must, in the pursuit of that profession, earn the means whereby to make it possible for me to keep my obligations in all the fore...

Continued on page 18.

TORK UP ENGLISH CONTRACT.

(Special Cable to Variety.)

London, June 7.

R. G. Knowles has some sort of trouble at the Palladium Monday, during which he tore up his contract for the week, and did not open there. Mr. Knowles will appear at the Coliseum Monday next.

The Palladium is managed by Walter Gibbons, the Coliseum by Oswald Stoll, two competing variety managers.

CRESSY AND DAYNE OPEN WELL.

(Special Cable to Variety.)

London, June 7.

Cressy and Dayne, the American sketch artists, scored a hit Monday when appearing at the Palace, Manchester, in “The Wyoming Whoop.” They scored despite the unsuitability of the subject matter in the sketch for the province.

William Morrow and Co. did very well at the Metropolitan Monday, though it is not the right house for the act.

ACCEPT OPERA INDIFFERENTLY.

(Special Cable to Variety.)

Paris, June 7.

The Folies Bergere closes its present season June 15. The lease on the Moulin Rouge will be sold June 17.

The new revue produced, at the Alcazar June 1 was a success.

The opera “Siberia” produced at the Coliseum was indifferently received. Cavalleri received fairly well.

SENSATIONAL PANTO AT VIENNA.

(Special Cable to Variety.)

Paris, June 7.

“Rialon” or “The Girl From the Streets” has proven a sensational panto at Vienna. The piece in six tableaux, telling the story of the befriending of a girl of the streets by a Marquis and carries the scenes to the grave. The pantomime is by the author of “Sumurun” and has already been booked for London.

“GET RICH” IN LONDON.

(Special Cable to Variety.)

London, June 7.

It is reported “Get Rich Quick Washington” will be produced in London in the fall.

AFTER THE PICTURE MAKERS.

There is a movement on foot among the producing managers of the country to make a concentrated move against the motion picture manufacturers who have been making stock out of the theatrical productions and using the general themes of the successful offerings for picture subjects.

New York is to be the first scene of activity on the part of the managers. Within the next week or so a move will be made to restrict the use of a film that is practically a “copy” of a big Broadway success of the past season.

During this week there has been a scrutiny of the copyright laws in regard to motion picture use of a noted attorney, who, it is believed, will start an action in the United States Courts before the month is out.

LAFAYETTE’S ESTATE: $500,000.

(Special Cable to Variety.)

London, June 7.

The estate estimated at $600,000, left by the Great Lafayette, will go to his only brother. The amount of the estate sworn to, upon which an English death levy may be made, is $11,465.

The remainder is represented by foreign investments and moneys in banks.

“LUXEMBURG” A BIG SUCCESS.

(Special Cable to Variety.)

London, June 7.

“The Count of Luxembourg” seems from present indications, about the biggest thing that has hit London theatrically in years. The show was produced at Daly’s, and immediately after the first performance the American rights were purchased by Charles Frohman.

Fabulous prices are being paid by visiting Americans for an opportunity to witness the performance. The second day after the premiere there was an advance sale that reached the $20,000 mark. All the ticket libraries in town have invested most heavily.

NO LONDON RIOT.

(Special Cable to Variety.)

London, June 7.

Gaby Deslys’ reappearance at the Alhambra was not quite the riot expected. It was doubtful up to the last minute whether the French girl would appear or not.
MANAGERS STEALING MARCH
UPON "KISMET" PRODUCTION

Reported Intention to Forestall the Klaw & Erlanger American Presentation of the London Success.

While the rumor is worded that certain New York managers "intend to steal a march upon Klaw & Erlanger's 'Kismet,'" it is understood that the leading managers referred to in the rumors are contemplating the stealing of the play itself, slightly changed to avoid legal entanglements.

"Kismet" is an elaborate production, founded upon a tale from "The Arabian Nights." It opened at the Garrick, London, with much success. There are twenty scenes, admitting plenty of leeway for spectacular effects as well as novelties. A large tank in which expert swimmers diapose themselves is a feature of the London show.

The rumor says that the New York managers are going to boldly appropriate this piece, showing it in New York before Klaw & Erlanger can make the production over here. Marc Klaw secured the American rights to "Kismet" recently, while in London. It is said to be the leader of the Oriental play rage that seems doomed to be present next season.

WOODS GETS KITTY.

A. H. Woods has statuesque Kitty Gordon under contract and will star her in a production next season. Miss Gordon is at present in Europe, where she will remain until some time in August.

Otto Hauerbach is busy writing the piece for the former female star of "Alma." The author, who sailed for Denmark, his native land, last Tuesday, delivered a scenario into the hands of Manager Woods, before leaving. The book is to be complete on his return to this country. This will be the first piece that Hauerbach has written, without collaborating with Cari Hoschner. In this instance the score will be furnished by a well-known parianian musician.

Maude Lambert also signed a contract with A. H. Woods through Matt Goo, last week, which calls for her appearance in the company, which will support Eddie Foy next season under the Woods management.

Miss Lambert will play vaudeville under the direction of Jenie Jacobs (Casey Agency) until the rehearsals are called for the new Foy piece.

THE ZIEGFELD SHOW.

F. Ziegfeld, Jr., has announced his completed cast for "The Follies of 1917." The show opens at the Apollo, Atlantic City, June 19, appearing at the New York Roof June 26.

In the company will be Bessie McCoy, Lillian Lorraine, Fanny Brice, Clara Palmer, Dolly Sisters, Vera Maxwell, Arline Boley, Harry Watson, Leon Errol, Walter Percy, Brown and Blyler, Tom Dingle, Charles A. Mason, George White, Peter Swift, Addie Young, also Bert Williams and a chorus of 75 Anna Held girls.

When "The Follies" of the current season is presented at the New York roof will be disclosed an entertainment differing materially from the current summer "Follies" shows heretofore disclosed.

It will be practically a musical comedy with a sustained story, interlaced with a series of novelties accumulated for some time past.

REVIVAL SUMMER SUCCESS.

(Special Cable to Variety.)

London, June 7.

A revival of "The Cat and the Cherbub" for a summer run has met with much success here.

"PINAFORE" GETTING THE MONEY.

The revival of "Pinafore" at the Casino has proven a huge success. Last week's takings were in the neighborhood of $18,000. This week's will be equally as large.

Two principal women, Marie Caill and Louise Gunning, will remain with the company for only four weeks, both then retiring for a summer's vacation prior to opening on their next season's respective starring tours.

ROSS REOPENS THE CORT.

Chicago, June 7.

When the Cort reopens in the fall the fashion will be "An Every Day Man" with Thomas Ross in the title role. Owen Davis wrote the piece. Davis is the author of "Cherbub Divine," which had a run of one matinee at the Grand Opera House here last season.

Charles Dickson's new piece is to be called "An Average Man." He feels that the Frazee & Lederer-Owen Davis title, "An Every Day Man," might conflict and has advised Frazee & Lederer to select another. Inasmuch as Dickson was first in the field and his paper is being made, the request may be complied with.

Jack and Violet Kelly sail Saturday for Europe to open in the English capital July 3, placed by B. A. Myers.

STOPPING "COAST" DANCES.

Chicago, June 7.

It is evident that Chief McSweeney means to stamp out the "Grizzly Bear" and "Texas Tommy" out of existence as far as Chicago is concerned. Last Sunday policeman Kayes, one of the chief's staff, arrested George Dietz at a picnic in Crawford's Grove for dancing the "Grizzly." His partner escaped. Kayes entered a charge of disorderly conduct against the spacer.

TWO DILLINGHAM SHOWS.

Charles B. Dillingham has leased to William A. Brady for next season the services of Thomas A. Wise, to create the title role in a new piece by Anne Caldwell and James O'Dea, to be called "Uncle Sam." It will be presented the latter part of August.

Juliette Dika, Josephine Brown and Arthur Shaw have been engaged to support Mr. Wise.

Mr. Dillingham has another piece by Miss Caldwell entitled "The Life of the Party," in which he will present Jack Barrymore next season.

$5,000 ORGAN FOR "BEN HUR.

To properly place an organ in a theatre for assistance to the regular orchestra, the latter has been attempted by Klaw & Erlanger. It is intended to aid the volume of the music during the revival of the "Ben Hur" at the Amsterdam theatre early next season.

The organ will have a position under the orchestra pit, in the trench, just under the sounding board. The expense will run to $5,000 for the pipe instrument.

GAILTY FOR GOUFL.

(Special Cable to Variety.)

London, June 7.

It is reported Frank J. Gould has secured the Gaity, London. The Gailty has been the home of the George Edwardes musical shows.

COTTON CROP BIG.

New Orleans, June 7.

The cotton belt in the south seems to be in for a period of prosperity next season. The cotton crop that has been officially reported 5,000,000 bales over the previous high mark. This means lots of money down here. The show business will get its share.

DOESN'T WANT COAST TRIP.

A tour to the Pacific Coast next season in "He Came From Milwaukee" doesn't appeal to Sam Bernard. Mr. Bernard closed with that show in Chicago last week, reaching New York, Monday.

The Shuberts have planned to send star and attraction to the west, but the star isn't favorable to the arrangement. Mr. Bernard has not settled upon anything definite, beyond a vacation with his family this summer.

NO TEN-CENT GALERIES.

A report spread about last week that at a meeting of the legitimate managers, it had been decided to adopt a ten-cent admission scale for the galleries of first class theatres, to compete with the picture entertainments. The story turned out to have been unfounded.

GERTIE HOFFMANN'S SURPRISE.

Next Wednesday there is scheduled to be shown at the Shubert Winter Garden, New York, a new production in which Gertrude Hoffman will be the center. It will have 125 people on the stage, and about sixty pieces in the orchestra.

The present revue at the Garden will close this Saturday night. Next season it will go on tour over the Shubert houses, with many of the present principals traveling with it.

Miss Hoffman's production has been in preparation for about seven weeks. Rehearsals have been secretly held. Though inklings have reached Broadway of the coming surprise, the plans have been kept under wraps. If the show wins out strongly enough at its opening performances, the Winter Garden over the summer will be given up to it.

A fair amount of money is said to be represented in the production, which may be a surprise to many in far more ways than one.

KINGSTON, PRINCIPAL COMEDIAN.

Percy Knight has refused a season's booking in vaudeville to take the leading comedy role in "The Quaker Girl" next season, having been loaned by Charles Frohman to Messrs. William Harris and Frank McKee.

CLAIRA LIPMAN STARTING.

Clara Lipman will go starring again next season, with a new piece by Samuel Shipman, opening early in the fall. Her husband, Louis Marn, will start again with "The Cheater." About Dec. 1 he will try out a new play. If successful, it will be brought into New York at once.

MASON'S RUN CLOSING.

John Mason, who is playing Augustus Thomas' "As a Man thinks," at the Thirty-Ninth Street theatre, will remain there until about July 1, resuming in the piece at the same house Aug. 7.

"MAGGIE PEPPERS" VACATION.

Chicago, June 7.

Rose Stahl will close her engagement of "Maggie Peppers" at the Illinois in two weeks and sail for England. Nothing has been selected to succeed Miss Stahl at the Illinois as yet.

BARRYMORE AT $2,000.

$2,000 weekly for a couple of weeks or more will tempt Jack Barrymore into vaudeville this summer, it is said. Mr. Barrymore is through with his season in "The Fortune Hunter."

Dave Robinson of the New Brighton Theatre offered Mr. Barrymore $1,000 for one week. This was declined. Setting the figure at twice the amount, it is quite likely Mr. Barrymore will receive it, first appearing at the Majestic, Chicago. He will play a sketch, assisted by four people.

FRAZEE GOING AWAY.

H. H. Frazee has booked passage on the Adriatic for next Monday. His trip abroad is purely one of recreation. He joins his wife in London and will make a six weeks' tour of the continent.
PEACEFULNESS OF THE RATS
DISTURBED OVER ELECTION

Harry De Veaux in the Storm Centre. Major James Doyle also Reported Object of Attack. "Yiddish" and "German" Affiliated Unions Displeased

The peacefulness of the White Rats Actors' Union has been very much disturbed since June 1, when Harry De Veaux received a written notification he was ineligible for nomination as a member of the Board of Directors.

The Actors' Union section of the present White Rats Actors' Union was formerly presided over by Mr. De Veaux. The coming election in the amalgamated order is the first opportunity Mr. De Veaux has had of finding where and how he actually stood in the merged orders.

The annual general meeting of the society is to be held June 15. All nominations for the elections to the twelve vacancies in the Board must be filed the day before. Election is by ballot following the meeting.

The name of Mr. De Veaux was placed in nomination by some members. Late last week a letter was written him with the information that under a section of the constitution he was not eligible for the position.

A warm period is said to have followed the receipt of the letter by Mr. De Veaux, who gathered his former Actors' Union class together. Some are new members of the White Rats Actors' Union, others did not join when the merger occurred. The old Actors' Union men remained silent until the Tuesday night meeting of this week, when it is reported Mr. De Veaux succeeded in having his name accepted. The official reason given for the rejection was the constitution called for members to have been actively engaged upon the stage for a number of years.

Another troublesome event arising this week in the Rats was the report that charges were to be preferred against Major James Doyle for inflammatory comment against a prominent official connected with the society. Major Doyle at one time was a member of the Board of Directors. In that capacity he is said to have undertook to learn what was going on. For this, it is reported, he was rebuked through a resolution being passed forbidding any single director the privilege of examining the books of the order to have been actively engaged upon the stage for a number of years.

Upon receipt of notification that charges were to be filed against him, Major Doyle is reported to have written a lengthy letter to a White Rat in New York, asking that it be publicly read on the floor at the next meeting (last Tuesday). The Major, in Chicago, at the time, arranged also, according to current stories, to come on to New York and be present in person at any trial. According to the reports, the Major's charges are directed against an appointed officer of the Rats. The charges against Major Doyle are said to have been dropped.

The Major Doyle affair is reported to have further divided the White Rats Actors' Union.

Although Major Doyle is a Lilliputian in size, he is said to have a mind normally developed, and with this, in the past, has uprooted two or three people formerly White Rats, but who are no longer members of the organization.

The "Yiddish" and German actors, ENGLAND OVERLOADED.
(Special Cable to Variety.)
London, June 7.
There will be no further booking here of American turns for the remainder of the summer. All agents offering them have been informed by the various music hall managers that the market is glutted. It seems that practically every act in America has evinced a frenzied anxiety to attend the Coronation celebration and has been in communication with agents here seeking a few weeks' booking in London during that period.

Keith's new theatre at Toledo will open about Oct. 1. It is being routed by Sam K. Hodgson as a regular stand on the United Booking Offices circuits for next season.

BILLY REEVES UNDECIDED.

Indecision has been hovering about Billy Reeves, "The Drunk," since his return from the road Monday with "The Folies of 1910." Mr. Reeves came back to New York with the intention of staying at his home, England, for a long delayed visit. He had not been in the big town over four hours when offers for vaudeville this summer and productions were hurled at him. Some called for Mr. Reeves' immediate enrolement. Billy could not decide by Wednesday whether he should forego the sea voyage or the pressing offers.
A STAIR & HAVLIN ROUTE. "The Winning Widow," which Max Spegi is going to send over to the Stair & Havlin circuit for the next season, is to start in rehearsal the latter part of August.

During the early part of this week Mr. Spegi received the route for the show from the Stair and Havlin offices. According to this schedule the show is to open at Trenton, N. J., for three days on Sept. 14. The following week the show is to play in Philadelphia with a tour of the Jake Wells line to follow. The closing date of the season at present is April 8 in Toronto.

Although the company will remain out from September until April, there will be practically no eastern time played by the organization.

According to a manager who is interested in the production of several new offers which are scheduled to find their way over the Stair and Havlin circuit of popular price houses next season, Billy Van and the Beaumont Sisters and John and Emma Ray are to return next season to their earlier love.

Van is to be seen in a production which he is to stand sponsor for personally and the Rays are to revive one of their former musical pieces for the S. & H. houses.

Chicago, June 7.

Next season Stair & Havlin will present melodramas in four Chicago houses: Alhambra, Palace Opera House, Criterion and the Bijou (latter owned by Kohl & Castle). The Alhambra which has been a spoke in the Eastern Burlesque Wheel for the past two years was recently leased by Roche, Marvin & Kettering for five years. This house will open July 17 with "Forty-Five Minutes from Broadway." Following the Cohen-Harris piece a melodrama will be the attraction. The Palace opens Sept. 8 with the Bijou following a week later. Wm. Roche will manage the Bijou for Kohl & Castle and at the same time direct the business end of the Haymarket for the same firm.

LOOKING OUT IN GERMANY.


James C. Duff is negotiating with Herr Max Reinhardt, the German manager, for some American productions. He may secure the musical comedy, "Polnische Wirtschaft" ("A Polish Mess"), now nearing its 300th consecutive performance in Germany.

George Marion, scouting for Charles Dillingham, has been getting costumes, scenery and "business" for the new Dillingham play, which will have a German atmosphere.

MRS. FISKE'S RETURN.

Chicago, June 7.

Mrs. Fiske will be seen at the Grand Opera House here for a run of eight weeks, opening Oct. 2. She will appear in Gertrude Atherton's play, "Julie France."

COOPER SIGNS WITH WOODS.

Harry Cooper has been signed by A. H. Woods to appear in "Moderate Suzanne," which opens in Chicago late in August.

EDWARD HARRIGAN MOURNED.

In the midst of the series of revivals by old timers, Edward Harrigan, the Charles Dickens of the American stage, died at his home 249 West 102d street. The end came Tuesday last, after an illness of over two years. Heart failure is given as the cause. The deceased was 65 years old. He is survived by a wife and six children.


CHICAGO'S FOLIES.

Chicago, June 7.

Henry B. Harris announced yesterday that he had about completed arrangements for a new theatre to be erected here within "The Loop" and which, when built, will be operated as New York's Folies Bergere is run. The name of the new house will be the Folies Bergere and will contain a theatre, music hall and cafe.

Mr. Harris has made arrangement with B. H. Harris, the architect who designed the plans for the Blackstone theatre, to furnish him with plans for the new house. Before leaving for New York, however, Mr. Harris stated that he would make known the location within a week.

ROSENBERG SETTLES WITH K & E.

The almost celebrated case of Walter Rosenberg, frozen out of the New York roof, who "promised" to make him there too warm to remain, reached a settlement out of court this week. Mr. Rosenberg had sued Klaw & Erlanger for some thousands of dollars for unlawful action the solicitor of the suit. The settlement gave Mr. Rosenberg enough to pay his lawyers, anyway, and perhaps covered the cost of a new overcoat worn by him Monday evening.

Whatever the arrangements were, they left Walter in a pleasant frame of mind, so much so, he requested that a public statement be made to Louis F. Werba, John, The Barber, and the remainder of the men that he had been introduced to "Governor Hughes" at Atlantic City about a year ago, informing the bunch that "Governor Hughes" is now ill. (No relative of Judge Hughes.)

Things are running for Rosenberg. It looks as though he would unload the Criterion, Abury Park, upon Arthur Klein, playing the house with honor for the summer on a percentage basis. It holds 600 people. Mr. Klein may soon be offering acts at a figure that will discount the prices formerly made by Ben Harris for Atlantic City.

Besides the Criterion at Abury, Mr. Rosenberg has the Savoy there—and an opinion of the inhabitants that causes most of them to go to church twice on Sundays to pray for him.

When Joe Wood heard that Rosenberg had landed Kle'a for the Criterion, Mr. Wood thought out a plan to "split the week" with the big bills, the second half taking in the Wood house at Long Branch. This sounded so good to Joe, he hunted up Arthur, prepared to take $1,000 for the summer. Joe said he didn't care so much about the money, but he liked Klein and wanted to see him get along.

VERA MICHAELINA, "SENIORITA.

Joe and L. Lawrence Webber have selected Vera Michaelina to take the titular role in their production of "Seniorita," to be produced at Weber's theatre during August.

"DR. DE LUKE" CLOSING.

Boston, June 7.

The Colonial and "Dr. De Luke" closed together for the season this Saturday. The Gaiety show has been done completely, considering the weather.

Valera Suratt's "Red Rose" is not the only production holding over here next week, other than the stock companies. Miss Suratt's show may go to New York shortly for a summer run.

San Francisco, June 7.

The Savoy theatre is closed for the summer.

TOUGH LUCK IN IOWA.

Iowa City, June 7.

Coldren Opera House, the only legitimate theatre in the city, has been sold to a local bank, and will be remodeled into an office building. This leaves Iowa City with a population of 15,000 without an opera house.

FINNIGAN REPLACES KETTERRING.

Chicago, June 7.

Richard Finnigan will direct the publicity of the Mort Singer productions, replacing Ralph Kettering in that position. Mr. Kettering is at present publicity director at White City Park.

MARGARET MUDGE

in Vaudeville

FOY SHOW NAMED.

Chicago, June 7.

The new Eddie Foys show scheduled to open at the Olympic next season has been renamed "The Girl from the Folies Bergere." The piece was first called "The Sleeping Car Conductor."

BIJOU, MEMPHIS, BURNS.

Memphis, June 7.

Fire completely destroyed the Bijou theatre at 5 o'clock Monday morning. The Bijou Amusement Co., of which J. B. Wells is the president, controlled the Bijou. It is a heavy loser on the fire.

The Bijou was the old Stair & Havlin house. It had been dark for several weeks. Arrangements had been made to install "pop" vaudeville at the Bijou, as the company controlled the Jefferson (now the Lyric), where the attractions will play next season.

MANAGER BARS A CRITIC.

The New Brighton Theatre will not be visited this summer by C. F. Zittel, of the Evening Journal, if Manager David Robinson can prevent it. Mr. Robinson has placed the ban on Mr. Zittel, who is the vaudeville critic of the New York Evening Journal. Included by the ban is any representative of Mr. Zittel, although the edict does not take in the newspaper, nor any others of its staff.

The action by Mr. Robinson was decided upon a month last, and now "Zittel's Weekly" exposed the methods of Mr. Zittel and the Evening Journal in the procuring of theatrical advertisements. The Journal for a few years has been giving theatrical ads, in a series of articles upon the degeneracy of the American newspaper, Will Irwin has been pointing to many facts, and finally reached the Hearst papers dramatic department.

One of the most prominent Broadway managers, fully informed on the value of the Evening Journal theatrical, was asked on Monday by a VARIE: representative what aid the paper had been to him. He replied: "At first there was some benefit, but the persistency of it defeated its own purpose."
Collier's Weekly struck home to theatricals in its series of articles on newspapers written by Will Irwin. The New York Evening Journal was the special object of the expose last week.

The day after publication, William R. Hearst sued Robert J. Collier for $500,000 for libel. Mr. Irwin's story carried ill-will to the newspaper and editorial staff, and everybody is in support of Mr. Irwin's suit. The newspaper is7 said to have paid a large sum to Mr. Irwin.

Mr. Irwin had no chance of getting his story out in the press because of the circulation and the management of the paper. He was stopped at every step. He could not be found, and he was told that the story was too long, and that it was not suitable for publication.

In mentioning the Evening Journal and its theatrical advertising in connection with the dramatic department of that paper, Mr. Irwin merely scraped the surface, in so far as the actual conditions prevailing there are concerned. It is, in fact, the alleged selling of the editorial page with an advertisement appealed to Mr. Irwin as the greatest offense to decent journalism.

So it is, to decent journalists, but as there is no decency in theatrical journalism, there are other things in connection with the Evening Journal's dramatic department, its vaudeville critic, and its advertising solicit- or that surprised the theatrical newspaper men even more.

The stories in Collier's may do a lot to clean up the newspapers of this country. Mr. Irwin refers to the big dailies in his articles, without reference to trade papers. Theatrical jour- nalists, who know the trade papers for a profession the public is deeply interested in, get away from the cold hard "trade journalism." No one can easily read the Iron Age or the Dry Goods Economist, for instance, unless engaged in either of those trades. With theatricals, any theatre patron may become a reader of the theatrical publication, finding sufficient in it to hold attention.

Nowhere is there a greater grade of depravity in journalism than among theatrical publications. The whole thing is a lie, black or white, money making in the same way a highway robber might, and still run on, with no decency or honor or any one thing that would tend to make the very professionals they cater to have more respect for them than a dirty little yellow cur.

The evening Journal did not have to set the example. But the Journal did nothing to improve the situation. Instead it improved upon several features of the "indecency," and it may be more so now than ever. It has been written that Mr. Morris sued the "New York Evening Journal" for publishing a story "about" him, but it was not a "story," it was an article in the Journal's "advertising section." The "New York Evening Journal" has been called a "vaudeville" paper, and this is true.

The Journal is an advertisement for the play, and an advertisement for the actor. It is an advertisement for the theatre, and an advertisement for the"vaudeville." It is an advertisement for everything in vaudeville, and it makes the papers on that line very popular.

It has always been that way, and may always be. When editors will per- mit this kind of "advertising," and reporter and editorial staffs treat it as an advertisement, then the newspapers will be able to compete with the best publications in the land.

A theatrical advertisement can dictate to a theatrical newspaper what it shall and shall not publish. Mr. Irwin thinks the morning newspapers are controlled by the large department stores as controlling in part the policy of a daily through their advertising contracts. A theatrical advertiser doesn't have to be a large advertiser. He, she or it may be a little piker, spending an insignificant amount yearly in the paper, but he, she or it, can, and does, demand more return than their advertisement itself might call for.

There are some advertisers in theatrical sheet who order the critics aid in their ad campaigns. The critics write a number of "friends" of the paper, and when these "friends" are asked to write, they do not deny that they were asked, except to other parts of Varieties story. Not another theatrical paper reported the disturbance at the Colonial, a matter that was street talk a representative been at the theatre, it is inconceivable that even though a hardened theatrical newspaper reporter, he could have so contorted the facts.

The same paper the same day Miss Tanguay's advertisement appeared mentioned that if there were any hints, it was the calumet light. Yet, Mr. Irwin's article is full of "friends" and "friends" and "friends" as "experts." But the "friends" did not mention that they were asked, except to other parts of Varieties story. Not another theatrical paper reported the disturbance at the Colonial, a matter that was street talk a representative been at the theatre, it is inconceivable that even though a hardened theatrical newspaper reporter, he could have so contorted the facts.

The Evening Journal's dramatic department is "raw" at times. The Journal prints once weekly a horse racing chart. The originator of these charts is a critic-solicitor of that paper, has had as many as ten vaudeville acts on his hands as their press agent at one time. Miss Tanguay has been his star boarder, most likely paying him a weekly salary. Another of his stars has been Marcus Loew. Mr. Marcus Loew is the manager of the Loew's Theater in New Yor-

Marcus Loew liked the Journal because it didn't mind spreading the news around that he was a great theatrical manager and a millionaire, and that he was the "in" vaudeville. Articles like these never yet scared an intending investor. Mr. Marcus Loew's company, as the "Theatre Journal" in vaudeville during those days, and the other faction. Marcus Loew did not charge for his services but charged for his "advertising," which was the result of his treatment. When vaudeville set down with no opposition (occurring a short time ago), the Journal's critic-solicitor's business fell off. The Journal's critic-solicitor, however, is not out of business. Vaudeville actors discovered them, and "the opposition" had "boost- ed salaries," nothing else. The act which had been "boooosed" also found out that their vaudeville was decreased by just one-half when the opposition ceased.

Another paper is promising vaudeville in return for a half page advertisement, a "column write- up during the week," a cartoon, and other emoluments to obtain their attention. The price for the half page which carries these things with it has not been increased. In many cases, it has been lowered. It's a practice that results in no good to the paper employing it. The "column write-up" (in the forms of a review) are laughed at by agents and managers, the cartoon is nothing more, and the same old finish is always there, if the act has any "boosts," it is booked; if not, it is not.

Such methods tend to destroy what little confidence may be left in the theatrical papers. For years in England, Oswald Stoll never read a critic in a theatrical paper. He was fooled once by an "advertisement-note- tice," and said he never would be fool- ed again. That one little thing, thought of as a "trivial" matter, the English paper selling itself, may have brought all the English theatrical papers to the level they are now at. The greatest compliment we believe Varieties' critics and New Act reports are filed and tabulated, as done by the American managers and agents. And we would rather know that a manager or agent believes in the critic than rely upon Varieties as truthful than all the money Miss Tanguay has offered or would spend in VARIETIES.

The Collier's articles on newspapers are going to do much toward settling up the dailies. Why can not the theatrical papers start to clean themselves up?
VARIETY

IPS, ANDS AND BUTS.

Marie Dressler is to have a new piece next season. She will star again in the direction of Lew Fields, but there is a likelihood that the Shuberts will not be interested in the venture.

The starring venture in "Tillie's Nightmare" was a three-cornered affair in which Fields, the Shuberts and Miss Dressler were financially interested. Mr. Fields had the star under contract, the Shuberts owned the piece and Miss Dressler received a salary and percentage of the profits for her services.

There is some discussion now, it is said, as to whether the withdrawal of the star from "Tillie's Nightmare" leaves the ownership of the piece in the hands of the Shuberts, or whether Mr. Fields and Miss Dressler still retain an equity in it.

On the other hand, it is maintained that if they can maintain any such claim, the Shuberts would still retain an interest in the future starring ventures of Miss Dressler under the Fields management.

"Tillie's Nightmare" will go on tour, opening in September. Kay Cox or Kitty Francis may be selected by the Shuberts to appear in the title role.

MARVELOUS GRIFFITH

Who was a farmer before he became "The Human Adding Machine" in vaudeville, writes from his farm in the Missouri state that he is back at the old job for the summer, but by August will be ready to figure and eat two dozen eggs for breakfast.

WEBER'S FORTY INCS.

During the past week there have been several important meetings held in the little office in the theatre that bears the name of Joe Weber at the corner of 29th street and the "Main Stem."

Naught can be learned of the meetings other than it is an assured fact that there has been much legal discussion involved. The last meeting was held on Monday of the present week. Joe Weber, the Phillips boys and Mr. Weber's legal adviser, were present. All that the members of the legal staff would divulge was that "Joe" has forty corporations, and that there is something doing at present that has a bearing on the coming season's events.

THINGS DO CHANGE.

St. Louis, June 7.

Charles A. Spalding in a telegram to the Times contains a statement that Charles Frohman and Klaw & Erlanger had acquired control of the Century and Olympic theatres.

They always have been "syndicate" houses, but with Mr. Spalding, who Spalding did not care to get any closer in to the actual management of his interests, hence the lease.

The Century was leased by Spalding, but he owned the Olympic property, it is said.

No announcement has been made of the man or men who will manage the houses.

J. J. Brady, former manager of the Century theatre in this 90's, has, it is reported, been appointed manager of the Olympic and Century theatres by Klaw & Erlanger, succeeding the late Pat Short. Brady is due here to-night to assume immediate charge.

The acquisition of the St. Louis theatres by Klaw & Erlanger seems to have been in the line of a definite policy established by the holding firm, that of procuring its own houses under its own control in the larger cities. In these the productions made by K. & E. and their associate managers will be presented.

The legitimate managers believe that the line-up of a personally-owned circuit amounts to an admission that "The Open Door" or country managers have proven they are in command of themselves, and too powerful for either legitimate faction to ever absolutely dominate them once more, as they were dominated in the days when Klaw & Erlanger were sole monarchs.

About the only difference this makes to K. & E. is the loss of the large booking commission and fees, formerly charged promiscuously, besides having taken away their "power" outside producing manager views the situation with complacency, believing that the country manager by himself, without any chains or strings, permits of his putting over a show and obtaining a route on the merit of his attraction alone. It has been said that in the old days, the producing manager did not always obtain a route through that means.

THOMAS' WORD ENOUGH.

Augustus Thomas has sold a play to Charles Frohman entitled "The Devil to Pay," without having read it to the manager. It is the sentiment author met the equally illustrious manager, mentioning he had a play to offer. Mr. Frohman immediately accepted it, without further ado.

Mr. Thomas asked for an appointment to read it, Mr. Frohman is said to have replied: "What's the use? You'd make me believe it anyway."

Mr. Thomas has always had the reputation of exercising hypnotic power over managers. He has the record for never having to read a play a second time, for the reason that once allow him in an office to read one of his plays, it is a foregone conclusion the manuscript is sure of acceptance.

Emde Dunn, the chief of the Cohen publicity staff, has blossomed out as "some' poet."

Ada Lewis

Ada Lewis

"Several of the few women of the stage with laugh producing publicity, now playing at the Folies Bergeres."

TILER IN LONDON.

George C. Tyler, general manager of Leibler & Co., who, with Hugh Ford, is the stage director of the same firm, and Edward Morange, the scenic artist, went to Africa to study the desert sand storms, are back in London. Mr. Tyler and Mr. Ford will sail for America immediately after the Coronation ceremonies are completed.

SOME WESTERN SHOWS.

Twenty chorus girls will be carried by Tom Miner’s "Bohemians" next season. The principals will be Andy Guevara, Hal Nagy, Alex Hardy, Mildred Almure, Gaylord and Wiltie, Dan McPatty, Fred E. Whitehouse, Dan Gallagher, La Tour Twin Sisters, Sam Collins and Bob Dayemig, Miss Miner's "Bardin de Paris" company, with Bert Kendricks manager, in addition to carrying twenty girls, will feature Miner's "Minstral Maid's" and "Cora Livingston," the wrestler. Principals will be Abe Leavitt, Hilton and Lewis, Great Rago, Marion Campbell, Adelaide Felli, Pearl Reid, William Stewart, George Marlowe, Charles Saches, Carrie Young and Arthur Young.

The Three Musical Stuarts, Run-away Four, Tom McRae, Lydia Jospy, Joe Madden, Mabel Leslie, Howard Davis, La Petite Marville, Tom Nolan, Max Brooks, Charles Tully and wife, Ben Homer have been signed for Morris Whistock's "New Century Girls."

Mark Linder, a young comedian, acting as stage manager of the stock company, will play a leading role with his "Idol's" next season. Milton and Delfar were engaged for his "Broadway Gaiety Girls."

Pat White's show is owned by the Sparrows, Leilah Edwards Co. of Montreal, which will have out another Western Wheel show next season. D. S. Walker is getting the new organization together.

STROUSE'S NEXT SHOW.

Harry M. Strouss will again have "The Lady Buccaneers" on the Empire Circuit next season. The following principals have been engaged: John C. Hanson, William F. Conley, Sid Keeler of Hori and Stein, Anna Goldie, Morrell and Bradley, Frank Gorman, Tom Gresham, L. Frank Miller, director. Twenty chorus girls will be carried.

DAN'S SIXTH YEAR.

Daniele Guggenheim will manage the original Billy Watson "Beef Trust" show on the Western Wheel next season for the sixth consecutive year. George Barrett has been engaged as musical director and Harry Clayton will be the property man.

The "Beef Trust" principals will be Billy Spencer, Charles Johnson, Boston Comedy Four, Marion and Thompson and Ida Wallace.

Frank Calder, who has "The Decklings" on the Western Wheel, will have a new burlesque next season, retaining only the title. He has re-engaged Charles H. Boyle.

AUTHORS BANKRUPT.

Los Angeles, June 7.

Frank L. Baum, author of "The Wizard of Oz," is a bankrupt. Liabilities are placed at $12,600; assets, at $58, the latter consisting of two suits of clothing and an old typewriter.
NEW HOUSES PLACED ON THE BURLESQUE WHEELS


Chicago, June 7.
The Empire Circuit Co. (Western Burlesque Wheel), has secured the Star theatre, from Jones, Lisick & Scheffer. Negotiations were closed for the wheel by Herman Fehr.

The Empire Co. bought the property for $275,000. A company will be formed to take it over, the Empire Circuit corporation subscribing $50,000 to the capital stock, each director $1,000. The traveling road show on the Wheel allotted each $1,000 worth of stock.

Possession will be taken of the house July 1. It will be a Western Wheel spoke commencing with next season.

The report of the transaction said that the Western Wheel had rented the property for eleven years at $14,000 yearly.

The Star has been playing "pop" vaudeville.

Besides the Star, Chicago, the Western Wheel had booked this week for the Park theatre, Philadelphia.

The Eastern Burlesque Wheel will play its attractions the coming season at the new Shubert theatre, St. Paul. A contract is in St. Paul now, awaiting the signature of a local manager (Cooke) to bind the negotiations. The rental of the Shubert to the burlesque people will relieve the Shuberts of a stand in that city, which has been a large source of loss to them. St. Paul is a notoriously poor show town.

The legitimate end of it is now wholly in the care of Clow & Erlanger. The Western Wheel has the Star there.

Montreal is a town in which the Eastern folk will have a theatre of their own for the season of '12-'13. Plans are now going forward to build one by that time.

The Western Wheel held its annual drawing June 2 at the Bon Ton theatre, Jersey City. It denotes the opening points for all the Wheel shows next season. While thirty-three are upon the list, there will be three more shows added to the Wheel, as the new houses at Newark and Paterson are completed, with the extra week created by the addition of the Star, Chicago. The Empire Circuit Co. was to be held yesterday to settle these matters. This will increase the strength of the Wheel to thirty-six houses, with as many shows, all week ends, unless a change should be made after this.

Richmond and Norfolk may have burlesque when the season opens in the fall.

It is understood that Jake Wells has reached a proposition to the Empire Circuit Co. (Western Wheel), which carries a guarantee with it, for the playing of the Wheel shows next season. Nothing definite has been done by the Empire people. The matter was under discussion at a conference held after the drawings took place last week.

The drawing for the opening positions resulted as follows:

"Jacinthe De Paris," Poli, Chicago.

"Scheffer's Avenue," Avenue, Detroit.

"Columbia," Forester, St. Louis.


"White's Black and White," Buffalo.


"Yankee Doodle Dolly," Harvard, Houston.


"Umpire," Cincinnati.

"Patriots of the Day," Bon Ton, Jersey City.


"Jolly Gals," Miner's Eighth Avenue, New York.

"Western," Casino, Brooklyn.

"Scheffer's-Americans," Empire, Brooklyn.


"Cherry Blossoms," Miner's Eighth Avenue, New York.

"Hill & Co.," Chicago.

"D. W. Walker's Show," Academy, Pittsburgh.

"Moulin Rouge," Wolf, Chicago.

"Kentucky Belles," Star, Cleveland.

"Merry Maidens," Empire, Indianapolis.


"Broadway Gals," Century, Kansas City.

"Darlings of Paris," Krug, Omaha.

"Miss America," St. Paul.

"Miss America," Minneapolis.

"Girls from Bern," St. Louis.

MARTELL TUNING THINGS UP.

Harry Martell and his lieutenants are getting things in shape for next season on the Empire Circuit (Western Burlesque Wheel), and some of the principals have been signed for the three Whallen & Martell shows.

"The Whirl of Mirth" will be the new show to replace "The Pennant Winners." It will be managed by Charles Daniels.

William F. Flagg has written a brand new burlesque entitled "The Morning After" which with new scenery and costumes will be produced in "The Kentucky Belles" next season. Among the principals will be Topak and Manning, Byron and Bensen, Mr. and Mrs. Lester Pike, and Relyea and Holm Tahl. Sixteen chorus girls and six male choristers will be carried.

"Sam Dever's Show" will be personally managed by Lou Stark, who has engaged Ward and Emmett, Early and Late, Gertrude Lynch, Phil Mathews, Charles Rents and wife and Lillie Stevens. Six chorus men and sixteen girls will be with that company.

BUILDING IN PATERNON.

Maurice Jacobs has verified the report that Butler, Jacobs & Lowrie are building a new burlesque house in Paterson. Mr. Jacobs said the theatre will be completed by next September. It is to house Western Wheel shows.

EASTERN'S NEW BOARD.

As reported in Variety, last week, the annual meeting of the Columbia Amusement Co. (Eastern Burlesque Wheel), June 2, brought the changes predicted. Gus Hill was added to the Board of Directors, and John G. Jermon replaced I. Lawrence Weber, resigned. Mr. Weber's resigned office as treasurer was filled by the election of R. K. Hyniak.


The subsidiary companies of the Columbia, including the Baltimore Theatre Co. (Gayety theatre); Gayety Theatre Co., Louisville; Chicago Theatre Co. (Columbia); Toronto Theatre Co. (Columbia); New York and Washington Theatre Co. (Gayety); Columbia Building and Theatre Co. (Columbia, New York), also elected officers and directors. Sam A. Scribner is president of each subsidiary company.

The election of Gus Hill is probably by arrangement, to settle all pending litigation. Mr. Hill was backed up in the factional fight made against the Columbia Co. by Fred Irwin and Harry Bryant. Mr. Irwin left for the West yesterday after disposing of his shows for next season.

What Mr. Bryant has received out of all the noise made, no one knows. All that Mr. Bryant wanted, according to report, was a complete statement from companies in which he had invested money. Hill wanted recognition, having been revenged since forced out of the office as manager of the Columbia Co. two or three years ago. From the returns, Mr. Hill has received his recognition, but another thing the "faction" made oath they would break, "The Voting Trust," Hill's brain child, which is the "Voting Trust" that still runs the Eastern Burlesque Wheel.

The peace-making may go on until perhaps Fred Irwin will yet talk and be talked to. J. Herbert Mack, or Gus Hill take lunch with Ed Bush. In those days of wild words and little doing, no one would drop dead were they to see Gus Hill and Larry Weber having tea together.

Tolling the death of the faction, ducked from under when the going looked bad. Another factionist, Pete Clark, who signed his name often enough to see it in print once or twice, was early present wheel baboon, because he was not a stockholder.

At the election of the Columbia Amusement Co., it developed that the Irwin-Hill-Bryant faction had 54 votes, Hill being backed by Irwin. The Toonies brought out about 1,700 votes. Mr. Bryant is reported to have left in the middle of the meeting, much disgusted.

The increase of the Board to nine members permitted the insertion of Mr. Siegman.

The next meeting will take place in July.
REAL OPERA FOR "VAUD."

What will be the most important operatic production presented to vaudeville is that contemplated for next fall by Werba & Luescher and Andreas Dippel, managers and producers of "The Spring Maid." Messrs. Mark A. Luescher and Louis F. Werba know as much about vaudeville as there is to find out. With Mr. Dippel, they have concluded to place a one-act operetta in the variety field. The music will be by the composer of "The Spring Maid." Mr. Dippel, while in Europe this summer, will engage the four singers necessary to interpret the light score.

DID WELL IN ENGLAND.

(Special Cable to Variety.)

London, June 7.

Brice and King opened at the Tivoli Monday, and scored an instantaneous success despite a poor position and a very light attendance.

Marie Fesnon made her debut at the Palace the same night. Although appearing before nine o'clock, she did passably.

Noblett, a quick change artist, between Hymack and Fregoli, was a hit at the Coliseum.

CONTROL PASSES ON MARIGNY.

(Special Cable to Variety.)

Paris, June 7.

Mr. Bonheur has purchased 600 shares in the Folies Marigny, securing the controlling interest. Mr. Borney, manager of the house, is quite ill. Leon Poget will probably manage the theatre in 1912. Bonheur represents a syndicate. His control commences July 1.

BRENNAN BILL DEFEATED.

Albany, N. Y., June 7.

The Brennan Bill was defeated in the legislature today. It amended certain sections of the present Employment Agency Law.

ASKED TO AFFILIATE.

At the annual business meeting of the Actors' Society Thursday, the organization discussed the proposition from the White Rats' Actors' Union to affiliate with the latter body.

The women connected with the Society had previously discussed the matter, and the Society itself was given the opportunity to become closely allied with the union. There is opposition in the Actors' Society to the proposed affiliation.

The Society elected officers and transacted other business.

BERT LESLIE'S NEW SKETCH.

Bert Leslie is getting a new sketch ready with four people. William Lynks is after vaudeville time for it. Leslie will probably have another slanty skit on the order of his former hits.

MIDGET COMEDIAN.

Ad Newberger, a new prodigy in Little Lord Robert, a midget comedian, twenty-two inches tall and weighing fourteen pounds. Mr. Newberger expects to show the diminutive one around New York within the next four weeks.

THE BEHILLERS SETTLING.

Chicago, June 7.

Returning home after a ten-day visit to New York, Charles and Dave Beehler have decided to re-enter vaudeville in the guise of promoters. The Beehlers will open offices here shortly for the purpose of promoting, producing and managing vaudeville acts. But that is not so.

Martin Beck, Charles Beehler having been Chicago manager of the Orpheum Circuit for the past five years, and was private secretary to Henry W. Savage, previously. Dave has been for some time private secretary to the late C. E. Kohl and spent several months inaugurating the Orpheum Circuit system in some of their smaller cities.

Arrangements have been made with the booking departments of the "big time" in both the east and west where by the Beehlers will be able to place any act that can pass inspection. They are at present endeavoring to secure a "tryout" house here, where they can show their goods to the various managers booking out of Chicago.

The Beehlers will open offices here in the course of a few days.

The advance notices of the Dave Beehler-Florence E. Frey marriage, in the form of invitations, are being distributed around Chicago by Mr. Beehler. The ceremony takes place in Evanston, June 19.

Why Mr. Beehler selected Evanston is puzzling his friends, especially since the couple could have easily made the jump to Ozark or better still to Elgin. The Beehlers will settle in Chicago after the excitement blows over.

STRANDS IN OHIO.

Marysville, O., June 7.

The John W. Vogel Ministrés played the last performance of the season here Sunday night. After the show there were twelve members of the company left in the town without funds to proceed further.

There had been no pay received by the members of the company for the past two weeks and the show has been "wild-casting." When the season closed here the actors signed receipts to the manager as having received their salaries in full. But, instead, receiving as they believed envelopes containing their full pay for two weeks, they found a neatly typed note on opening the outer wrapping. The notes were as follows, written in typewriting; they read: "We owe you ___ but, under circumstances and having hard luck, I am unable to settle with you at this time, but hope to do so in the near future."

The notes were unsigned and the police of this city to whom the stranded actors appealed, could render no assistance.

GASTON'S NEW PARTNER.

Hazel Swanson, formerly of Carver and Swanson, is to be the new partner of Billy Gaston, the team to be known as Gaston and Swanson. In September Miss Swanson will go to work to open at the Folies Bergere in Seattle.

PROTECTS ONLY MEMBERS.

Only members of the Vaudeville Managers' Protective Association are entitled to the protection of the association, said an officer of it.

"The impression seems to be out that we shall look after all managers who find themselves in trouble," he remarked to a Variety representative.

"We give attention only to our own members and in speaking of that I want to say that L. Schnidler of Chicago, does not belong to the V. M. P. A."

Variety has also been informed that the Association will not indiscriminately take in new members, but exercises a full discretion from applications made.

"THREE TREES" TORN UP AGAIN.

The "Three Trees" of recitation fame, was torn up again this week, when Frank Wiesberg notified the White Rats that any attempt by an officer of the organization to rent the "bit" out for vaudeville or other stage purposes would be legally resisted by the firm.

Mr. A. Luescher, in commenting on the matter this week, said that when dicker for the American stage rights to the recitation, several letters passed between his firm and the Rats' officers. The letters clearly convey the title of the recitation as far as the American stage rights go to Werba & Luescher upon the payment of around $250, which was paid for the account of Albert Whelan, a foreign artist who claimed to have held the sole rights over here from Mark Sheridan, an Englishman, and the original owner.

Upon purchasing the "Three Trees," it was made the center of a brief scene in Werba & Luescher's "Spring Maid," where it has since remained. Lately the "Trees" recitation has been advertised for vaudeville rental. Upon inquiry, Mr. Luescher was instructed to look at his last receipt for payment. If he wished to know where his firm stood in the matter. Looking up the receipt, Mr. Luescher found that it limited the use of the recitation to the production.

Smiling at the fanny device, Mr. Luescher forwarded the original letters to his attorneys, with instructions to go the limit.

BICKEL AND WATSON PART.

George Bickel and Harry Watson, the co-partners in the vaudeville firm of Bickel and Watson, have dissolved their union. The separation came with the closing of the season for "The Folies of 1910."

Mr. Watson, of the former firm, will now take the new "Folies of 1911." Bickel and Watson have been a "team" for sixteen years.

SEYMOUR AND HILL AGAIN?

Chicago, June 7.

It is not unlikely that next season we will see Frank Seymour and his former wife, Emma Hill, working together again. Since receiving this degree of divorce Seymour has been working with himself. Miss Robinson's marriage to Billy Van leaves the acrobat without a partner. Close friends of the couple declare that next season will find them together. Rumors that Miss Hill had been doing a single.

ELIESE MATTHEWS.

The pictures on the front page this week week have been supplied by Matthews, engaged for the principal female role next season with Frank Wiesberg's "Star and Garter Show," on the Columbia Amusement Co. circuit.

Matthews did not publicly appear last season, having temporarily retired to further cultivate her voice. She is a young woman of pleasing appearance, much personality and considerate ability.

Harry Taft sails for England next week to fulfill contracts for the next twelve months.
"SMALL TIME" WORRYING OVER COMING SHOWS


From comment by "small time" vaudeville managers in New York, the outlook for good programs next season, within a reasonable salary limit, is not bright.

The "small timers" are just about realizing the great benefit the "blacklist" maintains by having "United Booking Offices and Orpheum Circuit" to them for a couple of years or more. During the "blacklist" days, the popular priced vaudeville managers secured sure fare and a reasonable salary, but the smaller managers associated with them always clamping that something of this sort be done. The high salary is the safeguard of the big time manager, who can afford to pay the "blacklist," and so does in the knowledge that he is also insuring himself against competition.

never thought so much of that theory until I watched this "small time' come up," continued the manager. "Were salaries lower or big cuts attempted, the 'small time' could grow bigger and bigger, and could offer their patrons of the "blacklist" days looked like. This will oblige the "small timers" to increase the weekly expense in toning up their entire bills, until, it said, the small managers will have to raise their bills to considerable class. The western circuits especially were aided in this way.

With feature acts in plentitude out of the competition, the "small timers" have reason to be hopeful of a bill with a fair number of beneficial rentals. The hours roads will be reached, the showmen say, when the smaller manager finds it imperative that he should either reduce the cost of his show or increase the box office rates. The policies of the "blacklist" will carry it with a regular bit time program, unless the managers expect to hold their patrons with the show itself only on the "blacklist" list.

A few points more in admission, and the "small timers" knows he is then on the footing of the "big time." When that is reached, either "big time" show must be given or desperate chances taken.

A "small time" manager remarked to a Variety representative this week that as he watched the progress and the development, also the evolution of the "small time," he could see the soundness of John J. Murdock's theory on the cutting of salaries.

"Mr. Murdock's theory on salary cutting would reward the managers who try to decrease salary below the level naturally reached would be to open the door for opposition. Mr. Murdock has told me believes in holding up the salary of first class acts, for, in that way the expense of a weekly show renders it dangerous for anyone to attempt to compete.

"The opposition which might last a month or more at the present standard of price, according to the Murdock theory, would pass away while experimenting. With a lower salary scale the program is cut out of the field twice as long, during which profitable business could commence to come in.

"That is why the big managers do not want to cut salary too much, although the smaller managers associated with them are always clamoring that something of this sort be done. The high salary is the safeguard of the big time manager, who can afford to pay the "blacklist," and so does in the knowledge that he is also insuring himself against competition.

COURTNEY SISTERS
Who have just opened the front with a stride in their first season in the two-a-day. They will next appear in the new Loew's show, "The Never Mondays."

SHERRY, EASTERN HEP. M. R. Sheedy has been appointed eastern representative for Bert Levey, the Pacific Coast agent.

$150,000 PICTURE LOSS.

The Powers Moving Picture Company sustained a severe loss by fire Monday afternoon when its studio at 24 West 38th Street in New York, was destroyed.

An electric bulb on a drop light caused a fire, and when it reached to a celluloid negative, the company estimates its loss at $150,000, with no insurance.

NEW PROGRAM COMPANY.

The Sterling Program Company is being incorporated by Dr. J. B. Sonnenchein for the purpose of printing programs for the various Chicago "small time" vaudeville houses. Dr. Sonnenchein has opened offices here.

This is the first time anyone has given attention to the smaller houses here, the Riley Advertising Co., handling most of the larger ones. S. Hertz is a partner in the Sterling Co.

FROM LEMON TO LIVIER.

Chicago, June 7.

It is said about town that the Sullivan-Conidine people are trying to get rid of the Trevett, on the south side. They purchased it from Col. Trevett last season at a price suppose it to be $25,000. The Trevett has been a lemon from the time the cornerstone was laid. When S. G. took over the house it fell from a lemon to a "small time" in the estimation of local theatrical experts. The house formerly played one show a night, but the new owners changed the policy to three-a-day. The absence of entrances made it difficult to exit the first showcrowd and adult the second night audience without causing a jam.

LOEW-S-C UNFINISHED.

There's something unfinished about that much touted "small time" booking amalgamation between the Loew and Sullivan-Conidine circuits. The dark gentleman hanging around the Loew offices is called the refusal of William Morris, as an individual, to enter into the agreement.

Mr. Morris is a third holder in the former Morris Circuit and the Loew-S-C circuit for $250,000. As reported he was willing to have William Morris, Ink., get in on the affiliation deal, but shield when noticing in the agreement papers, there was no mention of William Morris, as an individual, to enter into the agreement.

When the scheme was first broached and gobbled up by both sides, the former suite occupied by Joe Schenck in the Loew agency was cleared of all encumbrances, the cleaning women given a free rein to go as far as they liked, and everybody waited for S-C. to file in.

At the Loew office they say that a lease held by Sullivan-Conidine is holding that agency back from making a move.

There have been stories lately that Mr. Morris would shortly leave the combined booking agency he is now connected in, but no confirmation can be had. Morris denies all such rumors. It would not be surprising, however, if Bill should go to England shortly. The strongest tie between Loew and Sullivan-Conidine is the Harry Lauder touring contract, for next season over here. That was dumped into the pot by Morris, along with the San Diego of the William Morris Circuit (including the league of the New York American, worth about $250,000, which will be enough to stand off the losses on the "small time" policy of the former Morris Circuit for a few weeks yet).

The other day while speaking to Lee Shubert, who asked William Morris why he didn't stick it out, Mr. Morris replied, "I don't know what I could do! All that I had was a bunch of debts, Isman's auditors, and Bloom's encouragement."

WAYLAND L. GARDINER, general manager of William Morris, Inc., at a salary of $15,000 yearly.

Mr. Bloom's present duties, according to information, is looking after the electric light bulbs and seeing that the bartenders on the roof don't over-sweeten the lemonade. Every time Marcus Loew meets Mr. Bloom on pay day, they embrace.

The last time the American broke fairly well last week. Enough people, who never saw the garden before, on account of the prices, wandered out to get a cheap peak. During the twenty minute interval, refreshments were served on a scientific plan. Only soft drinks could be had, with ten-cent lemonade heading the list. Stairs from the roof of the stage were promoted to waitresses for the night performance above. It is not known whether they spill their tips 50-50 or buy the privilege out. Wednesday, the skirts were hoping that Mr. Loew started no other Roof Garden, as they said they might have to split the week, and the customers were just getting to know them well enough to get to them at a moment's notice at the end of the summer.
TO MAURICE SHAPIRO
IN MEMORIAM

His brain was big;
His heart was bigger than his brain.
"To know him was to love him."
Might well be said again.
For kindness was his greater part;
Self found no place within his heart;
The hand that took as freely gave:
To selfishness a King, to charity a slave.
More might be said, but one word will explain:
Love—twas the boon he gave, and Love, his gain.
And this, his epitaph on Memory's shrine:
He drank the gin alone, and shared the wine.

Alfred Bryan.

The death of Maurice Shapiro, the well known music publisher, last Wednesday, started all sorts of rumors as to the disposition of the business. Edgar Selden, speaking for the concern, said:

"Mr. Shapiro's death, while sudden, was not unexpected. We have looked for some such occurrence for the past five years, and the one who knew it better than all of us was Shapiro himself. He expressed himself time and again as being ready when his day came."

That same day he had arranged the office staffs of both his New York and Chicago places and also the heads of his stores, so that the business would not be interrupted in the event of his demise. He has planned all his new issues until next October. I will continue as heretofore as general manager and Louis Bernstein, Mrs. Shapiro's brother, will look after her interests.

"The will, which is less than three hundred words in length, leaves the entire estate to his wife, also appointing her sole executrix."

A tribute to the memory of Mr. Shapiro was contained in a letter received this week by Meyer Cohen, manager for Charles K. Harris. The writer is Col. A. H. Gotting, the largest jobber in music, and probably the next governor of Massachusetts. Col. Gotting wrote:

"Poor Shapiro is gone. I guess the music business killed him and I have an idea if people will continue in this business there will be some others dropping off in about the same way. It is a business that is full of cussedness and very little is left to commend itself. Last year I had to leave my business for over three months on account of the bickering and fretting connected with it. Well, there is no use in telling you all about this. You are observing enough to know what is going on and know very well if you had gotten into some other business you would have had more peace of mind, escaped a great deal of abuse, been happier and had a great deal more moxy. With your energy and your resourcefulness in some other line you would have retired by this time and have had plenty of money to have lived on the remainder of your life. Thank heaven that I myself managed to make investments outside the music business which have turned out all right. The money was not made in the music business, but in real estate, and like a darn fool, I took some of it to put in the music business."

JOE HOWARD SAILING.

On the George Washington this week passage was booked for Joe Howard, the writer, actor and manager, who intended remaining on the other side until August. Returning then Mr. Howard contemplated presenting himself in vaudeville in the principal scene from "The Goddess of Liberty," with twelve people.

On Wednesday Howard was endeavoring to cancel his passage and remain in New York. Mr. Howard's wife, Mabel Harrison, is now residing at Cranford, N. J.

DICKSON GOING BACK.

Mace Greenleaf, Philip Sheffield, Barbara King and Charles D. Herman were engaged to appear in Charles Dickens' new comedy, "The Ingrate," which will be produced in New York early in September. It looks like a certainty that Dickson himself will get back in the limelight next season, in the new show. Bernard Randall will be his business manager; Martin J. Cody, stage manager.

RETURNING WITH BOOKINGS.

With several more or less important foreign engagements entered for the Folies Bergeres, New York, William Harris returns to this side during the week.

While abroad, Mr. Harris booked Inez and Nesta Kavanagh for twenty weeks at the New York Folies, opening Sept. 11. This is the longest term contract the Folies has yet made. The Marbas, foreigners, will start a date there March 18, next. Martin Harris, a pianist, and minstrel, and Josie Collins, daughter of the late Lot-tie Collins, have also been secured. The Four Fords took part in the Folies Cabaret show this week. Emma Francis will go in the variety performance as a "single" June 19, and La Titcomb opens for two weeks June 26. It is likely that Jeanette Denarber, the French soubret, who has been with the Folies since the house opened, will play for the Shuberts next season. Her agreement expires June 18. The option for further time contained within her contract with the Folies management has not been exercised.

STARS TO PAY.

Chicago, June 7.

Owing to the failure of Nora Bayes, who, with her husband, is starring in "Little Miss Fix-It" at the Chicago Opera House to appear at the matinee performance Wednesday of last week the management had to refund more than $600 over the box office window.

The house management refused to lose the share of the money the audience represented and the management of the attraction will have to stand for the amount being deducted from the statement at the end of the week.

The producing managers, Werba & Leuscher, will look to their stars for a settlement of the claim. Whether the latter will pay only the house share of the loss, or pay that and also reimburse the loss of the show, is in dispute at present.

The first week of the engagement at the Opera House, "Little Miss Fix-It" played to $5,500, gross.

Savage in Milan.

Henry W. Savage spent the greater part of last week in Milan, Italy, conferring with the music house of the Ricordis, publishers of the Puccini operatic scores, regarding his forthcoming production in English of the Italian composer's masterpiece, "The Girl of the Golden West."

At Savage's office in New York, Madison Corey the "Governor" right hand man, stated that Mr. Savage would return to his country either late this month or early in July and that from the time of his arrival home there would be a general rush of preparation for the coming season. The first few weeks will be given over to the selection of the cast for the new grand opera.

ELIZABETH MURRAY HEADLINING.

Chicago, June 7.

The Majestic will have as its headline for a week this summer, Elizabeth Murray, who scored so enthusiastically in "Mme. Sherry." The contract has been signed.

ALICE LLOYD SHOW SETTLED.

An Alice Lloyd show for next season (by Jan. 1) was settled upon last week, when Miss Lloyd placed herself under the management of Werba & Leuscher. The piece will be an operatic production. Mark A. Leuscher and Harry B. Smith may sail June 14 on the Mauretania, the same boat on which Miss Lloyd has engaged passage for, to witness the Coronation in London. She will return to New York in September.

Several legitimate managers were after Miss Lloyd. The Pat Casey Agency also placed before her an offer for another Orpheum Circuit tour, or a season in the eastern vaudeville houses.

SECOND CONFESSIONAL PLAY.

Gustave Frohman has signed contracts with the Oppenheimer Brothers of St. Louis, to produce in that city about July 1, a play called "Father Jerome." The piece deals with the secrets of the confessional. Orrin Johnson, who created the role of the priest in "The Confession," has been selected for the leading role.

Hal Reid, author of "The Confession" says he has been assured that "Father Jerome" is not an infringement on his play.

20-YEAR OLD PIECE.

John Ransome is contemplating reviving "Across the Atlantic," a comedy drama in which he starred twenty years ago. Mr. Ransome may take the piece without change and play it in stock, assuming the principal role himself, or he may boil it into a 22-minute sketch for vaudeville.

FIHRS' TOUR CLOSE.

The Friars Frolic plays the Globe theatre tonight (Friday), ending a trip of ten days on the road. The show will be the same as when first presented at the New Amsterdam May 28, including Weber and Fields (who did not accompany the troupe on tour).
LONDON NOTES
VARIETY'S LONDON OFFICE
2 GREEN ST., LEICESTER SQUARE
W. BUCHANAN TAYLOR, Representative
Mail for Americans and Europeans in Europe, if addressed care VARIETY as above, will be promptly forwarded.

Fred Ginnett is dangerously ill. He was at the Vaudeville Club the other afternoon and complained of feeling queer. Two doctors and a specialist are now attending him for pneumonia.

George Edwards, the theatrical manager, underwent a serious operation last week at his house in Regent Park. He is now progressing favorably. The operation was postponed until after the production at Daly's of "The Court of Luxembourg."

Victoria Monks' father, Andrew Thomas Monks, died May 21 from heart failure. The deceased leaves six children, all grown up and well provided for.

Wish Wynne has returned to the London Pavilion with new songs, in every way worthy successors as character studies to those she gave on her last visit. One "ER" is an extremely comical servent girl character, and another, a charming presentation of a low-class country girl. This artist will shortly be seen again in America.

The new Empire was opened at Preston to a capacity audience. It has a seating capacity of 2,500.

The Alhambra, Glasgow, closed May 27 and will remain dark until August Bank Holiday (Aug. 7) when the new house will open with a change of policy, playing twice nightly. The Alhambra started around Christmas time, with one show nightly at a higher scale of admission than is charged in the two-twentieths halls. The Glasgow public seemed satisfied to pay the extra money, but expected big bills in return. The management was willing to offer the heavy programs, but was not able to secure the material. It was found impossible to obtain fifty-two headliners during the running year, necessary to the success under the one nightly policy. It is expected the hall will be a big winter under the new plan, as has been the Palladium, London, which started under the one-show-a-night and was forced into the other policy.

Sheek & Brink have dissolved partnership. Many rumors have been afloat about the firm for some time.

Jordan and Harvey are going to Australia to appear on the Brennan Tour.

A number of continental managers were in London last week looking for talent. They claimed that nothing of importance could be found. H. B. Marielli was also here for a few days.

Li. 3 opens at the Tivoli, Stockholm, June 1. The Six American Dancers, just back from Australia, are due to open at the Wintergarten, Berlin, Aug. 17. Collins and Hart are going to the Provinces for six weeks, starting at Leeds, May 29. They sail for the States (home) on the Prince Frederick William, July 9.

Morris and Leon, who were booked for some time to come, were suddenly stopped in their work through the death of Miss Léona in Paris, May 20.

William Grossman, the New York attorney, who has had charge of the affairs of The Great Lafayette for a number of years, has been appointed receiver of the English estate of the illusionist who lost his life in the Edinburgh fire. The Chancery Court made the appointment, with the consent of Alfred Neuberger, brother of the deceased, the nearest known relative.

David Paget, a fourteen year old boy violinist, who has been playing on the streets to help support his parents, attracted the attention of the Kaiser and Kaiserin at Lady Londesborough's garden party at Dunstan's Regent Park. The boy won a prize of ten guineas at a street performers' concert last April, since which time he has been appearing in the music halls here. The Empress was so impressed by the boy's playing that it is said she will interest herself in his future.

George English, one time proprietor of the Sebright, died last week. He leaves a widow and four children.

The Six Brothers' Luck lost $10,000 in stage properties through a fire May 20 in a storeroom which they rented to keep their props.

PARIS NOTES
BY EDWARD G. KENDREW


The new management which has taken over the Paris Alhambra, as a private enterprise, for the month of June, has engaged the following for the opening show, June 1: Les Totoros, Lilly Belle, Maxim and Mad, Aldon and Lopez, Great Dane and Miss Billis, Court and Claire, Tramel (French Singer), Antonio de Bilbao and Mongi, Little Mich (not Tic), Severus Schaeffer, Alfred Schneider and his twenty-two lions; pictures, and a pantomime "Nuits de Paris" with Xavier de Lka and Paul Franck. Gaston Davyville is financing this month's enterprise of the Alhambra.

Arlette Dorgere, the Parisian soubrette, has been engaged for the opening show at the new music hall in Buenos Aires.

The Comedie Francaise reading committee has accepted by unanimous vote a three-act piece in verse, entitled "Jantik," by Paul Ferrler. The author is president of the French Society of dramatic authors this year.

It is the journalist Noziere who will adapt Guy de Maupassant's well known book "Bel Ami" to the stage. The play will probably be given at the Paris Vaudeville next year. Pierre Elzear also has started to write a play on the same story, but the administrators of the estate of Maupassant state they have not given him that authority.

The weather is delightful, after a series of chilly evenings, which had caused some press predictions. After several postponements the Jardin de Paris finally started for its 1911 season, with a vaudeville program devoid of big acts. Among the people who appeared at the summer show are Humppati-Bumpetti (no connection with Nice and Prevost); El Sarratino, artistic posing; Eva de Clerk, high school riding; Maymle and Hillman, 5 Brema Steppers, etc.

Several changes are listed at the Paris Folies Bergere for June, with the withdrawal of Polaire, Chevalier and 2 Marbas. The revue still attracts, the number of foreign visitors being very large.

Pinard & Co., owners of the Ambassadeurs and Alcazar d'Ete, have engaged Olivier Cambon as musical director. Both these establishments are now feeling the effect of the warm weather, although the receipts are satisfactory. Among the artists booked for P. L. Fiers' revue, due middle of June at the Alcazar, are Mary Max and Mlle. de Williams. There is every prospect of it being a propitious summer for operatic entertainments. 1910 was disastrous. Already the Marigny is playing to capacity nightly.

A piece called "Je viens de cuerir Celine" by Maurice Soule should now be on the program at the Nouveautes, but it is certain that Feydeau's "Champignon malgre lui" (one of the best comic military farces written) will be the closing event of this famous house. It begins July 1, at the latest, and soon after the theatre will be demolished. Under these conditions Soule withdrew his play. It may be seen elsewhere next season.

M. Mortier will keep his theatre Michel open a part of the summer at least, and intends to revive shortly that charming short play by Francis de Croisset, "La Bonne Intention," with Jeanne Granier back in the leading role.

Regina Badet, who brought many to the Theatre Antoine last winter to see her licentious dance in "La Femme et le Pantin," will reappear in vaudeville this summer at one of the Champs Elysees establishments. She failed to please at the London Lyceum, because of her long connection with the Opera Comique, and her recent creation at the Theatre Antoine, is certain to make a sensational attraction here.

An excellent curtain-raiser entitled "Incident of April 7." by Tristan Bernard (author of "Englisch as she is spoken") is being given at the Theatre de l'Athenaeum.

A vaudeville program will be given during the summer at Monte Carlo, from June 3 to end of October. Rogers, the administrator of the Eldorado, Nice, is attending to the bookings.

A monument to the memory of the two Coquelin brothers will be inaugurated at Boulogne-sur-Mer, the native place of these actors, July 16.

The Wintergarten, Berlin, remains open this year throughout the summer.

DREW COMPANY TROUBLES.
Denver, June 7.

Sidney Drew, who played here at the Orpheum all last week, closed his season Sunday night, and endeavored to take a Union Pacific train bound for the east. Accompanied by his wife he planned to go direct to New York. The members of his company demanded transportation to New York, but it is said they were refused.

They asserted that they were required to meet Mr. Drew's dressing room to enforce their demand, they were met by a revolver in the gentlemen's room, and they demanded a hasty retreat. Drew endeavored to leave the theatre in a taxicab and declares that one of his company chased him with an open knife. He boarded the train but the actors followed, dragging him off, continuing the altercation while the train departed without him.

The Bronson Bill was to have come up for a vote at Albany Wednesday.
RUNAWAY DAUGHTER WANTED.
Houston, Tex., June 7.

With a very wealthy father, and everything that she could have wished for, Adelaide Cope, 18-year-old daughter of W. H. Cope, has been missing from her home since April 2.

It is believed that the young woman will be at present appearing in the chorus of some show or vaudeville act. The girl's mother has been under a physician's care, in a precarious state of health, since Adelaide ran away.

Mr. Cope is the vice-president of the International Great Northern Railroad (running through Texas). He has stated that should his daughter return to comfort her mother, and restore her to health, he will finance a production for her.

INTERSTATE BUILDING TWO.
Chicago, June 7.

The Interstate Amusement Co. has filed plans for the two new theatres, one in San Antonio and another in Dallas. Both houses will be named Majestic. The present Majestic, Dallas, owned by Mr. Collier, will be transformed into a 5-10 vaudeville and picture house upon completion of the new theatre. Operations will commence in both towns within sixty days.

VAUDE DOESN'T GO.
Houston, Tex., June 7.

Sullivan-Coaldine summer vaudeville in the Sydney Wies theatres down around here hasn't panned out. All the houses shut a week ago. Theatres at Oklahoma City, San Antonio and here, were among them.

BUILDING POP HOUSE.

The Imperial Theatre Co., is erecting a new house on 9th, between D and E streets. It is to be finished by Oct. 1. The house will be modern in every respect and will house popular priced vaudeville, W. S. McKeen is to manage.

THEATRE PANIC AVERTED.
Seattle, June 7.

A panic was averted at the Star Theatre Sunday by the coolness of the employees when a fire started in the picture machine booth. $200 damage resulted. The house was crowded, and the audience inclined to stampede. The Star turns from burlesque to "pop" vaudeville June 12.

LA SALLE CLOSED.
Chicago, June 7.

Abe Jacobs has abandoned his plan of keeping the La Salle open during the summer with "pop" vaudeville. The public refused to patronize. Jacobs closed the house last week.

A CHANGE OF POLICY.
Chicago, June 7.

The Myer's Grand theatre at Janesville will discontinue playing road shows next week and instead will offer a first class vaudeville show booked through the W. V. M. A.

Harry Cooper says his brother Ike Cooper would have nothing to say about any act Harry appeared in. Ike had his say last week.

NEW THEATRE AND PLAY.

"Author-actor-manager" is the hypotenuse title that may hereafter be conferred upon William Collier in the near future.

Next season Mr. Collier will be under his own management in a new play written by himself, and to be produced in a new theatre of which he is to be lessee and manager.

The piece is now being written and work upon the erection of the theatre is to be begun shortly. The location of the new playhouse is on the north side of 48th street, opposite the Sherman apartment house. Felix Iman, the real estate operator, is building it and has leased it to the comedian for a term of years.

JERRY FLYNN LEAVES.

With a record of twelve years of popularity behind him, Jerry Flynn left his position as treasurer of Keith-Proctor's Fifth Avenue theatre last Sunday night. Mr. Flynn resigned some days before. His future plans have not been settled upon. Extensively was this move by the patrons of the theatre as well as the firm of managers, Mr. Flynn will be greatly missed at the wicket down there.

The Fifth Avenue may not remain open all summer. That will depend upon the state of business. If closing, July 2 will be about the time. Treasurer Brink, formerly at the Union Square, replaces Mr. Flynn in the treasurer's office.

GOING ON THEIR OWN.

Jerome & Schwartz are going to publishers on their own account, that is, they are issuing songs specially written for performers and all musical comedy and operatic scores.

This will do away with the necessity of establishing a professional department, and all copyrights or free orchestrations are contemplated. All of which will not interfere with their placing ballads and other songs designed for general consumption with such publishers as may care to accept them.

With the well known reputation of Mr. Jerome as a writer of lyrics, monologues and "books," with Mr. Schwartz's fame as a composer attached, it is possible the firm will spread out to fill a big void in the show business.

HITS SEVERAL PLAYS.

Assemblyman James A. Foley, of this city, introduced in the Assembly at Albany, May 24, a bill that passed the Senate last week, and is now in the hands of the governor for his signature. If signed it will become a madman act for anyone to impersonate the Dotty, either in public or private.

It will prevent the playing in this state of several well known plays such as "The Passing of the Third Floor Back," "The Servant in the House," etc., despite the fact that these plays treat the subject reverently.

BILLBOARD INJUNCTION.

The South Bend (Ind.) Bill Posting Co. prevented the Ringle Bros. last week from using the billboards, which the posting company said had been leased to the Hagenbeck-Wallace show.

Temporary injunction was granted until the hearing for final settlement comes off.

"WILD WEST" AT BEACH.

It was reported around this week that Eddie Brown, who has been California Frank "Wild West" show down around Corey Island, this summer, for a run.

GOT THE INSTIGATOR.

There had been a disturbing outbreak in the gallery of the town theatre, the night before, on the attempt of a party female member of the performing troupe to unload "Curfew shall not," etc., on an unwilling audience. The affair being reported to the chief of police the following day, that officer detailed one of his subordinates to the gallery for the next evening performance.

"If a repetition of last night's affair is started," was the chief's command to his detail, who, it happened, was a new addition to the force and an Irishman, "be sure you arrest the instigator!"

Late that evening this policeman reappeared before his superior.

"Well," inquired the chief, "noting the perspiring face of his new policeman, "was there another disturbance in the gallery?"

"There was," replied the officer.

"Did you get the instigator?"

"Oll did. Oll locked up th' woman that made th' speech!"

WATCHING THE FOLIES.

Though the management of the Folies Bergere seems to believe its program for the Cabaret performance is not public knowledge through not being billed nor advertised, the vaudeville managers apparently have a way of learning who is to play there, before the booking is entered.

Last week Nat Wills was asked why he contemplated the Folies. That caused Nat to accept a date at Hammerstein's, June 19. This week the Four Forges were told if they had not appeared there, their open time this summer would have been filled by the United Booking Offices.

William Hammerstein is the manager with his finger on the key. The situation with the Folies playing, "United acts" is gathering more tension daily.

DAUGHTER RUNS AWAY.

Lillian Lovette in private life Lillian White, has been missing from her parents' home at 415 East 60th street, New York City, for the past week.

The girl left a letter stating she would commit suicide. The girl's parents are distracted and will appreciate any information regarding their daughter's whereabouts.

Miss Louvette was at one time connected with the Overing Trio.

A $200 TRIP.

Boston, June 7.

Mary Barry claimed that she tripped over a rope while entering a tent at the Buffalo Bill show, June 17, 1907. This caused her to fall and she sued the show for the injuries received. Judge McLaughlin awarded her $200 damages. The defense offered no evidence.

EVA MUDGE
NEW MANAGER AND POLICY.

Un'town, Pa., June 7.

The Consolidated Amusement Co., which has been running vaudeville at the West End theatre for the past two years, failed to take up the option on the lease, calling for three more years. Harry Beeson has once more stepped in and will manage the theatre himself, playing first class attractions next season.
STOCK

JEFFERSON A STRENGTHENER.

Thomas Jefferson, son of the late Joseph Jefferson, is offering himself through Jack Levy as a "strengthener" for stock companies.

Mr. Jefferson has the entire equipment of three shows, including his father's masterpiece "Rip Van Winkle." The other two are "The Cricket on the Hearth" and "Lend Me Five Shillings." Mr. Jefferson accepts an engagement with a stock company for four weeks, playing a week with each of the above shows. He takes the leading role, supported by the stock company already installed.

This week Mr. Jefferson is heading the Orpheum Stock Co., at Altoona, Pa.

DEPOSES THE MANAGER.

J. A. Schwenk, who organised a company of stock players and opened at the Family theatre, Carbondale, Pa., has been deposed as manager. The organization is now going it on its own.

One of the players came to New York Monday to confer with M. Rela, relative to securing the Grand Opera House, Carbondale, Pa., for the balance of the summer.

The Co. is a strong one, composed of Ralph MacDonald and Chichen Chetnik, leas; Anthony DeMette, Roy Templet, Jack Rose, Harry Fenton, Frank Emmerson, Georgia Haynes, Madeline La Fere, James D. Dower, J. N. Wilson, Mark Linder, stage manager.

Cleveland, June 7.

Summer stock opens at the Euclid Garden theatre, June 12, Edwin Arden has been especially engaged as leading man for four weeks, opening in "The Marriage of Kitty." When Arden leaves, Amelia Bingham follows for a month's engagement as the star player. After that it is likely Arden will return.

An innovation is the presentation of condensed grand opera by a company of five or six star singers headed by Madame Norwood, which will give cvaltain-raisers each week in addition to the regular stock pieces.

A MILLION MERGER.

Los Angeles, June 7.

Oliver Moreno and John H. Blackwood have merged their interests, incorporating under the name Moreno-Blackwood Co. for $1,000,000. The properties controlled by the company are: Belasco, Burbank, Majestie and Lyceum theatres.

BIRTON PROMOTING PARK.

Chicago, June 7.

H. B. Birton, manager of the Orpheum, Des Moines is promoting a $200,000 company for the purpose of building a new summer park in Des Moines to run in opposition to Ingersoll Park of that city.

Part of the money has been raised. It is expected that ground will be broken on the new site some time this summer. If plans materialize, the park will be ready for occupancy by next season.

Pierrotta Barone was specially engaged by the Poll stock company this week to play a leading role in "Forty Fingers" at Wilkes Barre.

The two Robinson kids (Helen, aged nine years, and Consuelo, aged seven) have been mortally engaged for summer stock. The former plays the part of Cariella for the Poll stock company on the Bowery, the latter with the Queen Foster company in Stamford, Conn.

Nina Burton and Leslie Hunt were signed through the Poll stock agency for the stock company of "The Fool," presented for a summer engagement at Scranton, Pa.
GARDEN PICTURES, FAILURE.

The moving picture experiment at Madison Square Garden will shortly cease. It has proven a failure, despite the small cost of installing and maintaining it. Practically the only cost is the women's orchestra which plays after every second reel, and the pictures themselves. The house is always idle at this time of year and the employees used to maintain the pictures are the regular house attaches who are carried on the payroll anyway. The pictures show up very badly as there is too much light back of the screen, making them indistinct.

One of the directors of the Garden admitted the failure of the present attraction. He said:

"We are a little disappointed over the lack of patronage and can only attribute it to the fact that there is no traffic in this neighborhood at night. Our entrance is on Madison Avenue, until recently considered the most valuable from a real estate point of view. The trend of business in the past few years has made our Fourth Avenue property much more valuable. For the pictures we have 1,000 seats on the ground floor and can open our balconies to as many more if necessary. Up to date we have found no need for that. We have some shows booked in for July and unless the pictures get a move on we may close at any time. Summer shows have always been a gamble here. We made money with Dun's season and lost the next. We earned a big pile on a summer skating rink and the following year went to a $5,000 expense of installing a new floor for the same plan. It fell flat on the return date. An open roof garden is a thing of the past. So, if we do not sell the property, we shall run no more attractions of our own here in the summer time."

"A syndicate has an option on the property for $2,250,000, which expires July 16. We are assured that they will positively exercise it before that date for the erection of a business block, as announced in Variety, some time ago. We also saw it announced in your paper that Henry Corn was the prime mover in the deal for the purchase of our property, but this he denies. We believe, however, that your announcement is correct and that he has some business reasons for wishing to keep his connection with it a secret at this time."

JULIUS WITMARK NEXT.

Bill Lykins is seeking a vaudeville opening for Julius Witmark of the Witmark Music House. There are only a couple of the music houses left who have not been personally represented in vaudeville.

Winston Churchill has introduced a bill to the British Parliament which provides for the protection of the public by the Ministry of Home Affairs, and for the superintendence of the public service under the act to be punishable by imprisonment and a fine. The law will be a boon to the state, as it will enable the authorities to follow the cases more closely, and it will be more effective in the long run.

THE SHOW OR NAME?

Marie Loew has changed tactics with regard to making a legal effort to restrain Albert E. Lowe, who conducts two "pop" vaudeville houses and an air-drome in Brooklyn, from advertising his places under his own name. May 25, A. E. Lowe opened his air-drome at Bushwick avenue and Hancock street, advertising his show as "the same as given at our theatres." Marcus Loew has now secured Saratoga Park, at Broadway and Halsey street, three blocks distant from Lowe's air-drome, distributed 20,000 free introduction tickets, and put in thirteen acts, running from seven to nine o'clock each night.

The engagement of Miss Glaser for a week in vaudeville this summer at the Brighton Beach Music Hall, has been canceled.

LEDERER OPPOSED TO $2.50.

The only theatrical manager in New York who is willing to go on record as being opposed to increase of prices at legitimate houses is George W. Lederer. He does not hesitate to declare himself.

"If the price of orchestra seats are increased to $2.50, an average run for a successful piece will be reduced from twenty to twelve weeks. People who might go often at $1.50 will only go once to a show. Personally, I am in favor of a reduction to the $1.50 scale of prices. The higher the prices the worse it will be for show business."

"Barring Augustin Daly, I was the first manager to inaugurate an increased scale and have cause to regret it. I think that the Winter Gardens would have proven a much more lasting enterprise if the price were set at one dollar a seat."

"Though they charge "ten and six" in London for the 'stalls,' this price prevails for only about five rows of seats, while immediately back of these few chairs one can secure a good seat for half a crown."

THE "I WILLS" IRREGULAR.

Great was the consternation at the headquarters of the "I Will Club" Monday evening. Pres Harry Mock called a meeting and, upon the application of Harry Leonhardt, to present the president with an ebony gavel. Mr Leonhardt is not a member of the club, having been elected, but declaring the button emblem of the order that Leonhardt had surreptitiously secured.

Upon the motion of the non-member, Mr. Mock called a special meeting of the club, held forthwith. Provisions for members in good standing, the meeting was declared to be in order by the president, Leonhardt voting with Mock, and also claiming to hold a proxy from Aaron Kessler.

Mr Leonhardt, with his legs crossed and otherwise violating all canons of the club, thereupon presented to Pres Mock, the young colored usher attached to Hammerstein's. Asked by Leonhardt if he accepted the present, Mr. Mock told him that giving as a reason for the violation of the constitution that it was an irregular meeting, through the donor of the gift having been a "ringer." Another special meeting was immediately called. Leonhardt was excluded, and vaporized himself by pulling a soft hat over his eyes. A full report of the proceedings was written out, and forwarded to the Grand and Chief Will, who stood outside Hammerstein's daring Tom Mahoney or anyone else to mention any place where a "drum" could be procured, in which he (Keaton) did not dare.

It was the first mid-season meeting of the "I Will Club," an organization composed of abolitionists who believe in the freedom of slaves to liquor. The "I Wills" club house is in the bouffe cafe at the northeastern intersection of the Hammerstein and Republic theatres, one flight up. The club is composed of those residents of the Big Alley, who can glide past Solly Lee at Hammerstein's door without slipping Sol a coupon. William Hammerstein is an honorary member, and as such, is permitted to loaf around the lobby of the house.

Although meeting in a cafe, the strict qualification for being in the club is that no member shall have tasted liquor for over one year prior to election. Pursuant to the by-laws, Doc Steiner's name always heads the waiters list.

Next month the national convention of the "I Wills" is to be held at Stapleton, Staten Island. Pres Mock, who is a candidate for the office of "The Most Cheerful I Will" (equivalent to the county detective in Utah) has arranged for hand trip tickets, securing a club rate.

There are twenty-eight charter members. A charter member is privileged to reply "I Will" first, when the question is asked, "Who will hang it?" (By virtue of his office, the president is not permitted to respond to the question.)

The other day Congressman William Sulter sent Mr. Mock his photo, with permission for Harry to hang it in the art gallery. Mr. Mock showed the Congressman's letter around until the typewriting was worn off.
LYCEUM AND CONCERT

MENDELSOHN HALL Passes.
Mendelssohn Hall, the home of chamber music in New York, has been sold to Philip Lewisohn for a sum between $300,000 and $400,000, who will replace it with a twelve-story building, to be used chiefly for office purposes, although a theatre is said to be included in the plans.

The original hall was constructed in 1815 as a home for the Mendelssohn Glee Club. The concerts scheduled for next season, will be transferred to nearby Raritan Park, the Arthur Talcott, to the Aeolian Club, to the concert rooms in Carnegie Hall and the halls in several of New York's principal hotels.

NORDICA RETURNS THIS MONTH.

Advice received from abroad announces her return to this country during the current month of Mme Lillian Nordica. The grand opera prima donna will remain here for several months, returning abroad in time for the grand opera season in Paris. For the first time in history the Wagnerian will be sung in France during the season. Hereafter the operas of the noted German writer have always been sung in his native tongue.

GOING FAR AWAY.

Ada Crossley, contralto, and a concert company are on their way to make an extended tour of South Africa.

Ludwig Hoes, the German tenor, who has been specially engaged to sing at the big Milwaukee Wagner festival, is to sail the New York dockets June 12, where a greeting will be extended by his American manager, M. H. Hanson.

W. Delton Baker, English baritone, after a successful American season, departs soon for Europe, where he will make his fifth consecutive appearance with the Royal Choral Society in London. He returns in the fall for his second American season under M. Hanson's management.

Earle Lasso, the American pianist, will again appear in solo recital.

The annual dinner of the American Guild of Organists will be held in New York sometime this month.

Eugene Dura, pianist, has completely recovered from his illness, and will again be heard in public. He will give a recital of organ solitoy with the Theodore Thomas orchestra.

Mme. Gervaise-Brecht, contralto, has been specially engaged by the Philadelphia orchestra to sing a soloist for several American concerts in March.

256 members of the Swiss Mannerchor Society will take part in a concert of Swiss music and songs, given by the American Mannerchor Society from the Swiss colours of New York and vicinity, slated May 27 from this city to take part in the national song festival to be held in Gothenburg, Sweden, June 1.

Mme. Antonio Wener-West, American soprano, reopens her concert and concert work with her first appearance in this city in May.

Jacob Kochkelzer, violist, who died recently in New York, was once the favorite virtuoso of the New York University, and is known to hold a single note on his instrument for a maximum of three minutes. His wife Kott was giving his voice a good workout.

Abraham Frankel, the young American violinist, gives a recital at the American Academy of Music in Vienna, showing unusual skill there. He is said to come to New York in June to continue his career on United States soil.

F Matthias LANGENDORF will spend the summer with his family in Buffalo, and will sing in grand opera while abroad. He returns to America next season to make an extended concert tour under Marc Landon's direction. Mr. Langendorf will sing several Wagner roles next year.


KIND HEARTED TEACHER.

Mina Kaufmann, the American soprano and vocal teacher, sailed June 6 for Europe, taking three of her students along for an ocean trip.

Miss Kaufmann's manager, Antonio Sawyer, is arranging her concert tour in America for next season.

AGENCY BRANCHES.

Marc Lagen, the concert manager, started this week on a six weeks' road trip and upon his return will sail for Europe, Aug. 1, where he will sign up some artists for their appearance here next season under his direction.

Lagen has decided to establish branch offices in Chicago and Portland, Ore.

"TWILIGHT" NEW OPERA.

"Twilight" is the title of the opera by Arthur Nevin, which will be presented for the first time next season at the Metropolitan Opera House Company.

NO LONGER FIRST BAND.


The famous band of the Republican Guard is on the decline, states its former conductor, Gabriel Pares, the musical director at "Magic City." It has fallen below its usual standard on land and in sea, and it as a protest to the Government that Pares resigned (so he says) and accepted the summer park engagement.

Pares explains that the famous band was formerly only used on official occasions for official parades, but now for rehearsal purposes, was allowed, but now it is called on to perform a dozen or fifteen times a month, so that the bandmen cannot fulfill all its private engagements.

As the soloists are only paid $9 per month, and the bandmen from $25 to $30 per month (the pay of an ordinary man in the regiment) they have to depend on outside work. The musician's guild, however, is not as yet the first military band of Europe.

VARIETY's baseball team took a roll out of a picked nine from the United Booking Office last Friday, defeating the bookers by a score of 17 to 11. Reed Albee was directly responsible for the defeat. Vaucher's team on the way to the grounds left the suit case containing their uniforms (three gloves, a pair of shoes and a cap) on the car. The members of Capt. Ski, the organization, were greatly surprised that they got away. The car, till its uniforms had been found. Here is where Reed figured. If he had not been there with his automobile to chase the car and finally rescue the suit case, the United Band would have been saved defeated at the hands of George and Harold, Variety's office boy battery.

The game was serious several ways. Herman, of the United team, was injured during practice, but not to such an extent that he may not be able to don a uniform again next season. For the United, Robinson and Blondell showed class and called forth praise from their constituents, while Vaucher fell in right field, called forth something else. Robinson, after the game, stated that over confidence was responsible for their defeat, and also admitted that out of twenty games, the United could beat Vaucher nineteen times. The first game proved to be the one time. The two teams will cross bats again this Saturday.

Notes of the Game.

Julo called in 1,000 per cent in the field. He had one fly ball which hit him in the chest. He grabbed it before it hit him and gone. Joal takes a great game of baseball. Sam. Kenny remarked, "Joe, if they can do that to big time what would they do for the small time."

Jimmy Plunkett certainly does look like a ball player.

Julo were an act, what would Skilkie say about him?

Robinson objected to the grounds. He thought the Yankees would lay off Saturday and let the teams fight it out at the American League Park.

(Plunkett-Killed.

Tom Smith spoke to the choir: "He'll never see this one." Same Tom Smith a second later to left fielder: "Why don't you play out further? can't you see they are all hitting then over your head?"

No matter how bad you are, there is always someone in the world that's a little bit worse. (Consolation for the limited team.)

The Pat Casey agency has framed up a baseball team with the following in the line up and would like to meet any theatrical nine: Sammy Burns, Jimmy Marselles, Ed Planigan, Jim Burns, George O'Brien, Ernie Potts, Jack Wray, Pat Flahant, Bill Lykons and Charlie Davis.

This looks like a good one. The actor's colony at Freeport has organized and look mighty strong on paper. The line up is Fred Hall 1st, Ralph Austin 2nd, Charles Cartmell a. s., Paul Morton 3rd, P. Smith p. Castenber p., Charles Middleton it., F. Watson r. f.

George McKay c f; subs: Rube Welch, M. Coakley, Leo Carrillo. They would like to play Variety and other regular clubs.

The Winter Gardens defeated The Spring Mails last Sunday, 13-3. The Winter Gardens have a record of nine wins in ten games. They again play Variety's nine this time.

Last week Rose Pitnoff successfully negotiated the swim between South Portland and Portland, Me., considered some feat down Maine way.

For the first time in athletic history China will be represented at the Olympic games, to be held at Stockholm in 1912. The University of Shanghai boasts an English coach, who is preparing the athletes for the games. The Englishman does not expect much of his men on their initial trial, but seems to think that the Chinese have the makings.

THE DODY FAMILY.

All of Dan Dody's family are in the above picture. The father of the boy is Dan himself, a well-known producer, now in the theatre. The boy is Jerome, William Dody, Jr. The dog has been taught to pose by the young man who is the only one the photograph shows, while Mrs. Dody was under the machine in the background.

(THE picture WAN NOT taken at Cony Island.)

TOO BUSY COUNTING MONEY.

Chicago, June 7.

When Taylor, Krantz and White, formerly known as The White City Trio, played Los Angeles, Earl Taylor, who plays the piano in the act, inherited a bundle of loose change and straightway notified his partners that he would abandon show business for the more pleasant occupation of counting money. Accordingly the act became a duet. Krantz and White are now in Chirico looking for someone to replace the monied man. The act has several weeks booked on the United time.
AN OPEN LETTER.
(Continued from page 3.)

going capacities, amongst which is also the capacity of myself and those dependent upon me.

In all of these classifications I have certain rights and certain obligations, and to consistently demand one and grant the other, I do it to those to each other in such a manner that they do not conflict, or else I find my position in one or the other untenable.

As I claim the right to remain a consistent member of one or the other, if my position in either is made impossible, it is because one or the other of those four institutions demands rights or obligations which we think are rights or obligations of the first and largest.

Firstly, my rights and obligations as an American citizen so far as they affect my rights and obligations as a vaudeville performer, are as follows:

I have a right to my voice and vote by ballot, press, or mail in any measure which may affect me as a citizen. Secondly, I have a right to disclose and to assert my responsibility which may be forced upon me without my knowledge or consent. Thirdly, I have a right to enter into any contract agreeable to myself (and the parties with whom I am concerned) which may be such as may be made by my consent.

I am mentally responsible being of legal age, the contract has no limitations excepting that it must be mutual and for a lawful consideration, I have a right to pay an intermediary who may arrange this contract any part of this valuable consideration.

My obligation as a citizen of the United States compels me to keep this contract after I have given my signature to it, or make myself liable to either civil or criminal proceedings, according to the nature of the violation, and in every breach of trust which can be made good by confession of my property or baggage, etc., the proceeding to recover may be what is called civil. If I desert a trust in which property has been put into my care, I am in breach of contract;—if, for instance, I am a brakeman or engineer of a train and desert the train while it is running, or without giving proper notice to enable my employer to put the train and its human freight in other responsible hands—or if I desert a furnace filled with molten iron, thus destroying the property—or, if I leave a man in a hospital during my watch, thus breaking the contract, upon the integrity of which the management had obtained the money of his audience and invested the money of his stockholders, I cannot use the civil or criminal laws for the punishment of conspiracy. If I force the money out of the ignorant under false pretenses for such a result it becomes a felony.

As a member of the American Federation of Labor, I have only to absorb its first teaching, that it operates under the laws of the United States, which permits and makes possible its existence, and that under the rights which it grants me and which are permitted by the initial rights of citizenship I can refuse to accept any trust or employment which does not suit me, or being dissatisfied with same, can cease it upon giving legal notice.

My obligation in this order in this case is to not misrepresent or allow anyone else to misrepresent the American Federation of Labor by causing them to believe through fear or namelessness that I would at any time desert the organization if I had no other reason to misrepresent myself or its policy.

Secondly, I have a right to have the organization called Second Labor would justify any such crimes as the betrayal of a trust or the breaking of a contract without giving legal notice.

In making this statement is based upon a knowledge of the organization gained through a life time of close touch with it and its leaders, and is not theoretical. A right to be lived up to according to the Intelligent, as it is self-evident, but to those in doubt, I refer to Joseph Bishop, the first president of the Amalgamated Association of Iron and Steel Workers, and a present member of the State Board of Arbitration at Columbus, O.; or to Messrs. Schaffer, Weigh, Jarrett, McArtur and Samuel Gompers, Washington, D. C.

My next obligation, as one of the executives of the American Federation of Labor, is outlined in the constitution, by-laws and ritual of that organization, as understood and agreed to and comprehended in the original obligation at the time of my initiation, and even after much, much later I have to the best of my ability, to the best of my judgment, to the best of my understanding, to pay my dues, to serve my term, my obligation as an officer, as an organizer, a member, but simply of stubbornness in persisting in a mistaken idea, whereby many innocent ones may suffer. The manager to me, whether the present one or any other, should not be inclined to go to a race of the old-time managers—or new managers—or actors turned into managers—is simply a business man with money invested.

I believe thoroughly that the big or little manager who proves that he is not the boss is the one who would make a contract should be given two weeks notice, after which not only one bill should not work for him, but no act of our organization should work for him, but notice to the contrary is given, making further contracts, but the case should be proven by the Courts and if necessary by the Supreme Court. One trial case would suffice.

I do not believe that artists should be absolved or exonerated in any case, as professional services cannot be guaranteed by money nor can money guarantee talent where it does not exist. A manager must qualify upon a commercial basis, the artist upon an artistic basis. The best manager for both the artists and the managers is the manager who is the best manager. The artist who is the best artist for the particular role, and the artist who is the best artist. Each should stay on his own axe, each wheel being connected by the belt of the contract, and the law of supply and demand will run the machine. Unnecessary and superfluous relations between them, except as required by the ordinary courtesy of civilization. Merely makes matters more complex.

For that reason the manager is as much out of place in an artist's order as the artist in a manager's organization.

I do not deny the foolishness of paying unnecessary commission. I simply deny anyone's right to arbitrarily decide for others when it is, and when it is not, necessary or unnecessary.

I do not deny, that as any man may temporize with a burglar, the managers might give in tomorrow.

I simply believe that concessions granted under compulsion mean nothing.

Cutting direct to the centre of the whole problem I simply claim a legal lasting adjustment of all difficulties as granted equally to all by the Constitution of the United States, and my sole motive is that I believe senseless and inflated ideas will not be entertained to the last hope to gain.

"But you may say, "you were once concerned in just such agitation."

I have tried to be pretty patient, because in trying to arrive at the right definition of rights I am the last to say, but I must be forgiven if that sort of makes me the red blood boil. I feel like exclaiming with as sacred and revered a use of the expression as any church might give it: "For the love of God, you don't compare that fight with this, do you?"

I certainly was, and were the same conditions reproduced—were we facing the same problems for the first time, probably would be again, had I been written in the same way. The conditions have changed not I. That was a fight of regular artists and regular managers. Some of the artists were as humble professionals as any other, but they came under the category of performers. That was a fight in which both doubletlessly made mistakes, due, as was afterward claimed to confusion, and it is at least it was in the days when men were men—when the responsible arguments were tinged somewhat with reason and logic; not polluted with the vituperation of organization in a not the patriotic personalities which cause even the most seasoned fighter to stop and sinken and say, "Wait, wait, this is not the right way. This is a battle between two, even if it wins": for that which is not won legitimately is not won at all.

Those were the days when the laughing face could harden into stern lines and the comedy eye take on the steel-like glance and fight syndicated as a menace for the laborer or the outsider: when the American intelligence was not insulted by such broadcast printed as "you are not fighting us, you are fighting the Federation;" which helpless individuals who in cases do not even belong to the order are called upon to shoulder responsibilities and make themselves marks for life, for that which should be shoudered by the able legal and lasting way. By such expressions as "You cannot work in the (Continued on page 25)
SHOWS NEXT WEEK

NEW YORK.

"A COUNTRY GIRL"—Herald Square (5d.

"AS A MAN THINKS"—John Mason—New-

"EVERYWOMAN"—Lyric (16th week).

"FOLIES BERGERES"—(5th week).

"GET RICH QUICK WASHINGTON"—Co-

"PHOTOPLAY"—Majestic (5d. week).

"STOCK"—Academy.

"STOCK"—Lyric (2d week).

"STOCK"—Metropolitan (16th week).

"STOCK WEST END"—(5th week).

"THE FIRST LADY"—New Amsterdam (16th

VARIETY—Winter Garden (16th week).

"TOUTH"—Bijou (1st week).

CHICAGO.

ABORN OPERA CO. (Wichita's (2d week).

"BOWERY BILLIARDS"—Columbia (5d

"HAGGADAH"—Randall (5th week).

"MAGGIE PEPPER"—Roseland (Ihllinois

"LITTLE MISS FIX-IT"—Chicago O. (4th

"GET RICH QUICK WASHINGTON"—

"SEVEN SISTERS"—(Charles Harper)—Pow-

"SPRING MARKET"—Chicago (5th week).

"QUEEN OF THE MOULIN ROUGE"—Crown.

"THE HEART BREAKERS"—Princes, New

HOWE'S LECTURES—Garrick.

BOSTON.

"THE RED ROSE"—Yvesia Nurie (1st—

"STOCK"—Morris (3d week).

"STOCK"—John Craig—Castle (4th week).

ATLANTIC CITY.

"DEAR OLD BILLY"—(White Hallway)

SARAH BERNHARDT (16)—Apolllo.

SAN FRANCISCO.

"KAZA"—(Frances Roberts)—Alcatraz.

"SIG'S"—(Hills Burks).—Columbia.

THE GREAT WHITE PLAGUE.

VS.

THE GREAT WHITE WAY.

BY EDGAR M. MILLER.

Oh! Yes! I know it's been said
And each one of those peaks,
That snow-summit round the air
To me in silence speaks,
Of health, life and restful hours,
Is sweet relief from pain;
Of the ending of my exile.
And I see my way again.
I know the scenery's lovely.
I know the air is grand.
And those forests seem created
By some fairy's magic wand
But, somehow, I don't like it all.
Because it seems to say:
"Good-by and back
To Old Broadway.
"Say! Did you've grown so white
Since I came here to stay.
It doesn't seem to suit
For me to kick! But, say!
I can't help feeling happen
After years of active work.
Of spending summers in New York,
Of the stove on the corner,
Back on Old Longsac Square;
Which way never see the sunshine.
And the days are always fair.
Where an eagle's trico film
Represents a season's pay.
But it's all right when it's spent along
That Lane of Light—Broadway.
Those God-created granite bills
You look in every day
Are certainly magnificent
And wonderful; but, say;
I'd rather take a ferryboat
Across the wide ocean
And feast my eyes on the granite piles
That sentinel Broadway.
There's nothing in the world can match
The prolonged glow
Of your hair, evening twilight
At the sun is sinking low;
How I would rather see
The Night turned late, into day
By the sun, and the powdered sun
That shines along Broadway.
You're proud of Colorado; well!
You're right to be so.
For there's probably no place on Earth
Where to sit a bit.
Such mighty works of Nature.
In all their grandeur
And then, that sweet life-giving balm
That keeps the world alive.
All, but that blissful air!
I often feel God's leas
This arm-embroidered frame of mine
Shall, maybe, be a bit;
Be able to go back again.
"Here's to you, Colorado!
"Wish I had you on Broadway.

BARNES FIXES QUARTERS.

Spokane, June 7.

Al G. Barnes will make Spokane
the winter headquarters for his animal
show hereafter. A new hippo-

THE SUFFRAGETTE FARMERS

on Hammerstein's Roof Garden.

half day off.

Chicago, June 7.

The Kohl & Castle offices here have
declared a half holiday every Saturday
during the summer for employ-

TIN PAN ALLEY JINGLES

By WILLIAM JEROME.

The death of Maurice Shapiro has
robbed Melody Lane of its greatest
personality.

A great publisher and a greater pal.

Shapiro loved money only for the
fun he could get out of it. Lovable,
kind and considerate to his employ-
ees, the tear-stained faces of the boys
and girls who worked for him proved
the kind of a man he was.

Edgar Selden has lost his best
friend. They were a great team.

The loss of Shapiro brings Louis
Bernstein back again to song land—
may the name of "Shapiro", live long
and prosper.

The Head Music Co. has a head
light success in "The Railroad R
it's traveling at a faster pace
the 20th Century.

The Gimbels and The
would make a great comin-
sic and dry goods—and just it,
both families came from

To get the critics nowaday
must come from Berlin,

AMERICAN FOR SAL

Chicago, June 7.

Marcus Loew arrived in
Sunday, with Mr. Jones, of
L Jnck & Schaeffer, the Chicago "sm-
time" vaudeville firm, lately becoming
interested in the William Morris-Low
nentheatre here.

That house is on the market, it may
have been disposed of before Loew
return to New York. The theatre
has made no money of late. Although
Jones, Linnick & Schaeffer are said
to have cut down expenses $40 weekly
on assuming charge, the forty didn't
swell the net receipts any. When
Martin Beck placed his high sign on
the American, the house was all
through, although no one connected
with the theatre believed it until J. L.
& S. had a week's enjoyment trying
to find out why their methods did not
improve the box office account.

The American, since coming under
the Morris management, has been a
picnic for many people in Chicago,
without William Morris being declar-
ed in any of the many melons cut
down the way.

The passing of the Morris house
leaves the Majestic once more the lone
first class vaudeville theatre in this
little burg of three million inhabitants.

Adele Oswald will open at the Brigh-
ston Theatre, June 25.
The Vaudeville Managers Protective Association is composed of the principal vaudeville managers of the United States and Canada. They have associated for the conservation of the vaudeville business, which is of great importance to the public, and for the prevention of suspicions, rumors and reports and circulated by or emanating from persons not connected with the vaudeville business. The Union, by excluding members, makes this association of managers necessary, not only for their own mutual protection but for the protection of the public. These threats, rumors and reports (mostly threats) concerned the first rights and privileges of the vaudeville business, the right to contract, think and act for himself; and secondly, threats of the vaudeville manager as regards the conduct of his own business.

The principal purpose of this statement is to prove the motive of the man who is responsible for the threats made. Time and time again he has called attention to the fact that he is a man of "fair game," and we intend now to turn up the light.

The Vaudeville Managers Protective Association speaks for itself. Each member takes upon himself the responsibility of any official statement relating to the condition of the vaudeville business, or the theatrical profession. This statement, and every other statement heretofore made by the Vaudeville Managers Protective Association is the voice of every member of that association.

On the platform of the Actors' Union is an organization of actors, the majority of whom are engaged in appearing as public entertainers. These men are not now agents, and still others are engaged in other lines of work, but they have worked and still others expect to work. By work, we mean the playing of theatrical engagements. Their business is to look out for opportunities that are not extraordinary if the statements purporting to be made by or in behalf of the White Rats are to be believed. The latter does not consider himself as a part of the organization, the White Rats do. In short, he is not a member of the organization of the actors.

The White Rats is duly organized, has a full quorum of directors, has its By-Laws, and does a considerable amount of business on the part of the organization of actors.

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WARNING

Mr. Mountford has never been an actor in America, except that he was paid handsomely. His self-styled statement should be "Owned by the Actor, Run by Mountford: For the Good of Mountford." It is the only way to remain in the public eye. He was expelled from England. In London Mountford had been known to act, but his belief that the people would accept the actors' repudiation over and over. From all the cablegrams sent by Mountford to England for letters of recommendation he received. That was printed as "Leo Harrison," which Mr. Kleinert seems to believe was a father. Mountford says, "I am honest," and to prove it I believe he is honest. But by himself, he gives himself up as my agent. Mr. Kleinert says, "I have no idea what he means." The same thing happened to Leo Harrison in London. In the act Mountford arrived with a new musical comedy. He was known as Mountford and Walsh. Later, when Mr. Mountford found he could act, he brought another act, which Mountford continued on the stage, appearing but seldom, but he always looked as if he were interested, assisted by his beautiful "Secretary to Board of Directors of the White Rats." Mountford has never been an actor in America, except that he was paid handsomely. His self-styled statement should be "Owned by the Actor, Run by Mountford: For the Good of Mountford." It is the only way to remain in the public eye. He was expelled from England. In London Mountford had been known to act, but his belief that the people would accept the actors' repudiation over and over. From all the cablegrams sent by Mountford to England for letters of recommendation he received. That was printed as "Leo Harrison," which Mr. Kleinert seems to believe was a father. Mountford says, "I am honest," and to prove it I believe he is honest. But by himself, he gives himself up as my agent. Mr. Kleinert says, "I have no idea what he means." The same thing happened to Leo Harrison in London. In the act Mountford arrived with a new musical comedy. He was known as Mountford and Walsh. Later, when Mr. Mountford found he could act, he brought another act, which Mountford continued on the stage, appearing but seldom, but he always looked as if he were interested, assisted by his beautiful "Secretary to Board of Directors of the White Rats."
NEW ACTS NEXT WEEK. Initial Presentation, First Appearance or Reappearance In or Around New York

Nellie McCoy, Hammerstein's.
Andrews and Brown, Hammerstein's.
Gerdie, Gerdies and Donn Hammerstein's.
Ryan and Tucker, Brighton Theatre.
Evins and Erwood, Henderson's.

Stella Karl.
Singing. 11 Mins.; One.
Brighton Theatre.

Back in '49 there was a rush of gold-seekers to the sunny climate of California, but since the run on the west has long become a memory, there has been another rush—from the other direction. The latter-day rush in mind is that of the vaudeville act and the California plot "singles" to the east. In the overflow comes Stella Karl, who put her wares on the vaudeville stand at Brighton this week. Stella is a good entertainer, but the act after opening proved a severe handicap. Stella wears good clothes, displays animation of the Pacific Coast type—that same bear-like glide and swing now familiar in the east—and surpasses better than the average "singing singles." Stella's best work was on her first number, "I Want To Be in the Land of Harmony," which should be used for the close. Her offering, "When You Kiss an Italian Girl," went fairly well, but following it with "I Never Had a Man to Love Me Like You," another "straight" selection, marred the impression made on the opening. Miss Karl has ability, but unless she puts over a different arrangement of numbers is very likely to force herself back into less prominence.

Mark.

Rem Brandt.
Cartoonist. 10 Mins.; One.
Fifth Ave.

Rem Brandt has something new in the cartooning line. That something new, whether it is worth while or not, just as long as it is something sounds interesting. Rem has a peculiar pistol-like arrangement with four compartments or cells. Each cell contains a different colored substance. By pressing a trigger the cartoonist is able to get any of the four colored substances that he may want. Rem has a peculiar hissing sound as the ink is shot on to the paper. The effects obtained are naturally a bit crude. The best are the comedy pictures. Rem's is not without humor but entirely. The Lincoln and Washington heads were very poor, while the girl in the roses and the comedy colored man were decidedly the best. Rem Brandt has something of a novelty in his line and it should interest in a light position on the big programs. It should be able to take one trip over the circuit during which time the cartoonist might be able to perfect the idea, which would make him a sure bet.

Mumford and Thompson. Singing and Talking. 15 Mins.; One.
Majestic, Chicago.

The most important feature about this act, new to vaudeville, is the somewhat different character essayed by the comedian. Weighing in the neighborhood of 250 pounds, he is one of a bawful, half-witted youngster, who is trying to act like a man. The result is what has been generally termed in big cities, "a boom." Although cleverly costumed by a straight man, the act must be far different, though he begins to the duolog thing. Haviland, an insurance agent, breaks in on Alice Thornton, lady of the house, and tries to sell her insurance. Some of the comedy is bright and clever, though just made laughable through the good handling by Haviland, an excellent light comedian of the breezy type. The travesty comes in an old idea of how they act at the wedding by variable and marriage. This is well done and contains laughs but the idea has been worked until it is not even threadbare any more. The finish in "one" is a summer girl number in which Miss Thornton appears to advantage in a pretty pale blue bathing creation. As an encore the couple used Lean and Holbrook's stepless buck dance, a pattern arrangement, which looks very nice. When the act was called "No. 4" at the Fifth Avenue, the couple experienced no difficulty whatever in getting over. They should do well anywhere when not asked to take too heavy a position in the going.

Dank.


The Ioleen Sisters work on the tight wire, varying the usual routine some through introducing sharp shooting from the thread. One of the girls carries the brunt of the work, while the other acts as assistant. The worker is at home on the wire, not taking to one or two other women in the matter of speed attained in crossing. She is a remarkable girl, wearing crimson tights to advantage, and a brassiere which later adds to the offering in the looks department. The act is not a heavy number, but looks nice and can fit in the big bills in the opening position. At Hammerstein's Monday, after the matinee, the girls were sent from the "No. 2" position down to close the show. Either spot on the long bill this week gave them a real chance.

Dank.

Winston Sisters. Music. 12 Mins.; Four (Interior.) Violin and "cello numbers are featured. A noticeable sameness should be noted in both violin and cello numbers. The sisters play well together and should give satisfaction in any of the "pop" houses. Mark.

Four Largards. Acrobats. The mark of the top-mounder stands alone, though he does not work as gracefully as he should. The four men have a straight acrobatic act, marred by the slowness of the men in getting the trick. They do work as though they had long been accustomed to circus life. Some new tricks and a lot of ginger would help considerably. In its present frameup, the act is of "pop" house caliber. Mark.

Gary Owen. Singing Monologist. 9 Mins.; One.
Fifth Ave. (June 4).

As a very youthful monologist, with the confidence of a veteran, Gary Owen is breathing the "big time." He is but a mere boy, of a stage presence, but is well liked in his bit of pink and white spot. Gary has some talk, speaking of his "Paw," who is a "rounder" and his "Maw," a suffragette. From these some laughs are secured. More should be said to make his act more "wise" for one of Gary's age to be saddled with. It doesn't sound nice for a boy to say that his mother turned around and smiled at men, or that his father went to Salt Lake to stay. The last remark, though, caught a laugh. Gary should be made as childish as he looks, in action and material. If the dialogue runs to lines beyond that of youth, then Gary must be coached how to deliver them in childish ignorance of their meaning or importance. If Gary persists in appearing alone, he will become a first-rater among the singes. The show is a good compliment to the stage looks, while upon the stage. Of the two songs, the parody should go out. Gary might open with a song, doing away with the attempt to smoke up the act. The restfulness is inserted to break the stories into sections, it doesn't belong. Kid talk about baseball, school and stories of little scrapes that boys fall into, having a nature line to them, would be far better for Gary. If not opening with a song, Gary might start the act by entering with a baseball bat in front of a street drop. Looking bewildered, he might ask the leader what he is doing, again asking if the leader has seen his mother. When the leader replies by inquiring how his mother looked, Gary might describe her in a little old-fashioned boyish way. When the rest is over, he could turn it over to the boy and girl, and could go through the act without artificial assistance. In assuming innocence, it does not become necessary for the boy to do any of the stories or remarks. If Gary gave as his reason for being on the street that he played hookey from home after his mother left him to attend to the baby while she went to a meeting where all the women talked all about the men, it might strike the audience more favorably than to walk brashly out, with stories to tell, in a matter-of-fact way. Stories like the baby started to cry, thus he kept the baby quiet, looking all over the bed for a pin, would be the proper kind, it would seem. Gary might say that his mother said if the baby ever cried, that was the sign she was going to see the doctor. But he couldn't find a pin in the bed, so he held the baby up by the feet to see if it pin would drop off. When a pin didn't, he left standing on its head, and said that his mother, for his mother, to tell her something with the matter with the baby. Then he met some boys and played ball, forgetting all about the baby—asking the leader if the leader knew how long a baby could stand on its head without growing tired. At least this is the style of stories a boy monologist should tell on the stage.

Nine.
Nellie Lytton and Co.; (3.) Sketch.

28 Mins.; Full Stage; Interior.

Nellie Lytton has fallen into a valuable property in the comedy, pathetic sketch which she is presenting for vaudeville approval. Whoever wrote the piece has shown rare good judgment in the blending. It contains those fine touches in the handling of pathos and comedy which are so rare and valuable when properly welded together. A mistake in construction has been in padding. From five to eight minutes could be cut away and the piece would leave the meat only, to be played in the vaudeville time limit. Miss Lytton does much for the sketch. The character is a sort of a Lottie Williams’ “Stage” and she handles the role in capital style. There is another point in favor of the piece. It carries a question mark almost up to the very last moment, and then instead of finishing as one would expect, just ends in the only logical manner possible and of course the last one that would be thought of. Three men support Miss Lytton in the piece and all play in fitting manner. Nellie Lytton’s playlet needs only the proper setting by some skilled hand to become a good sketch for the best houses.

DASH.

Four Charles. Acrobats and Juggling. 10 Mins.; Four (Special Set).

The Four Charles have a turn of acrobats and juggling, patterned somewhat after the act of the Bogany Troupe. The set is a kitchen in this instance, with the members of the troupe made up as the kitchen assistants. The routine is simple with nothing startling. A quick change is effected which helps the act considerably. The finish should be strengthened for a grand hurrah.

Fred.

Mr. and Mrs. Thornton Fried. Rural Comedy Drama. 17 Mins.; Full Stage (Special Set).

Mr. and Mrs. Thornton has cut a bit from the one that Milton and the DeLong Sisters are now playing, differing only in one instance; this playlet has some pathos. Rural pathetics are plentiful on the “small time” at present. This sketch doesn’t run far above the rest.

Mr. Thornton, in the rubic character, shows some ability, but his talk is old and should have been forgotten some time ago. Mrs. Thornton in a dual role do well enough, but lacks a neat good appearance. The act as it stands could not do better than head line on small time.

JESS.


The woman’s work is the most conspicuous and through her “kiddie” the act is meeting with favor in the “small time.” They have “Rip It Over, Mary” and close with “Take Me With You, Cutie, But Forget To Bring Me Back.” The woman does a “bit” as an amateur would sing “Heaven Will Protect The Poor Working Girl,” which was fairly well received. The team needs a new song arrangement. The man should inject more life into his work.

WORK.

Lillian Russell. Songs. 15 Mins.; Five; (Parlor).

Colonial.

Tuesday evening was a great night for the inside theatres. Lillian Russell had a great deal to do with the cavalcade of acts that showed at the Colonial that evening. Miss Russell is using a pianist in her vaudeville offering, although the orchestra assists as well. Miss Russell’s appearance didn’t create much noise. Her entrance reception was hardly more than a ripple. The quietness continued during her three songs, short and of a very light variety. “Evening Star” caught some real applause at the finish of the first chorus. It was pretty mild at the end of this number, though the singer came back with another chorus, and a short Irish song, after which she made a brief speech which met much provocation. During the “Evening Star” song Lillian stood the test of the spot-light and certainly did “look great.”

JESS.


Two fellows do a hand-balancing act that ranks up towards the top. They are assisted by a comedian of some ability. The two are fast, neat workers and finish with a thriller that is bound to get a satisfying amount of applause anywhere. The three fellows have an act that could easily close or open on the big stage.

JESS.

McGarry and McGarry. Singers and Dancers. 8 Mins.; One.

These two boys are first class dancers and dress their act very neatly. Their report is not too gorgeous anywhere. The three fellows have an act that could easily close or open on the big stage.

JESS.

Sheck and D’Arvil. Acrobats and Songs. 10 Mins.; Full Stage.

Sheck and D’Arvil have a specialty that is somewhat out of the ordinary. Sheck is a very good acrobatic, doing hand-balancing, head-balancing and some ground tumbling. Miss D’Arvil figures in the acrobatics at the opening and close of the act only. She becomes the center of attraction during the rest of the time, filling in with character changes, singing a song for each change. Of the four numbers now used, one is entirely by itself. “The Colonial Boy” is very well done and Miss D’Arvil looks exceedingly well in picturesque costume. The speech in which she announces that there is nothing vulgar or immodest in her performance is superficial and should immediately dropped. The coupling gain applause at the finish through the girl acting as understander for Sheck, who is a big well developed man. Sheck and D’Arvil, will do very well for the time they are playing. With study they should be able to work into an act of value for the bigger time.


Brighton Theatre.

One of the men works in blackface. The “straight” attempts to show his partner how to skate. The preliminary steps by both furnish a lot of casual laughter. It’s hard to tell. The comedy of the blackfaced chap is well worked up and the act was an emphatic laughing hit at the Brighton theatre. Following the skating les-

THE VARIETY.
HAMMERSTEIN'S ROOF

"Youse guys take your dirty feet off our clean gravel," said Martha Stewart, the female special cop, as she firmly swung her club while keeping guard on the Sandwich Night side of the Roof Garden Monday evening. "Can't you see it's raining," said Martha, "and isn't Mr. Hammerstein having trouble enough without having to wash all these stones again?" Martha is some little copper in her blue suit, but Harry Mosh has her number. It is 656, and Harry was the only one who could get it.

The sixteen chasers were on the job at the rear of Mrs. Belmont's Suf-fragette Farm. All this year's crop of girls are wearing overalls and silk stocking. As they allow their feet to hang over the fence rails, many are the arguments as to whether young women are wearing their trousers too long or short this season.

The farmerettes aren't a bad looking lot. Permission is given to the au-dience to speak to them from the farm band in the farm house who must do the washing while the suffragettes smoke cigarettes and play pinnoche has the right idea. "Me stay in the show business," said "I guess it's a job waiting for a Cadillaci," and this boy they say is the fanciest waiter the Cadillaci ever had.

The girls seemed to enjoy their first night on the Roof, although the weather was not splendid. They recognized a friend among a group in front. "Oh, George!" exclaimed she. "Come here. I want to talk to you. Ain't you surprised to see me? Well, what do you think? I had to leave that place. At least we got some acrobatic display going. I remember the day, the thing gets to one. Lolo could almost bill it. "She Never Misses." Monday night of the two or three hundred arti-ficials called the girls didn't have for an instant or miss one. The rifle shooting and archery at the finish is entirely new in this style of work and aids not a little in sending the act along.

Becky, the comic girl, opened the "Mag Haggerty" place. Monday night the house must have been at the "Mag," and performed acrobatics and scored their usual hit. Horace Wright and Rene Deltrich in their song recital were a rip-pling hit and their closing duet was routine enough.

The Four Mortons came next to closing and grabbed up everything in sight. There was a little left for the Strength Brothers, on the windup. There were some instances where the audience have been pretty slow in their applause, but they did well nevertheless.

Mr. Mock, under William Hammer-stein's direction, framed up the Suf-fragette Farm. As president of the I Will Club, Mr. Mock has issued a pro-clamation to the members that if any one has charges preferred against him for undue levity with the farm ladies, he will be expelled immediately from the Club. Oh, yes, Mr. Mock is a strict fellow. He has also decreed that there must be no meetings held on the upper roof behind the chicken coop.

The "Farm" was the only feature of the opening bill. It is going to prove a hot card when the weather warms up.

Percy Williams must have wished the rainy weather on Willie. With Lillian Russell at the Colonial, Mr. Williams rooted for rain. He must have repeated the root Tuesday, for it rained again. The whole Hammerstein staff and Aaron Kessler couldn't stand off the boudoir.

FIFTH AVENUE.

It is a peculiar layout at the Fifth Avenue this week. The interest and novelty come in the first half, while the second part consists practically all the comedy. While the management would be splitting up the various elements, still as arranged the bill does not become tiresome at any time, and runs through in good style. Good judgment is used in two or three instances to stall off a sudden wait. Once when a wait would have been absolutely necessary, the man-agement filled in the time by having the set struck in view of the audience. Montague Montague house appreciated the good work of the stage crew and gave them a round of applause.

Aerial Smith opened the program supplying a thrill or two. Rem Brandt (New Act) followed and added a little novelty. "Cheyenne Days" was "No. 3" and supplied both interest, comedy and a few thrills. The act is well staged and has plenty of variety, which adds to the necessary class. She's a pretty sight on her well trained horse.

Haviland and Thornton (New Act) buzzed in "No. 4," supplying light entertainment and amusement.

Lolo in her second week was "No. 5" and the center of attraction. The girl is drawing some business into the house without a doubt. Monday night there were some acrobats among the latercomers who stayed through the mental suggestion portion of the entertain-ment and then departed. That Lolo's performance is interesting goes without argumant, for even though not inter-esting acrobatics, what could be more entertaining than doing more of the everyday thing, the day gets to one. Lolo could almost be billed "She Never Misses." Monday night of the two or three hundred arti-ficials called the girls didn't have for an instant or miss one. The rifle shooting and archery at the finish is entirely new in this style of work and aids not a little in sending the act along.

Following Lolo the comedy bill opened. Thos. Ryan just hit them a wallop with the "Mag Haggerty" place. Monday night the house must have been at the "Mag," and performed acrobatics and scored their usual hit. Horace Wright and Rene Deltrich in their song recital were a rip-pling hit and their closing duet was routine enough.

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THE CITY.

The chilliness that followed the downpour of Tuesday seemed to have had the effect of driving the downtowners into the piazza, perhaps at first to get away from that side of old fortune. There were no more than a few who drove to the City Hall. At least the City had its full share on that evening. As early as eight, the lower floor was crammed to the rafters.

The show itself was a corking one from a "small time" standpoint. From the early numbers it went with a snap and rim that was surprising. The Hartmans, Ethel Douglas and Edna Farlowe followed in quick order. Then came Dinehart and Heritage in a comedy sketch that has been seen before, but played by others. The sketch was a bit too fast, but if the man would curb his propensities to "kid," they were followed by Leonard and Ward, who, judging from the reception accorded them, must be strong favorites with the Forty-4th street's tourists. Their turn, while dressable in spots, was on the whole acceptable for "small time."

After a picture came Margaret Will-iams and her company. The New Act Miss Williams failed to reach the peak of the house, even in the big scenes. The Clayton Sisters in their musical offering were next, without getting very much in the applause line. Another picture and then Miss Moore and Davey, who did very big. The Four Charles (New Acts) were the closers.

AMERICAN ROOF.

For the second week of "it's and "taint" vaudeville offered on the roof atop of the American Music Hall, the management has already cut two acts of the present week at prices ranging from 25 to 75 cents. Monday night the few that gath-ered in the Adirondack Camp theatre played the two-bit seats the strongest. The chairs are cornered and the rows in the orchestra and the balcony. The fifteenth in the front section of the lower floor received but scant attention from purchasers at the box-office. The audience, some 700, was gathered cold in both senses of the word.

At 8:20 the white-coated orchestra started the overture (lasting almost ten minutes). Then came the first act, Harry Savage, without starting a riot. The following number was Eddie Roy- ley, a dancer. He fared slightly better, gaining applause with dancing. The first laugh getter was the comedy sketch that Anderson and Burt offered. The theme was "a scene of the old and new time" audience. The Monarch Com-edy Four were next to closing the intermission and gained no end of laughs with their "wigg stuff." Karsy's Monologue was the turn closing the first part.

The real surprise of the show came with Joe Cook, opening the second part. Joe's hodge podge of vaudeville was such a regular that the audience was loath to let him go. He stopped the show. Armstrong and Fern (girls), a two-act of the Racketeller type, were also hits. They were followed by Deane and Pretzel. In short sketch, the aid of suggestive lines gained laughter. The man is rather a good comedian. Beth Tate, the feature of the bill, sang four numbers in the position no one ever thought. Miss Tate has im proved to a wonderful extent since her first showing at Hammerstein's some months ago and her present repertoire of songs gives her full opportunity. Millers and Co. were the closers.

Although the audience were presented the audience know by the means of a small flash on the sheet that they would be welcome to remain until one A.M. (the hour the Gardens would be kept open), he and girlfriend went home after the pictures. The lemonade ladies did not overwork themselves.

As a matter of comment, if Marcus Low can put over his "small time bill" on the Roof and get seventy-five (or even fifty) cents for it, he may well swing out his chest, Joe Schrock on the back, shake hands with William B. Thomas and have the agent declare that the Low Circuit is in the regular show business with a regular showman at the head. Fred.

At Elsinore he left the Winter Garden show last week, and has gone home to California. He will return east to open for the Shubert in August, and play a few dates west in vaudeville while on the Coast.

Georgina Leary, daughter of Thomas C. Leary, formerly with the Mile's forces and also in vaude-ville with her father, was married last week to D. M. Broughton, a non-professional.
7th AVENUE

If last Monday night's audience at the Seventh Avenue theatre is any criterion from which to form an opinion, it may safely be stated that patrons of "old-time" vaudeville have little or nothing for "old-timers." They have no reverence or the hearing of performers of a generation ago, and if they did, would only be interested in seeing as many quack and quality as could be presented to them for no minimum a price of admission.

This was strongly exemplified when, during the show, the stage manager announced that the orchestra was playing a medley of old songs while a number of stereopticon slides of old-time favorites were shown. Thirteen pictures were projected on the screen. They were Pat Rooney, John Kernell, Coster and Bial (with an undertone of music in America), Tony Hart, Harry Miner and Pat Rooney together, Harry Morris, Gus Rogers, Burke Keane, Lott, Hype Williams, Follin and McCall, and Mark Spill and John C. Arliss. At one point in the performance was the old song, "Where the River Shannon," in the Vaudeville, "The River Shannon," was marked by an absence of enthusiasm. An illustrated song then interrupted the proceedings and was followed by Smith O'Brien with old time songs and stories. From the way the audience laughed at the points of the jokes it was plain that the stories were all new to them. O'Brien has a fine Irish brogue and a pleasing manner with him.

Nellie Burt in character changes, singing and dancing, gave a genuine old-fashioned soubrette singing and dancing performance. O'Brien and the old songs have much to offer us. Will M. Creasy's old sketches "Grabbing an Opportunity," was next in order. It serves to show how little Mr. Creasy has advanced in his more recent contributions to stage literature, for if there is any difference between this and his present sketches it is not discernible.

When at 10:05 Press Eldridge wound out, most of the spectators started for the doors, fast walking. A squatter he remarked "So many people have seen me before." McPhee and Hill closed the show. From the moment they started, not a soul "walked on" (Continued on page 25).

For the second half of the week the underline announces the following "old-time" acts: Rite Brothers, Kate Rooney, J. K. Emmett and Co., Harry T. Cobb, and Will M. Creasy. This show probably plays better than the first half of the week for the reason that the majority of the acts are better known to the present generation of patrons of "small time."

Perry Williams' new Bushwick theatre will open its doors to the public on the night of Sept. 11.
FIRST CLASS VAUDEVILLE AND THE WHITE RATS

By WILLIAM GOULD

White Rats of America: Gentlemen:—

On account of the numerous friends I have in your order, I wish to place my views of first class vaudeville as I find it, before you.

1, and I alone, was the one who got your present headquarters for you and showed you, in figures, where it was a great thing for the White Rats.

At all times we were a conservative organization and there were no "political cliques."

When the majority of the organization voted to pass the agency law, I was against it. I said: "Even if the law was unbreakable a telephone to New Jersey would beat it?" What are the consequences. A few "members" not actively engaged in vaudeville had a great time. They with banquet galore and you are still paying ten per cent commission. When I saw this money being squandered, I began to get cold feet.

Miss Suratt and I received an offer from William Hammertstein to re-engage at a salary of $2,500 per week. Formerly we received $750 weekly from all managers. Who paid the ten per cent. in this case? The public, Hammertstein, Suratt and Gould, or you?

Would any member of the White Rats pay ten per cent. for the same raise?

I dropped out of The White Rats when it became a labor organization. I am not a laboring man. I say this, mind you, with all due respect to honest laborers.

This was the first time in the history of the world where a profession was trying to lower itself to the standard of a trade. Then I began to figure. I discovered that circus actors, burlesque actors, and small time actors (again with all respect to them as members of the art) were in the majority and were voting all these things that helps to cripple first class vaudeville.

The first class vaudeville performer actively engaged in vaudeville knew little or nothing of these laws passed by the idle artists. That every law or rule they passed was doing first class vaudeville great harm, I quickly realized. I have been 27 years in vaudeville and appreciate the beautiful business it is to-day in every respect, and admire the managers for what they have done for vaudeville. Why not make them our friends? They are willing, gentlemen, these managers are business men, if you can't afford the goods, they want you. If you can't, taxation will do you no good.

Twenty-five years ago I received $30 a week, lived in a sailor boarding house, (that's ex-service), went to the theatre and plied the typical shanties, where we were only an excuse for sure thing gambling games. No sketch artist at that time could get an engagement unless his wife "worked the wine rooms." Junie Mc- Cree, your chief and my very dear friend, was on one of the bills with me. In those days variety actors were looked upon as worthless.

The managers have changed all that. In the same town that I played twenty-five years ago, I now find vaudeville palaces. We are treated as women and men. I now ride in Pullman cars and live in first class hotels. I am doing better than I ever expected to do.

I have sounded over one hundred first class acts actively engaged in vaudeville of the first class. I have asked them the following questions:

Are you satisfied with your salary? Are you satisfied with the treatment? Each and every act replied that they were satisfied with all conditions. Artists in first class vaudeville have nothing to strike for.

Let some White Rat actively engaged in first class vaudeville answer this letter. I would be pleased to hear his views.

George, the White Rat is now a second class vaudeville organization, and no doubt do a lot of good as far as making small managers (who become managers over night and know not how to treat artists kindly and humanely) live up to their contract.

First class vaudeville has passed beyond your control.

First class acts are friendly with the managers and all we need is to have our material protected and an organization that follows these lines will become strong.

I hope that the Vaudeville Comedy Club will do this. If they don't, I shall start the A. V. A., if I have to devote a year of my time to do it.

Sincerely,

WILLIAM GOULD.

Phil Staats, for many years active in vaudeville, and who, at present, is the president of the Theeips Club, has signed with Henry W. Savage for the role of Jimmy Wellington in the company of "Excuse Me," which is to play Chicago for a run next season.

James Brown, the paralyzed prisoner in Paul Armstrong's "Romance of an Underworld" was arrested at the Alhambra last week for petty larceny. Armstrong agreed to take Brown in tow, relieving him from serving a sentence. The ex-super may receive a life sentence the next time. Mr. Armstrong will not intervene.

Geo. M. Cohan has been elected manager of the Green Room Club; Hollie E. Cooley is call boy; John C. Peebles, Angel; Frank G. Stanley, Copyist. Board of Super is composed of Henry B. Harris, Franklin Bien, Sidney R. Ellis, George W. Lederer, M. S. Bentham, Milton Nobles, Charles H. Yale, Sargent Aborn, Philip Mindlin, Thomas W. Dinkins, Walter Vincent.

Ida Conquest has commissioned the Casey Agency to secure a vaudeville opening. A dramatic sketch will be Miss Conquest's variety offering.

Joe Hart and his wife (Carrie De Mar) returned to New York Tuesday after a three weeks' stay at Mt. Clemens, where they went for a rest.

Lillian Clark and Claud Neff were married June 5, at the home of the bride's mother, Mrs. A. G. Cook, 589 St. John's Place, Brooklyn.

Harry Macker, for several years book- ing and running chief in the office of W. W. Mann, will be in the offices of Rowland & Clifford next season.

Stella Hammertstein, who has been playing the role of 'Vice' in "Every woman," is out of the cast, confined to her home with a sprained ankle.

Saturday last Aaron Hoffman delivered to Messrs. Bratton & Leffler, the completed book for the new cartoon musical comedy "Let George Do It."

According to a report from Washington American Hebrews will have no further trouble in traveling through Russia.

Dorothy Regal, a newcomer to vaudeville, will open her season at Atlantic City, June 26, with a miniature musical comedy.

Mrs. Gene Hughes and Co. in their sketch "Youth," have received a full route for next season from the United Booking Offices. Gene-Hughes secured it.

Evelyn La Telle now III in the St. Agnes Hospital, Baltimore, would like the person who addressed her there and signed "J," to kindly furnish name and address.

Winnifred De Witt, manageress of Chase's, Washington, is in Europe. She will return to again assume the directorship renews at the house Aug. 21, when it will open for the season.

Messrs. Cassaral and Luders, respectively author and composer, have just completed a new comic opera, which is to be produced early next season by the Shubertists.

Grace Freeman, at present appearing in the titular role of the revival of "The Country Girl" at the Herald Square, has written several sketches for vaudeville.

Louise Davis, the "ateno" in the office of James Clinevey, is going to retire from the profession of key punching and become Mrs. some-body- or-other within the next few weeks.

Neil Wayburn has returned from Chicago where he staged "The Heart-breakers." He will take a much needed rest until Lew Fields return from abroad.

Louis De Courcy's new play, "Fa- ther Jerome," will be given its initial showing in St. Louis some time next month. It is written around the Cath- olic confessions.

"Jingaboo," a musical farce, book by Leo Dietrichstein, lyrics by Vincent Bryan and music by Arthur Pryor, will be produced by John Cort early next season.

Jack Johnson sailed for England. Tuesday. Upon returning in August, he will reappear at Hammerstein's for a week—perhaps longer—if the color- ed champion should defeat any of the English pugs while abroad.

Frank Tinsley and Neff and Starr were prevented from appearing at the Majes- tics, Chicago, Monday matinee this week, through being mixed with a wreck on the way from Winnipeg. The two acts appeared Monday evening.

Charles Hayes will hold the press work for one of the four companies to be sent out next season in "The Gamblers." Hayes formerly was with Charles Frohman, being with "The Arcadians" last year.

Callahan and St. George have postponed their annual trip to Europe until July. James Callahan's mother is very ill in Chicago and he will make a hasty trip there to see her before his departure for Europe. They were booked there to open in June.

"A Night in the Harem," a German pantomime of the pretentious order, will be seen on this side if the Ger- man producers can be induced to allow an American girl to play the leading role. Willie Hammertstein has made an offer for the act, but with that proviso.

"Don't Blame Me for Loving You" is a "coon lullaby," left as a remem- brance by Charles K. Harris for his staff to "make" during his visit on the other side. Mr. Harris wrote the num- ber; Meyer Cohen is going to do the rest.

Tom Gillen ("Finnigan's Friend"), is arranging a tour of the world. He will start West in the fall and is due in Vancouver, B. C. about the middle of January, where he takes passage for Australia. Gillen expects to be gone about two years.

Dr. Carl Herman is back from the west after a prosperous tour and is already booked for a tour for next season, in consequence of which he has been compelled to decline an alluring offer for Europe. The doctor has added some four hundred additional acres to his large farm at Plym- outh, N. H., where he will go to spend the summer.
SPELLMAN'S BEARS

The Highest Class Animal Act in all the world

BIG BEARS, BABY BEARS and HANDSOME BEARS

The Handsomest equipped animal Act in all the world, working all the time.

TWENTY-FOUR WEEKS—NEW YORK HIPPODROME, SEASON 1911. NOW PLAYING

YOUNG'S MILLION DOLLAR PIER, ATLANTIC CITY, N. J., Weeks June 5th—12th.

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CORRESPONDENCE

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

JOHN J. O'CONNOR
CHICAGO

VARIETY'S CHICAGO OFFICE: 36 SOUTH DEARBORN STREET Phone 4601 Central

AJESTIC (Lyman R. Glover, mgr.; agent; V. M. A.)—The Majestic show was once again weakened Monday at both performances when a public for some reason stayed away. It was crowded the arrival of Frank Tinery and Mess. Tinery has to hand ed headline honors with Triste Frisassa. Alas! left a spot in the bill hard to fill. Harry and Thompson (New York) are selected to replace the vacant space. The evening's honors were about equally divided between Wm. Brady's "Toucan," Ed. F. Reynard and筇dini and Ar t; the two latter acts monopolizing the dry department, each receiving applause. "The Braglet," with Walter Gorgina playing the title role, left a queer ing behind, which handicapped Triste Fris assa for awhile, but the topliner soon had house laughing at her act and at the end was a good hit. The Great Tognini lutes to open the entertainment with the cool good hand and head balancing American flag might be disposed with, as might the Yankee Doodle music. Miss Rowland, with an English accent, appeared second on the list. Miss Rowland imitated her act with several songs. It seemed to please while doing this. A comedy number made up of the usual English risque and ridicule, completed her offering. Bedini and Arthur cleaned up on laughs. Ed. F. Reynard proved to be one of the bright spots on the bill and scored his usual hit. Closing the show, W. T. Bickel and his spirit paintings had the house gushing as to how he manipulated his illusion, and made a corking catcher for the damaged show. Bickel has an excellent delivery and leavens nothing for his audience to work on when trying to figure out his mystery. The Rich Grand Opera Quartet, substituting for Neft and Starr, dished out several operatic selections and satisfied during their stay. The quartet is made up of two men and three women.

WNN

This week the attraction will be moving pictures and songs. It is expected that some time in July or August the house will be closed for a few weeks to admit of the annual renovation and overhauling.

In the direction of the managerial affairs of the vaudeville theatre at Forest Park, Joseph (Ira) has the aid of this summer of Fred Hartman, who until recently directed the business affairs of the Plaza theatre on North Avenue.

The closed for the summer plan is displayed at the new Orpheum in Pottsville, Pa., and prior to the reopening in September, the house will be treated to a generous repainting and redecoration.

The Hebrew Charities of Chicago is the beneficiary of a vaudeville show which was given last Sunday afternoon at the Colonial theatre.

Bill Bass, general manager of the Western Vaudeville Managers' Association, is back at the office after a brief but important trip to New York, where he attended a meeting of the Vaudeville Managers' Protective Association.

Burla Charle has retired from the vaudeville act called "Alla Fair in Love." Lew Kinney will engage another to replace Miss Charle. The act just finished a trip over the Leland Time.

Torst and his troupe of trained roosters and hens have made good on their engagement at "Wallace's." With the exception of one day last week, Torst got away with five well-attended performances daily, which at ten cents a head sets the vaudeville more than his usual weekly salary. Torst has an English clown ballyhooing for his attraction.

Ede J. Arde and Frederick Story have formed a co-partnership for the general practice of law under the firm name of Story & Arde.

Roth Robinson, manager of the park and fair department of the W. V. M. A., has a slight accident this week when a non-union taxicab dropped him overboard on the premises (the pride of the Association). Miss Robinson's auto was badly damaged and nothing short of a new frame and a pair of wheels will repair the hurt.

The New Palace theatre here opened this week, playing five acts and pictures. The house will play a split week show.

Next week will witness the reopening of the Kedale Alr dome and the closing for the summer of the theatre. During the hot weather, Manager Malcolm will have a balcony placed in the house to increase the seating capacity of the Alr dome is located next door to the theatre.

Harry Collins, manager of the Lincoln Orpheum, passed through Chicago this week on route to Flint, Mich., where he generally spends his summer months. Mr. Collins' family accompanied him.

Kidd Hayman, one of the W. V. M. A. staff, will leave town next week for a five weeks' vacation in the country.

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The Saratoga Hotel
SPECIAL WEEKLY RATES
THE SARATOGA CAFE. The Gentle Bohemian Cafe of Chicago
ROY SEBREE, Manager

Phone 7107 Bryant. Acknowledged as the best place to stop at in New York City. One block from the Bank, stock exchange, Variety and the Pat Casey Agency.

Now at 67 W. 44th Street

PAULINE COOKE and JENIE JACOBS, Proprietors
Furnished 7 Room Cottage for Rent, Long Island

When answering advertisements kindly mention VARIETY.
GERMS—a serious subject.

Twenty-two kinds of bacteria in the mouth: enough in a decayed tooth to kill a mouse. Think of it! The mouth is the gateway of the body, and you send into your system at every swallow a lot of unhealthiness. STOP IT!

Here's the Remedy

SOZODONT

A refreshing antiseptic liquid dentifrice. Used night and morning it will clean up the mouth and preserve its cleanliness.

SOZODONT

TOOTH POWDER

TOOTH PASTE

No grit—no acid—polishes the enamel without scratching.

For those who prefer that form of dentifrice to a powder.

SOLD THE WORLD OVER

as many and spontaneous as if the piece was new. Connery and La Mair were also winners with their comedy talkie. The Rigoletto Brothers closed the show in splendid style. The boys moved nicely until the curtain display and posing put a halt in the running.

PALACE (Jules A. Eronon, mgr.; agent, H. Bart McHugh)—Good bill, evenly balanced and each act claiming an individual share of the applause. They are well known and draw a constant and regular hit in the old quarters. The girl act is a dance act.

Here's a gate way.

THE CAROLINA RAG

WILL ROSSITER

100 3d, Lake St., Chicago

Leo Wood, Agent

1857 B'way, New York, N. Y.

Billy Noble and Brooks

Just finished a successful—full—season over the Western Vaudeville Managers' Association, Interstate and United times.

A few press notices and a letter:

Billy Noble and Jeanne Brooks, in a program of songs and smart sayings, are about the best number of the Majestic Theatre bill for this week. Mr. Brooks has a good voice for popular songs and song several with good effect. Billy Noble sings and introduces comedy of an original and entertaining nature. Together they do a travesty on dramatic act that provokes delighted laughter.—Dallas "News."

To Whom It May Concern:

This is to certify that we played Noble and Brooks two weeks ago, on a very strong bill, and found them to be of the hit of the show.

Owing to the success of their first engagement, we were pleased to give them a return date, and they proved to be as big a hit, if not better, than on their previous engagement.

We believe them to be worthy a place on any bill, and know they will be well received in any position.

Very respectfully,

M. S. L.

Resident Manager, Orpheum Theatre, Jacksonville, Fla.

ADDRESS: Care VARIETY, CHICAGO.

CECIL

LEAN AND

FLORENCE

HOLBROOK

WILL resume their starring tour in

"BRIGHT EYES"

Under Management of MR. JOS. M. GAITE

After their summer vaudeville tour which is directed by MR. M. S. BENTHAM

Harvey De Vora

TRIO

Wish to thank all Managers for their kindness during the past season.

EDW. S. KELLER, The Guiding Star

MANAGERS AND ARTISTS

We desire it known that WILLIE EDELSTEN and ERNEST EDELSTEN are two separate and distinct firms, each operating an office in London, England.

WE HAVE NO REPRESENTATIVE IN AMERICA

by the name of Edelsten or any other name. Anyone using our name in connection with the booking of acts for England or for any other purpose is doing so absolutely without authority.

ERNEST EDELSTEN,

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WILLIE EDELSTEN,

WILFRED CLARKE
Direction Max Hart

DEAS, REED and DEAS
Some Singing
Some Comedy
Some Clothes

This Week (June 9), Kenney's Theatre, New Britain.

RAWSON and CLARE
In "KIDS OF YESTERDAY" (A delightful story of youth.)

Exclusive Management, CHRIS O. BROWN

AND HIS COMPANY OF 30 PEOPLE
AT THE AMERICAN THEATRE, SAN FRANCISCO, INDEFINITE
Beautiful Costumes—Clean Comedy

talk to advantage. There is too much of it. Shakespeare was formerly of Clark, Darwin and Mahoney. Miss Tremont appears to be able to handle it a lot right in their shoes and shape their art better than it is at present. John Gillette was very effective as the sculptor in some, talk and a bit of stopping dead on at the right. Walker is a good deal fuller than many of the colored men going as star comedians, and he can tell stuff with any one. Springer and Church made a long jump from the west to show their sketch here and won a liberal amount of favor from it. Their sketch deals with a man, his wife and a dummy, used to impersonate his mistress. There are two or three very good skits, and Springer and Church handle their material well. The sketch is talky and draws considerably at times, owing to this weakness. It makes a laughing act, where sketches are liked, but does not promise anything above the "pop" class of time. The Nations are a couple of local youngsters getting quite an early start. They work very well for children and display plenty of assurance. Pictures are usual.

FORDHAM (Miller & Kaufman, mgr.; agents: Summer & Kaufman)—Three Deloam, Woodrow's Mother Riley Company, a Michigan act; Minnie Flora; Dave Gason; pictures.

GILARD (Kearns & Fendahl, mgr.; agents: Taylor & Kaufman)—I-I,rgyz: Roberta; Caroline Franklin & Co.; Janis Alton; pictures.

DIKSY (H. Labell, mgr.; agents: Taylor & Kaufman)—Graph; Layton & Kellett; Three Roberts; Caroline Franklin & Co.; Janis Alton; pictures.

KAFFER (Farmer Bros., mgr.; agents: Taylor & Kaufman)—Three Deloam, Woodrow's Mother Riley Company, a Michigan act; Minnie Flora; Dave Gason; pictures.

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The Cromwell's Pictorial Report No. 11

THE CROMWELL, Nevlley, Skillful, Juggling and Wondertownd
Permanently Admired, New YARIY.

BANJO FRIENDS
Singers, Dancers And

THE CROMWELL, Portland, N. H.

VARIEAL

Undeserved Past Masters of Negro Comedy
Direction, JAMES E. PLUNKETT.

Willa Holt Wakefield

in Vaaldeve.

Sam Chip and Mary Marble

in Vaaldeve.

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June 4th, Majestic, Chicago June 16th, RAMONA, West Palm Beach, Fla. Booking for ENGLAND, June 24th. Business Inquiries invited.

F. T. SELBIT, 15 Bushwood Road, Nw., London, England, S. or

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IGOLITTO SHOWS

A Whole Vaaldeve Show in Themselfes

This Week (June 9) KE TH'S, BOSTON SAILING JUNE 4TH.

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Singers, Dancers And Season 1911-12, Geo. Evans Minnsistleh. Management GENE HUGHES.

THE CROMWELL, Nevlley, Skillful, Juggling and Wondertownd Permanently Admired, New YARIY.

BANJO FRIENDS
The Gem of Buckingham Development

The Lake

Lackawanna
8 Room Buckingham
Fronting the Lake
$1,600. EASY TERMS.

The two story Buckingham, just across the street from Lackawanna Lake, is the wonder of real estate values in this district. Here you will find a home that makes buyers of joy boaters. Beautiful lake-to-locked brick. Most magnificent woods, flower garden, lawns and courts.

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W. C. REEVES & CO., 124 East 23d Street, New York.
E. F. HAWLEY and CO.

This Week (June 5). Forth Worth, Ga

B. E. WILLIAMS

When answering advertisements kindly mention VARIETY.
VAUDEVILLE

Brennan's Australian Vaudeville Circuit

Burlington, WI

FRANKLIN W. C (C)
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FRANK, C.
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VARIETY

THE VENTUROPIA WITH A PRODUCTION
E. F. REYNARD
Presented by Old Newberry and Jack Zemans in "A MORNING IN HICKSVILLE"
Director, JACk LEVY

Gene Hughes
Manager, Promoter and Producer of Vaudville Acts.
What to produce, and how to succeed. Authors please notie: Communications solicited.
Putnam Building, New York.

BLAMPHIN and HEHR
The Champion Singers of Vaudville
FOR SALE
WIGGIN'S FARM
Apply to the CHADWICK TRIO
Stuart Barnes
JAMES B. PLUNKETT, Manager.

To Managers
We wish to enroll a French Quartet that is working under our name. Address all communications for the original CADETS DE GASCOGNE to our agent
PAT CASEY
W. 34 MICH.

"Far in advance of all copies." — Sime.

HARRY FOX
Millership Sisters
Direction, PAT CASEY
Carlton Sisters
Dainty Singers and Dancers
JULIAN AND DYER
A LAUGH A SECOND

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 Advertiser, KING E. C.

Leaving today on the S. S. Philadelphia for Southampton, Eng. opening at the Palace, Blackpool, June 1919. Thanks to all friends for your telegram and letters wishing us a pleasant voyage. You were all most appreciated. Notice that not all of the detectives are to it a week. Well, good luck to you, Robert. Good by, Giffs! Now that your life is saved, hurry up and come on over. You will do well be treating yourself at the Continental and I am sure this in place. Tell them all hello for us.

We thought we were sun with our ideas in advertising, but the Kline Bros. & Brenner clipped a good one over us at the Purvish, Atlantic last week, by papering our dressing room with three-sheets, two-sheets and bed-sheets. Even carpeting the floor with them. Have off to you all.

Foreign address: No. 6 Green St., Leicester Sq., London, W. 1.
Very Good Buy! Yours,

VARDON, PERRY and WILDER

JOCK MCKAY
Scotch Comic
Now at Natoma.
Working at Foggisport with Art Hardy. Making for Bowdah. Eddie Cossall, please write if you want a job. Write to common. VARIETY.

MASON A. KEELER
Emerald and Dupre
A HOT SCOTCH
K. and S. Second Time
Nial for Australia, Sept. 7th, 1911

THEY HAVE YOUR CARD IN VARIETY

GENE FRED
Marcus and Garthelle
In their sketch
"Skatorial Rollerian"
JAMES PLUNKETT, Mgr.

MAX GRACE
Ritter and Foster
ACROSS THE FORD
Address care VAUDEVILLE CLUB
18 Charting Cross Road, London, Eng.

CAVIN AND PLATT
The Peaches
Presenting "TRAVELLING A LA CART"
BO. WOLPORD BARRY
(No. 1 Hawthorne Ave., Clinton, N. J.

HARRY L. WEBB
Direction A. T. Wilson

JOHNNIE COLEMAN
The original Scotch lad with a somewhat different monologue, singing his own songs
First time in this country
A big hit in San Francisco
Keep Ter Eye on Johhie.

DR. CARL HERMAN
Agent, PAT CASEY

WILL LACEY
Cycling Comedian

"LISTEN TO ME"
Some people claim that there never lived in the history of the world a man as have been produced in the past century. There were just as many men and great men in 1900 years ago. The only difference is the man of today does every thing quick, and lives a shorter life, while the men of the ancient past did everything much slower and lived much longer.

PER HBD., 1700 CAPITOL ST., WASHINGTON
The Fellow that Walks and Sings on One Wheel

F AND DUPRE
"SONG & DANCE ON ONE WHEEL"

FOUR CATES
WORLD'S GREATEST AND MOST MERITORIOUS MUSICAL ACT.
$1000 CERTIFICATE SAYS SO
Come on boys! Get together! We are anxious to see this "Editorial Contest" take place. Put up a little coin so as to make it more interesting.

BILLIE REEVES
BARRY AND WOLFPORD
Home on the Hill for the Summer. Next Season, GEO. WOLPORD BARRY, Successor to the same manufacturer. 1 Hawthorne Ane. Clinton, N. J.

SAM J. CURTIS
And Co.
Melody and Lust
In the original "SCHOOL ACT"
All music arranged by Geo. Botford.
Next Week (June 15), Young's Pier, Atlantic City.
Week June 18, Brighton Beach Music Hall.

CHAS. F. SEMON
"THE NARROW FELLER"

CHARLES AHEARN
SHUBERT SHOWS-THEATRES
LESS PLENTIFUL NEXT SEASON

Retrenchment Will Take Place in the "Legitimate
Opposition" Lines. Shuberts Said to Have
Lost $500,000 the Past Season;
Charles Frohman, $300,000.

Next season in the legitimate field
will find less Shubert productions than
were so conspicuous the season passed.
With the lessening, the Shuberts
reduce the number of theatres direct-
ly operated by them throughout the
country. Some of these theatres may
be had for almost any theatrical pur-
pose, it is said.

With the smoothing out of "The
Open Door" situation by the country
managers contained within the move-
ment speaking for themselves (and
declaring for a free field), the Shu-
berts are relieved of the necessity for
providing the countryside with attrac-
tions. It is a relief to the Shuberts
to be relieved of this load, according
to the Broadway producers, who say,
that if the Shuberts had kept away
from "The Open Door" movement a
year ago, they would have had more
peace of mind and much more money.

The Shuberts are reported to have
lost $500,000 in theatrical productions
the season past. Their nearest com-
petitor in the race for the bottom
rung of the producing ladder is said
to have been Charles Frohman, with
his bank account depleted about
$300,000, through not having picked
'em right. Mr. Frohman placed his
attractions on the Klau & Erlanger
time.

Another Klau & Erlanger producer
with a wrong balance is said to be
Charles Dillingham, about $100,000
away from the even mark on the
season.

The producing manager to gather
in the most shekles and hold them
clear against any deficit is reported
to have been David Belasco, with
probably $300,000 tucked away as the
result of his labors. Klau & Erlan-
gers were also fortunate, breaking
above the even mark on the produc-
tion end, as a firm.

Arthur Belasco, H. W. Savage is looked
upon as the manager who drew
down the most profit, with Cohan &
Harris following, the latter firm be-
ing placed ahead even of Lederer &
Frazee, who derived great profits from
"Mme. Sherry." A. H. Woods, arriv-
ing next in the order of winners, also
participated to the extent of one-third
in the "Mme. Sherry" proceeds.

These winners, with the exception of
Col. Savage, are Klau & Erlanger
adherents. Other "K. & E." managers,
who made some money, were Daniel
Frohman and Joe Weber (mostly by
his road "Climax" companies), though
neither made enough to brag about.

Of the Shubert end, other than Col.
Savage, Liebler & Co., Daniel V. Ar-
thur and William A. Brady more than
broke even, Liebler & Co. being about
the largest of the smaller winners.
Lew Fields (Shubert), probably found
that his books just about tipped the
balancing scales, Wagenhals & Kemp-
ner, somewhat "independent" did
quite well under the circumstances.

Of the big producing managers of
the season, William Harris, a K. & E.
man, has a large sized deficit, kept
company on the Shubert side by John
tort (in the novice class).

REVIVAL OF "WANG."
Under the direction of Daniel V.
Arthur, DeWolf Hopper is to make
an elaborate revival of "Wang" next
season, employing as many of the orig-
inal cast as may be available.

Della Fox will inevitably be called
upon again to play the part she
created in the Cheever Goodwin-
 Woolson Morse opera.

FAY TEMPLETON LISTENING.
Pittsburgh, June 14.
Fay Templeton, private life Mrs.
Patterson, the wife of one of this-
city's wealthiest citizens, has indi-
cated a desire to return to the foot-
lights. It is recently been the rec-
ipient of many flattering offers from
New York managers, among them
Lew Fields and George W. Leder-
er. Mr. Fields has made Miss Tem-
pleton a tempting offer to create the
stellar role in "The Wife Hunters" or,
if that doesn't meet with her ap-
proval, to have a piece specially
written for her. Miss Templeton has
promised to give the matter imme-
diate consideration.

It is more than likely, however, that
if she returns to the stage she
will appear under the management
of George W. Lederer, for whose
managerial sagacity she has always
entertained the utmost confidence.
To her intimates Miss Templeton has
confided that her long-standing
friendship for Mr. Lederer would
demand that he be given the first op-
portunity to engage her.

ENGLISH CIRCUIT BANKRUPT.
(Special Cable to Variety.)
London, June 14.
"The United Counties Theatre Co.,
controlling five or six houses of the
smaller variety, has gone into bank-
ruptcy, with a deficit of $40,000.

LONDON'S FUNNY, THEATRICALLY
(Special Cable to Variety.)
London, June 14.
Whether it is the Coronation or what
it is, the present situation is the
strangest that has ever struck the
London theatrical market.
A peculiar mixture of depression
and boom prevails which is hard to
account for. The Operas are doing
big business, as are also some of the
halls, while others are drawing absolut-
ely nothing.

Americans have been paying ridic-
ulous prices for seats at the Opera.

KELLY AND GENEE REPEAT.
(Special Cable to Variety.)
London, June 14.
Gene was a tremendous success,
opening at the Coliseum. It is
reported that she will dance in opera
in London in the near future.

Walter C. Kelly, "The Virginia Judge,"
repeated his former big suc-
ess at the Palace, when reappear-
ing Monday.

2½ FOOT MIDGET-ARTIST.
(Special Cable to Variety.)
London, June 14.
Princess Victoria, an extraordinary
midget artist, has arrived from Aus-
tralia. She is two and one-half feet
tall, and plays a regulation size grand
piano.

DRESS OF GOLD.
(Special Cable to Variety.)
Paris, June 14.
Ida Rubinstein will appear shortly
in a ballet at Covent Garden, London,
playing the role of an Indian goddess.
It is possible that she will be almost
made, though covered with gold.

Pope Leo XII, in 1521, during a
feast, had a child coated with gold
leaves from head to foot, to imperson-
ate Jesus, but the pores of the skin
being thereby entirely closed, the lit-
tle boy died in terrible pain.
LOUIS MANN WITH W. & L.

Tuesday Louis Mann engaged himself to star under the management of Werba & Luescher, adding one more attraction to that firm's many for next season. The negotiations were carried on by Louis F. Werba and Mr. Mann.

Wednesday morning Mark A. Luescher sailed on the Mauretanis. He will be away about five weeks. Bob Smith traveled with Mr. Luescher instead of Harry Smith, who had intended to leave.

On the same boat was Alice Lloyd, another of Werba & Luescher's stars. Miss Lloyd is on a vacation, and will return about Sept. 1, perhaps appearing a few weeks in the middle western vaudeville houses, before opening as the stellar attraction of a production. Werba & Luescher have bound themselves to find one for Miss Lloyd by Jan. 1, next.

During the week Werba & Luescher were considering an option upon the services of Kitty Gordon for next season. Although reported to have engaged with A. H. Woods, it seems Miss Gordon is on the market. Up to Wednesday there had been no rush by managers toward her, although the Shubertas were also mentioned as having her in mind.

The conflicting reports over engagement of stars extended to the announced contract Lillian Russell was said to have signed with the W & L firm. Miss Russell is reported as having said she entered into a verbal agreement to the effect that if the firm shows her an acceptable piece for next season, she will go out with Werba & Luescher claim a positive contract with Miss Russell.

HILLIARD IN "THE MOON."

Robert Hilliard will open again in the fall in "A Fool There Was," playing in the west until December, when he will present a new play entitled "The Seventh Moon."

DEPENDING ON OLD SOL

Boston, June 14.

"Dr. De Luxe" did not close Saturday, as announced. Joe Mailer, manager of the show, and Ralph Hers, the star, have formed a pool, betting against Old Sol Sun.

When Sol turns on the weather in heated streaks, "Dr. De Luxe" will flee away. Until the weather Doctor will hold official hours daily at the Colosial.

BARRYMORE TO SHARE HONORS

Chicago, June 14.

John Barrymore will start next season as co-star with Thomas Wise in "Uncle Sam," the new play by Anna Caldwell. Miss Caldwell is at present working on "The Life of the Party," intended for Mr. Barrymore some time during next season.

MELVILLE GOING WEST

Chicago, June 14.

Melville Ellis billeled to appear at the Majestic this week, for he is appearing owing to a booking at the Orpheum. San Francisco, June 25. Bernard and Dorothy Granville replaced Ellis, who passed through the city en route to the Coast.

VIENNESE OPERATIC REP.


After opening with one performance of a French work, as a compliment, the special troupe from Vienna commenced its season at the Theatre du Vaudeville, Paris, June 4, with "Court of Luxembourg," libretto of Weinr and Bodenbaxy, music by Frans Lehary.

The work, also a big draw at Daly's, London, met with great success. Mlle. Gunther as Angela, Mme. Kartasch as JULIETTE, HARRY STORM, and HARRY TAUTENHAYN, (the latter as BRISARD) scored.

All the successful Vienneo operas of the past few years will be given by the troupe, in German, during their stay in Paris.

A synopsis in French of the different scenes, thrown on a screen by a moving picture lantern (as the Folies Bergere has been doing with its revue this year) enables the public not familiar with German to follow the story of each operetta.

In spite of the hot weather the theatre is playing to capacity nightly.

HOPE BOOTH TO MARRY.

Chicago, June 14.

Hope Booth will soon marry Hon. Lawrence E. Tinsdale, a wealthy Alabama ranchman, according to advice from Northern Canada.

Miss Booth has just completed a trip over the Sullivan-Constoiile circuit with her "Little Blonde Lady" sketch.

BILLY GASTON IS SORRY.

Billy Gaston is troubled. He claims that he is anxious to make amends for attacking Ralph Shore on the street late one night. Gaston says a lot of busybodies had filled him with untruthful yarns. Furthermore, he declares, it was not 3 a.m. when the affair occurred, but 7 a.m. At least, that is the hour, to the best of his recollection, as he wishes it to go on record that he was "sounded" at the time, and is now heartily ashamed of the entire occurrence.

Mr. Gaston admits all this and wishes to announce it publicly.

CHICAGO'S NEW CENSOR.

Chicago, June 14.

Sergeant J. W. O'Conner was appointed theatrical censor for the police department this week. The announcement came as a surprise. It was expected that Chief McWeeny would appoint his brother, Sergeant Patrick McWeeny. The latter was so certain of the position he had already presented the Chief with his views of the Chicago stage and his ideas of reform.

O'Conner was in the vehicle department when appointed. For the next few weeks, he will have the benefit of the retiring censor's knowledge regarding his duties. This is considered sufficient to prepare him for the new position.

SCORE BY VICTOR HERBERT.

Victor Herbert will write the music for "The Girl and the Canary," the new piece in which Lina Abarbanell is to be starred late next season under the direction of Woods, Fraise & Lederer. The book of the piece is by Maury, Mrs. of the famous Victor Maurel. Mme. Maurel is the authoress of "The Marriage of Kitty," and writes for the stage under the name of Fred. de Bressac.

LIONEL WALSH CHANGING.

Chicago, June 14.

When Julian Eltinge and "The Fascinating Widow" take their New York plunge at the opening of the season, Lionel Walsh will be a part of the performance.

Mr. Walsh is at present a member of the Bayes-Norworth production at the Chicago Opera House.

HOT WEATHER BEATS TRIXIE.

Chicago, June 14.

Vaudette and the hot weather combined to cause Trixie Frigazzano to retire to her Long Island home for the summer. After two weeks in vaudeville, closing at the Majestic last Saturday, Miss Trixie thought her health should come first.

Miss Frigazzano will not again be seen upon the stage until opening as the star in Harry Askin's "Sweetest, Girl in Paris," for next season's tour. It will be the first opportunity for Miss Frigazzano to have a starring tour all to herself.

GRACIE STARTS JULY 10.

Grace Van Studdiford will start her summer vaudeville trip July 10, at the Brighton Beach Music Hall.

MISS LEVEY AT $1,500.

Upon Ethel Levey leaving the cast of the "Gaby" travesty at the Folies Bergere, July 1, she expects to travel to Shea's, Buffalo, to play there for the week of July 3 in vaudeville. July 10 Miss Levey will appear for her second and last week over here at Hammerstein's. For each engagement she will receive $1,500. M. S. Benthom is the agent.

Grace La Rue will step into the Folies show as the successor to Miss Levey, who must sell the week following the Hammerstein engagement in order to open at the Alhambra, London, July 31.

Jeanette Denenner, the soumbret of the Folies Cabaret performance, has had her engagement there prolonged for four weeks.

Mile. Simone De Beryly, also in the Cabaret show since the opening of the house, has been extended for a month. The Marlinell agency has placed Mile. De Beryly with Martin Beck's Orpheum Road show for next season.

DEAD IN CHILD BIRTH.

San Francisco, June 14.

Nellie Montgomery, formerly the soumbret of the Fisher Musical Comedy Company in this city, and who later married Fisher's son, died last Thursday in Los Angeles, while giving birth to a child.

FILLING "QUAKER GIRL" CAST.

The Kaufman Sisters (Reba and Ina) booked by William Harris when he was in Europe lately, will go into the production of "The Quaker Girl," which show Mr. Harris and Frank McKe will present next season.

Lucy Weston has been chosen to take the title role.

DREW'S SHOW NAMED.

The name of the new piece with which John Drew will open at the Empire in September, is "A Single Man."

STARRING LEADING MAN.

As announced in VARIETY some time ago, Wagenhals & Kemper will produce a new drama next season. It is by Edward Sheldon, author of "The Boss" and "Salvation Nell." Lee Baker, late leading man of the New theatre, is to be starred in it.

JULIET.

The clever mimic appearing at the Brig Theatre (Brighton Beach) this week.
GIBBONS CIRCUIT IN ENGLAND
TAKEN OVER BY OSWALD STOLL

Deal Reported as Practically Certain. Will Give Stoll
Twelve Houses in London, with Four or Five in
the Provinces. Stoll Stronger than Before.

(Special Cable to Variety.)
London, June 14.

It is practically certain that Oswald Stoll will take over the Gibbons Circuit. Reports to this effect have been floating about of late.

That Gibbons was in financial difficulties has been often rumored, and it was only a question of time before he would be forced to make an alliance of some sort.

There are ten halls booked from the Gibbons office at present, all located in London. These will go to Stoll in the Gibbons deal. They are: Empress, Brixton; Palace, Camberwell; Grand, Clapham; Empire, Croydon; Palace, HammerSmith; Empire, Holborn; Hippodrome, Hiford; Empire, Islington; Empire, Kilburn; Hippodrome, Lewisham, and the Palladium. In one or two instances (including the Palladium) the houses are owned by separate companies, but all have been controlled direct from the Gibbons offices.

It is likely that two, and perhaps three, halls will be forced to take on another policy.

Stoll has a hall in Croydon (Hippodrome) as has Gibbons (Empire), only a square or two apart. Stoll's Hackney Empire and Gibbons' Empire, Islington, are within hailing distance, while HammerSmith (Gibbons) and Shepherd's Bush (Stoll) are very close to the two-mile limit.

The taking over of the Gibbons Halls will make Stoll a strong factor in any competitive struggle that may arise, giving him about twelve weeks in London, with four or five in the provinces.

The taking over of the Gibbons Circuit, together with the several new houses that Mr. Stoll has planned (one or two already building) will place him in a stronger position than when he directed the Moss-Stoll interests.

A LOBSTER SUPPER "DARE."
Chicago, June 14.

Marie Clark, known to every professional who has ever visited Chicago has at last divulged her real name, at the same time telling a few things about her inside life.

This week the singer commenced suit for divorce against her husband, George McKillop, a Board of Trade operator here, alleging that private detectives in her employ discovered that George was not exactly true.

In an interview with a daily paper Marie intimated she landed George's number when he picked out yellow neckties, blue underwear and blue striped hose.

Marie also let the cat out of the bag when announcing she married McKillop as the result of a "dare" at a lobster supper. While known to do eccentric things, it was never expected that the auburn haired warbler would marry on a dare, but coming from Marie herself, it must be accepted.

The dailies gave Marie considerable space. Unfortunately the American Music Hall has closed for the season, and it looks as though she will not be able to convert the publicity into currency.

Story & Ad are representing Miss Clark in her divorce suit.

Banks Winter and his daughter, Winona, will take a vacation in Europe this summer.

K-P MATTER UP AGAIN.
Portland, Me., June 14.

To-morrow (Thursday) before Judge Bird will come up the matter of the Keith-Proctor Corporation. The previous hearing had been closed. While decision was awaited, the presiding justice died, without having handed down an opinion.

The action was brought on behalf of B. F. Keith to oppose the application of F. F. Proctor, his partner in the company, for the appointment of a receiver for the corporation, which controls several theatres in New York.

The hearing before Judge Bird will determine whether the entire matter is to be reopened and reargued, or whether the court will permit the testimony previously given to be submitted to it.

All the New York attorneys appearing in the case are expected here. Maurice Goodman, counsel to Mr. Keith, arrived to-day.

DANCERS SCRAPPING AGAIN.
(Special Cable to Variety.)
London, June 14.

Pavlova and Mordkin are at it again, at the Palace, and are once more dancing separately.

Alfred Butt, in a speech, explained to the Palace audience he had done all that he could to bring the couple together. The split was temporarily fixed up to-day when another woman arrived from Russia to replace Pavlova. The moment she set eyes on her proposed substitute Pavlova became amenable to reason.

Pavlova and Mordkin are booked for America next season. Max Reinhardt is arranging a farewell tour for them. He is now abroad. The Russian dancers are to appear in a Russian musical festival at Madison Square Garden, Oct. 16-18. They will appear in connection with a concert to be rendered at the Garden by the Balalaika Orchestra under the direction of W. W. Andreeff. The orchestra returns to this country in October, to follow up the brief, experimental tour of last season with an extended tour.

Pavlova and Mordkin carried ninety-two dancers last season, but will have one hundred and fourteen with them next fall. Last year they presented two ballets, while this coming season a new repertoire of five "occur operas" are to be presented under the contract.

J. K. HACKETT FIGURING.

A flirtation between James K. Hackett and vaudeville is now being carried on. It looks as though Mr. Hackett will fall for the enchantresses, at least for a week or two this summer. It is quite some time since James K. has been seen by the valet-grocers.

KERNAN'S SON ACTING.

Baltimore, June 14.

Joe Kernan, son of James Kernan, owner of the Hamilton theatre, Kernan's hotel and the Auditorium of this city, is appearing at the Victoria this week, with Edna Hill.

They appear in a pretty good singing, dancing and talking specialty.

SEASON'S FIRST OPENINGS.
Montreal, June 14.

The first openings of the regular vaudeville season on the "big time" will be in the houses of the Canadian Circuit.

Clark Brown, general manager, has announced that the Montreal house, at 74, Gault Street, will open Aug. 14. Until the reopening dates stock will hold forth at Montreal and Hamilton.

S. C. FRISCO HEADQUARTERS.

San Francisco, June 14.

As the result of a decision on the part of the Sullivan-Conradine Circuit, this week, their headquarters will be located in the Hotel Pacific at 819 Montgomery Street.

The pivotal sanitarium has been at Seattle, which will become a branch office. The S. C. Interests have maintained a branch agency here.

Hugo Morse reached the main highway Tuesday, having spent three weeks looking London over.

BERT LEVY.
The Famous Artist Entertainer
Staged at Hammerstein's for a week

BERT LEVY.

ENGAGEMENTS AND OFF.
Chicago, June 14.

The engagement of Louise Dresser as headliner at the Majestic next week is on; that of Carter De Haven's is off. Dresser replaces Mr. De Haven at the top of the bill. She will play a couple of weeks in vaudeville around New York during the summer.

ATTRACTION ON THE COAST.
San Francisco, June 11.

Oakland has been turned upside down with a new attraction at the Orpheum there, called "The Perfect Girl."

Two officers from the east have been received for the turn. The Shuberts wired an offer for the Winter Garden, New York, It is reported, and F. Zeigfeld, Jr., is said to have made a proposition at $500 weekly for twenty weeks.

Caselli's Dogs did not open at Hammerstein's Monday. It was found the roof stage was too small.
A COUPLE OF LIBLE SUITS AGGREGATING HALF MILLION

Harry Mountford Wants $250,000 for Defamation of Character, and is Asked to Give up $300,000 for the Same Reason. Betting: Even Money on the Field.

Tuesday was vaudeville's big day this week. Anyone looking for a libel suit could have had one by hanging around Times Square.

In the morning Harry Mountford sued the vaudeville managers for $250,000. In the afternoon the managers sued him right back, but made their claim $300,000. It was said that the managers agreed if Mr. Mountford would pay over the three hundred thou they (the managers) would consent that judgment be taken against them for the two bun and fif thou.

The first action was funny enough, but the second made the present differences between the actors and the managers seem like a travesty. When the news of the liberal libel suits floated down to "the street," book was made on the result between lads with odds at evens on the field. This left no choice.

Mr. Mountford's damage action was told about in a summons and complaint, neatly printed and nicely bound, containing but thirty pages. Dennis F. O'Brien and M. L. Malevinsky are his attorneys. Twenty-six defendants were listed in the Mountford papers. Clerks from O'Brien & Malevinsky's office were scurrying around Broadway Tuesday looking for defendants. Many people stopped them, asking what magazine they were selling. From the size of the booklet, it looked as though worth a nickel, all made up.

The libel action rested upon an advertisement published in three New York papers last week, signed by the Vaudeville Managers' Protective Association. Mr. Mountford alleges the Association was very rough in accusing him of taking, stealing and converting moneys belonging to the White Rats Actors Union, calling him a fraud and a faker and deceiving and misleading the members of the White Rats. Mountford also alleges in his complaint that the Managers' Association charges him and his wife with blackmail and fraud in connection with the affair of the theater strikes and an attempt to secure theatrical bookings for Mrs. Mountford. The complaint alleges that the advertisement charged Mountford with falsifying his expense accounts and piling up his bank account, also that he was purchasable.

Through these charges, Mr. Mountford alleges that he has suffered and is suffering irreparable damage and injury, annoyance, ignominy, distress, physical and mental suffering and that his business profession has been injured.

Through the charges, as alleged, by the managers Mr. Mountford wants $125,000 actual damages, and another $125,000 exemplary damages, besides the costs and disbursement of the action, which will include (if the evidence should carry) printing the pretty booklet containing the summons and complaint.

A clerk from Mountford's attorney's office stated his firm appeared for Mr. Mountford as an individual in the action, and did not appear on behalf of the White Rats. Asked who would have to pay getting the summons and complaint out in book form, the clerk replied he supposed Mr. Mountford would.


"All are members of this club," with the exception of the last named, accused of having circulated the libel through the publication of it in Variety. In his affidavit Mr. Mountford swears that "Variety is largely read by all persons interested in theatrical and vaudeville affairs in the United States and Canada." A week or so ago and before and after then, Mr. Mountford caused to be printed statements by himself and others that no one read Variety. The Managers Protective Association will probably use Mr. Mountford's printed statements regarding Variety instead of his sworn affidavit, when defending the action.

Wednesday morning the Orpheum Circuit headquarters in New York is said to have called Martin Beck, now in Europe, as follows: "Big libel suit started by Mountford. You not mentioned. What shall we do?"

Wednesday afternoon, the following reply is reported to have arrived from Mr. Beck: "Must be some mistake. Make them sue over again."

A summons and complaint was served Tuesday night upon the White Rats Actors' Union of America, White Rats Publishing Co and Harry Mountford. The United Booking Offices was the plaintiff. O'cott, Gruber, Bonnye & McManus, and Maurice Goodman are the attorneys for the United, which asks that $300,000 be awarded to it.

The complaint charges that Mountford, in the White Rats official organ, stated the United Booking Offices was a nest of thieves.

ANS ALL-GOING-OUT CASE.

Chicago, June 14.

Since the announcement that Jake Sternad has returned to his chosen profession, his friends have been extending the glad hand of congratulations and Jake has persistently claimed that the Fourth of July fizzle was an exceptional case.

For about four days it looked as though Jake had the right dope, for immediately after incorporating with Richard Guthman, a wealthy transfer man of this city, Jake produced his carnival company and tent show, and everything looked rosy for the former agent. The carnival company reached Decatur and went on to Peoria. Arriving in Peoria Jake was met by detectives who escorted him back to Decatur on a charge of passing bad checks. Jake remained in Decatur over night at the expense of the authorities and was released the next day.

Sternad thought Guthman had made sufficient deposits to cover his check book, but Guthman, failing to see anything come in, had neglected the bank account, making it hard for Jake to continue.

Jake's carnival company is playing South Chicago this week; Guthman is attending strictly to the transfer business.

WAITING FOR HAPPENINGS.

Seattle, June 14.

There is a feeling of unrest among the smaller theatres in this section. Several managers seem to believe that trouble between vaudeville acts and the theatres may follow the announced date for the closing of the White Rat books against promising applications from all performers to become members. Ninety days were given for this open door period. It expired June 14.

The managers say that if any troubles arise it will probably be from Chicago westward. The White Rat organization may demand of its members not to appear on a program not containing all White Rats. This would virtually amount to an order to strike, if non-members of the White Rats were on a bill. The latter condition is extremely likely in any house.

Circuits now playing vaudeville in the section are the Orpheum, Sullivan-Considine and Pantages. The Orpheum Circuit is "big time." Trouble there is not expected. If any strikes occur out this way, they would probably happen on the S & C or Pantages Circuit.

The Orpheum and Sullivan-Considine Circuits are members of the Vaudeville Managers' Protective Association. Although Alexander Pantages is listed as a member of that association, it is reported about here that Pantages has never bound himself or his theatres to it. What the attitude of the Pantages Circuit in the case of a strike would be is not known.

The organization of colored artists was again approached this week to join the White Rat Actors Union. The regular application blank for membership into the Rats was first presented to the colored artists, but this was found to specifically mention "white male artists." Another form of application, that formerly in use by the Rats to permit membership on probation, was then substituted. The colored society has about four hundred members. They were deliberating upon the matter during the week.

Several members drew attention to the "probation" form, which, while it might tentatively tack their order upon the White Rats, would give no voice to its members until elected as a full Rats membership. This, the colored artists thought, was too indefinite a provision in the agreement to be entertained, if the request of the Rats were to be entertained at all.

LEO EDWARDS WITH FEIST.

Monday of this week Leo Edwards entered into a contract with Leo Feist, the music publisher, to have Feist's compositions upon the market for one year.

The connection caused some surprise in the trade. Leo Edwards has been associated with his brother, Gus, for many years, in fact, ever since Leo evidenced his qualifications to pose as a composer of ultra-classical and popular melodies.

LOUIS SIMON.

Engaged by LEW SIMON, the principal composer of his new production, "The Charming WIFE HUNTERS." The announcement, to be made later, of the female principal, should cause a stir in theatrical circles.

OLD-TIMERS BOOKED.

The United Booking Offices has selected four acts from the Colonial bill this week, where a program of the old stars is presented, giving each act six weeks, to start in October. Ward and Curran, Gus Williams, Will H. Fox, and James and Bonnie Thornton are the turns booked.

MANAGER DRISCOLL MARRIED.

Montreal, June 14.

Manager George F. Driscoll, of the Orpheum, became the husband June 2 of Winnifred Hart, a resident of this city, and a non-professional. Mr. and Mrs. Driscoll left for England for the honeymoon.
PARIS

ANNUAL PROPOSITION TO STRIKE.

By JOSEPH BUXTON.

CINEMA.

To the Editor of Variety:—

I enclose a clipping in theform of a report on the annual proposition to strike by the French motion picture employees. I felt that you and your readers would be interested in hearing how the unions went about this strikemovement.

The French unions have not been so successful in organizing as the American unions, and it is interesting to note that they are trying to strengthen their organizations by a campaign of strike action.

The French unions have been working for several years to improve the conditions of the motion picture employees. They have been successful in getting a better wage scale, but they have not been able to get a better working hour schedule.

The French unions are planning to strike again next year, and they hope to be more successful in their campaign.

I would be interested to hear from you about the situation in America.

Sincerely yours,

[Signature]

P.S. Please send me a copy of your newspaper when you have it ready.
MR. NUGENT WANTS TO KNOW

By J. C. NUGENT

Editor "The Player":

I gave the discrepancy in market value or earning power as an argument against the logic of uniting the laborer whose wage might be reduced by the downward movement in the market value of some commodity, with the artist who might receive $125 a week. I avoided the obvious extremes of perhaps one or two dollars a day and several thousands a week. I illustrated that by pointing out the uselessness of binding together a blade of grass and a steel bar.

You, as editor of "The Player," reply that if you were a blade of grass, you would be glad to be bound to a steel bar.

Do you mean by that to convey the idea that you are in this case a laborer or an artist? If the strength is in earning power, who but the artist could be sought but the steel bar?

Did you misunderstand or misrepresent?

I have no special sympathy with the censure of you, now so prevalent. I know what it is to be popular and unpopular. To me, you are merely a paid employee—and I am one of those who contribute to your salary. I want to know whether you are a good employee, who can be trusted. I am not at all interested in what you think of me, as it would not influence me, so long as you did your work faithfully, as long as I thought you were a competent, skillful and even diplomatic man of respectable business methods.

The fact that you came from England, Siberia, New York, or Oswego, or that some people praise you or some people roast you, cuts not the slightest figure with me, but if you are merely tricky, wily, evasive and shift, and hide behind a technical play upon words, or pusillanimous situations, (which in the language of the ivory crowned means "dodging the point"), then you are not a character to be trusted as you have been trusted, and you have not made the best use of a great opportunity.

If you are right, you would have not a better friend in America than I, but to begin with, do not refer to my part in the history of the strike of ten years ago. That is a history in which you had no part and never can have. That was a history whose movement at least was intended upward. Your agitation will become a history of a movement which could not but be downward, since it looks toward the equalizing with something below it in market value, if nothing else. Thus you see "every little movement has a history of its own." And do not grin knowingly and say you never intended such a thing. That will hardly do now.

That you have heard me say anything which remotely compares with your editorial utterances, in what you are pleased to term "scurrilous attacks upon managers" is a plain lie. What you have "contemplated," I have no means of knowing. Moreover, whenever I have anything scurrilous or otherwise to say to managers, I will say it to them, just as directly to represent them, I want exact and specific answers to the following questions:

I have a paid up card of the White Rat Actors' Union, dated March 31, 1911, signed by Junie McCree and W. W. Waters. It is numbered 955 and states that Brother J. C. Nugent, of the White Rat Actors' Union of America has paid dues up to April 1, 1911. I have never borrowed money or transportation or any equivalent of money from the White Rat Actors' Union.

Do you say in capital letters that I "OWE MONEY TO THE WHITE RATS ACTORS' UNION OF AMERICA!"?

Do you mean the money due for dues since that date? If so, why does your bookkeeping system notify me to that effect, and why do you, as manager of the paper which is said to be owned by the organization, use up several dollars' worth of salable advertising space to advertise a debt of something like $2, which you know would be remitted upon receipt of proper bill for same?

What and who do you mean by your veiled insinuation regarding "whose typewriter did I use!" I dictated the letter in question to the stenographer of the Hotel Bingham, Philadelphia, but I want to know whose typewriter you thought I used.

Who and what do you mean by your reference to the managers as "my new allies!"

To those who are interested, I will say here that I do not consider protestations of ordinary honesty necessary to the innocent, but from the editor of "The Player I want a straight yes or no, and proof of this insinuation. What did you mean by your reference to the managers as "my new allies!"

I shall not consider it necessary to do anything, however, or discuss anything further until the foregoing items are cleared up.

I am talking to Mr. Mountford as one of his employers and one who is expected to contribute to his salary. I want answers to my questions as such.

I have not the slightest interest in Mr. Mountford's personal views or opinions of me or of anything else.

J. C. Nugent.

White Rat of America.

RUTH ST. DENIS ON THE ROOF.

William Hammerstein has engaged Ruth St. Denis to appear in Mr. Hammerstein's aerial theatre during July.

Miss St. Denis will prepare a series of dances with special settings including several Hindoos for the summer visitors to the roof.

ARCHIE LEVY RETIRES AS AGENT.

San Francisco, June 14.

Archie Levy, in the booking business in San Francisco for twenty-six years, has thrown up the sponge and moved bag and baggage out of the West Bank Building.

Things have never been coming very good for Levy for some time. Trouble concerning a license and other things have proven too much for him. He is now devoting his time and energies to the management of his Richmond theatre.

DOROTHY ROGERS.

Dorothy Rogers, a young and handsome versatile leading woman, who has handled both the stock and first class dramatic companies, left legitimate two years ago for musical comedy, where she met with great success.

Miss Rogers has now entered vaudeville with an original farcical comedy sketch entitled "Babes a la Carte," supported by Sally Guard, Billie Betts and Carl Statter, the latter a well-known black face comedian. Miss Rogers was described as the feature with Lasky's original company in "At the Waldorf."

The act is a big hit at the New Brighton theatre this week and has received offers of considerable time from the United Booking Offices. The portraits of Miss Rogers and her company are on the front page of this issue of Variety.
EASTERN ROUTE CHANGED.

The insertion of the Shubert, St. Paul, into the Eastern Burlesque Wheel’s list of houses has occasioned a change in next season’s route for the Eastern attractions. The change commences with the departure from Chicago. The track of travel will be from Chicago to Milwaukee, to Minneapolis, to St. Paul, and then an open week going into Omaha. After Omaha comes Kansas City, then St. Louis, Louvainville, Cincinnati, in that order. This reverses the travel of last season.

The week’s lay-off between St. Paul and Omaha will probably be decided upon this week. It is partially made necessary through the Eastern Wheel requiring an even number of weeks on its route to alternate with a new attraction weekly between the two Eastern houses, each, in Chicago, Boston and Philadelphia. With the present complement of thirty-five houses and the same number of shows on the Eastern, the alteration could not be made.

J. N. Cooke, formerly manager of the Majestic, St. Paul, who secured the Shubert for the Eastern Wheel shows in that house, is it open with the regular Wheel season. At the Columbia Amusement Company’s offices this week it was said that the Wheel was full, and that no more houses would be accepted nor would the open week in the West be filled in.

TAYLOR MOVES TO LOUISVILLE.

Louisville, June 14.

The Eastern Burlesque Wheel theatre, Gayety, will have an manager. Charles E. Taylor, ordered here by the Columbia Amusement Co. from Schenectady, N. Y.

Frank Hadley, the Gayety’s former manager, is ill in a New York hospital.

Treasurer Gill, of the Gayety, Schenectady, will doubtlessly be promoted to the vacant office of manager in the up-State house.

NEW WESTERN FRANCHISE.

With the acquisition of the Park, now the Empire, Philadelphia, to the Western Burlesque Wheel, a franchise for a new show has been granted to Ike M. Southern and Louie J. Ober- warth, who will put out “The Gay Widows” next season.

In the new show, which has been identified with James H. Curtin for several years. He will manage the show, which opens the regular season at the Empire, Philadelphia.

RUCH’S OTHER PRINCIPALS.

James Dixon and Alice Brophy will be principals with James E. Cooper’s “Jersey Lillies” next season.

GLOBE FOR WESTERN WHEEL.

Boston, Mass., June 14.

It was reported here this week that the Empire Circuit (Western Burlesque Wheel) had secured the Globe theatre in this city, and that they would present their attractions there, beginning with next season.

NO SOUTHERN THERM.

The proposed scheme to give Western Burlesque Wheel attractions an opportunity totour in Norfolk and Richmond has fallen down. The towns held managers who were willing to guarantee the Western Wheel folk a certain amount, but when a request was entertained of the Manager of the Broad Street theatre, to be reconverted to a theatre for Burlesque, it was telegraphed to the Wheel the figure, somehow the thing blew over.

It was reported this week that Charles Daniels might be appointed manager of the National Park theatre, Philadelphia, to be reconverted as the Empire. Mr. Daniels formerly managed the Casino, Brooklyn, for the Empire Circuit Co.

BAKER AND CONNORS JOIN.

Bert Baker, late of the Marie Ca- bill show, and Jimmie Connors, of the “Rents-Bantley” burlesque company, will put on an act together for a vaudeville showing next week.

SECURES ROCK TO STAGE.

Frank Wesberg, of “The Star and Garter Show,” on the Eastern Burles- que Wheel, has secured West Rock, under a special arrangement, to stage the production Mr. Wesberg will present next season.

WASHINGTON SITE SECURED.

An attempt has been purchased in Washington by the Empire Circuit Co. Season after season the Western Wheel will be in a new house there. Miner’s in Newark will open sometime in October, while the Empire, Baltimore, will open Nov. 1. Until that date, the Western shows will appear at the Monumental in Baltimore.

Goldenberg’s Co.

Charles Goldberg, with the assistance of Dave Gordon, who will manage his show, is recruiting his Eastern Wheel company, which will retain its former title of “Irvin’s Majestics.” The New York shows have been signed: Fred Ireland, Mayo Walsh, Ed- na Roberts, Stevenson and Nugent, Cecelia Weston, Nell Capron, George C. Hardon, P. S. Miles and Margie Cattin.

BRIGHTON’S MUSIC HALL STARTS.

The Brighton Beach Music Hall gets under way Monday, Nov. 5. (S. Doc.) Breed at the helm. Mr. Breed has been leased to the Brooklyn Rapid Transit by Stair & Havlin for the summer, to guide the older vaudeville house there.

Prof. Louis Reinhard will direct an orchestra of fifteen pieces. The Music Hall announces that a moving picture close to show the picture will not be a per- formance in the program this season, a comparatively taking place of the film.

The initial program at the Music Hall is headed by Eva Tanguay. Others are “High Life in Jail,” Howard, Hickey’s Circus, McKay and Cantwell, Sam J. Curtis and Co., Rem- Brandt, and Dale and Boyle.

At the daily matinees, the Music Hall will charge ten cents for children accompanied by an adult.

$300,000 FOR PARK.

Philadelphia, June 14.

The deal which gives the Park theatre, Philadelphia, to Mr. E. G. Nixon-Nirdlinger as a two-a- day vaudeville house, to the Empire Circuit Co. (Western Burlesque Wheel) for its second burlesque theatre in the city, was announced by Mr. Nixon-Nirdlinger as the Park house for next season was re- ported in Variety last week.

The deal, which is given as $300,000, two-thirds of which was paid in cash, the transaction being be- tween the Nixon & Zimmerman Amusement Company and the Empire Circuit Co. The Park is scheduled to open late in the fall, about Aug. 1.

It is likely that Colonel Sam M. Daw- son, manager of the Empire Circuit’s other house here, Trocadero, will be the manager of the Park. The latter house is splendidly situated at Broad street and Fairmount avenue. It is a beautiful theatre, fully equipped with a large stage, balcony and gal- lery. Everything from first class at- tentions to third class is available. and at five cents has been parked in the Park.

The deal for the theatre has been hanged fire for a long time and re- sulted from negotiations between the two firms for a plot of ground in West Philadelphia upon which the Empire Company intended to build a burlesque house. It is reported that the Nixon & Zimmerman Co. is in possession of certain conditions for a theatre to be built here and it is likely that West Phila- delphia will be the section selected. There is no burlesque house in that section but several “pop” vaudeville houses have been doing big business. Fred G. Nixon-Nirdlinger still has the People’s, Nixon, Standard and Cobocklink theatres in this city. He has been the owner of the new “Colony” and another “pop” house the past week, and will manage the Frankford house now building to open about Oct. 1.

The Park will close either June 17 or 24 and the Nixon-Nirdlinger Vaudeville Agency will be moved to the Broad street theatre.

Mr. Nixon-Nirdlinger has booked pas- sages for Europe for June 27. Thomas Dougherty, his assistant manager sails July 1. They expect to meet in Paris.

The Colonial, one of the theatres the burlesque people were after, changed hands this week, Frank Melville bought the house from Leo White, who runs a big dancing academy in the Colonial Building and has a number of acts in vaudeville. Mr. Wolfe will give all his time to the dancing business at the Taylor & Kaufman agency.

CLIFFORD OWNS A SHOW.

Billy (Single) Clifford, after having closed a successful trip to the Pacific Coast with his show, “The Girl, the Man and the Game,” may decide to play some vaudeville dates around New York this summer.

Mr. Clifford owns the show and will star in it again next season. He also owns an opery house in Ohio, so Billy is a regular manager.

THE PONGO AND LEO CASE.

In an advertisement published last week by the Vaudeville Managers Agency Law Company, the defendants, Leo and the Pongo, have been made the Pongo and Leo case. Investigation by a Variety repre- sentative brought out that an appeal from a judgment rendered in favor of the defendants had been confirmed by the Appellate Term of the Supreme Court.

The appeal was from a judgment given to Melville in the Municipal Court for $315.52, sued for by Mel- ville as the Pongo and Leo Agency Law. The smallness of the amount involved, together with other matters connected with the trial of the case in the lower court, said Mr. Melville, made the upper court probably from giving the appeal the special consideration that might have been wished for.

Maurice Goodman, attorney for the United Booking Offices, said that in his defense he would attempt to have the brief of the court of appeals, and that he had asked the defendant to avoid the agency law, and that the Agency Law could not intervene between contracts made.

Mr. Goodman pointed out that in the brief submitted on behalf of the defendant, the plaintiff claimed that Mr. Melville was a theatrical agent, attempting to evade the agency law by being in the business, and that it was for the defense to prove that the agreement was a contract, and that he had “sold” the act for $200.

The defense reprinted in its brief the clause in the agency law forbidding the contracting or sub-contracting for a commission of more than five per cent., directly or indirectly, by a theatrical booking agent.

The lower court had had the Agency Law presented to it during the trial, said Mr. Goodman, and that it was against the contracts between all part- ners, which were evidence. Neither would the lower court permit evidence to be introduced in proof of the assumption that Mr. Melville was in reality a booking agent, and had pursued the same course in the Pongo and Leo engagement generally followed by booking agents.

Dr. Melville, said Mr. Goodman, the upholding of the judgment by the higher court meant that anyone might act as manager for an act, when contracts clearly indicated their position, and that a manager could not be interfered with through the Employment Agency Law under such conditions, provided he were not a licensed agent.
VARIETY

NEW CHICAGO PRODUCTIONS AND WESTERN OPENINGS


Chicago, June 14.

Producing managers here, of which there are several, have brought in the majority of their traveling shows after a generally successful season. While many are still out of town developing new, plans are being formulated for the launching of next season's attractions.

At the Mort H. Singer offices the record of his six shows recently closed discloses big grosses for "The Flirtling Princess," in which Harry Bulger was the star. Next is "Miss Nobody from Starland" (Olive Vall featured); "The Goddess of Liberty" also won a nice profit. This piece will be released by Mr. Singer next season as will "The Golden Girl," "Honeymoon Trail," "A Stubborn Cinderella," and "The Time, Place and Girl." The last three names were low on attraction this season and were decided money makers.

Mr. Singer's efforts the coming season will be confined to "The Heartbreakers" (new musical comedy now running at the Prince) and "Tom Frint, the Flirtling Princess," "Miss Nobody From Starland" and "The Prince of Tonight." Henry Woodruff is to be starred in the latter, while in the other two plays Harry Bulger and Olive Vall will be headed. All will open sometime in August and are booked over the usual Singer territory in the middle west and through to the coast.

"The Heartbreakers" will be continued at the Princess for a run. Upon closing there, it will be sent on the road through the same territory. George Damerel will share the stellar honors in this piece with Miss Sally Fisher. The usual price is $1.50, no extra admission with the show. Her engagement beyond the Chicago run is not yet a certainty.

Harry Askin has no definite announcement ready, but it is expected that he will devote his attention to a new production. It is understood Askin is negotiating with several playwrights for a new piece. His "The Sweetest Girl in Paris" enjoyed a healthy run at the Le Salle Opera House last season, and as a road show show prove a winner this year. "The Girl I Love" will also be sent out from this office sometime in August.

Ed. Rose, author of "The Rosary," has written another play of the same nature, "The Rock of Ages." Rowland & Clifford will send one company with the latter over the Stair & Haun line, playing the "dollar house." Six "Rock of Ages" companies will be on the road. Two will be Stair & Haun attractions. The other four companies will play one night stands.

Gaskell & McCvitty will send out another "Rosary" company again this season, also one company each of "Rosalind at Red Gate," and "Barriers Burned Away." The firm is preparing for a one-night stand trip of "The Servant in the House" through the middle west. "The House Next Door" will also be sent out by them, playing the one-nighters between Chicago and the coast.

Ollie Fish Co. (formerly called The George Amusement Co.) of which George Peck, George Gatts and George Sackett are the proprietors, have abandoned "The Climax" and "Fraid in Full." It will turn attention next season to "The Third Degree," "The Lion and the Mouse," and a stock company at the Warrington theatre, Oak Park (a suburb of Chicago). Grace Hayward, wife of Manager of the Warrington, will be the star. Both are now in Europe at work on a comedy drama. If completed in time it may be produced by the United Co.

For several years the office of W. W. Mann has been conspicuous for its activity in the producing line. There will be no shows sent out from that office next season. Mann will lease his plays hereafter, having made arrangements already to lease the "Tempest and Sunshine" show for which four companies are being re-heard. "As Told in the Hills" has also been leased out for one company. Mann still has about ten more shows, all on the market for angels.


M. H. Norton, a down-state producer, is preparing to launch two companies of "The Missouri Girl," a standard attraction over the one-night route.

SAVAGE TO HAVE FOURTEEN.

Preparatory to the homecoming of Henry W. Savage, which will occur within the next few weeks there is a tremendous amount of activity in the Savage offices on West 45th street.

On Mr. Savage's return the work of production of no less than three new plays will be immediately started. The new shows first scheduled for production are "The Million," "The Boy Blue" and "The Girl of the Golden West." Meanwhile, and all there will be fourteen attractions on the market next season, all bearing the Savage trademark. There will be three companies of "Excuse Me," two of "Everywoman," "The Heartbreakers," "The Divorce Fund," "The Grape Girl" and "The Lieutenant's Ward," in addition to those already named, "The Divorce Fund," "The Lieutenant's Ward" and "The Grape Girl" are also to be produced for the first time in the country.

On top of this roster, the headquarters here has received word that Mr. Savage has obtained the American rights to the several Continental successes. Whether these will be staged in America this season is problematical.

The Savage office has announced a number of engagements for next season. Mr. Savage cabled from the other side that he had secured the services of Leon de Souza for the part of Dick Johnson (Ramrez) in the English version of Puccini's "The Girl of the Golden West." Richard F. Bacton has been engaged for this piece. He will have the role of Trin, and understudy Mr. de Souza.

For the Western company of "Excuse Me" have been engaged Frederic Macklyn, for the principal role, Jacqueline Blaney, an English actress for "Mrs. Jimmie Wellington," and Vivian Blackburn for "Mrs. Whittcomb." Miss Blackburn is now in "Everywoman" as "Vitya.

For the company of "Everywoman," scheduled to open in Chicago during the latter part of September, Harry Brabam and Nestor Lennon have been signed, Brabam being then assigned to the role of Snuff. Mr. Lennon is to portray "Wealthy."

FROM THE WINTER GARDEN.

Several of the vaudeville attractions were also helped along the show at the Winter Garden are about to return from whence they came.

Stella Maybhow and Billee Taylor are a couple who have authorized Mr. Bentham to book them as a "team."

Dorothy Jardon is another. Miss Jardon will appear as a "single." Miss Mayhow and Mr. Taylor have set $1,500 upon their joint vaudeville services; so has Miss Jardon, all alone.

CONCERT ON CENTURY ROOF.

Elliott Schenck, the musical director at the New Theatre, New York, has given out that the 

Savan has announced that he will hold the Savan on the roof of the renamed Century Theatre. The New or Century Theatre Roof has not before been opened.

Harry Hart is now sole manager of the Consolidated Booking Exchange, Cincinnati.
TWO DIVISIONS NOW ROUTED BY UNITED BOOKING OFFICES

14 “Big” and 28 “Small” Houses Classified, of the United Booking Offices List. Temple, Rochester, in Second Division.

In the routes for next season, now being prepared by the United Booking Offices, appear fourteen theatres paying the high salary mark, and twenty-eight houses for which a “cut” is taken.

In the latter classification occurs the new Keith Theatre at Toledo; Proctor’s, Newark, and the Temple, Rochester. Heretofore the J. H. Henges Theatre, at Rochester, booked jointly with the other Moore house (Temple) at Detroit, both going on the record as first-grade houses. Percy G. Williams’ new Bushwick Theatre, at Brooklyn, opening with next season, is also in the second class. Of the six theatres in Greater New York managed by Mr. Williams, and which will play first-class vaudeville next season, three will play these figures. The others will be rated as “small big time.”

The first-grade houses on the United lists are:

**Keith’s, Philadelphia**
**Keith’s, Boston**
**Keith’s, Dayton**
**Orpheum, Brooklyn**
**Keith’s, Lansing**, Sheboygan, Cleveland
**Fifth Avenue, New Grand O. H., Pitts-**
**Colossal, New York**
**Albom’s, Chicago**
**Eldorado, Washington**
**Hammerstein’s, New York**

Those in the second grade are:

**Keith’s, Toledo**
**Keith’s, Columbus**
**Keith’s, Baltimore**
**Keith’s, Syracuse**
**Pantages, Boston**
**Willow & Vincent Cir-**
**cur (Chicago)**
**Canadian Circuit (3)** New Bedford, Mass.
**Boston, R.O.T.**

Other theatres booked by the United engage turns at any old figure. These are the Hudson, Union Hill, Dockstader’s, Wilmington, Del.) and Young’s Pier, Atlantic City, known as “second-class” houses, where acts appear for the first time.

The change of grade from first to second for the Temple, Rochester, has been brought about by Carl Lohth, general manager of the two Moore houses. Agents say that if “Jimmy” Moore still held the reins, the Temple would have remained in the first division.

Many protests are heard against Keith’s, Providence (owned by E. F. Albee); Proctor’s, Newark, and Keith’s, Syracuse, from being included in the second grade, the dic- tum of E. F. Albee (general manager of all the theatres as well as of the United agency), is accepted. Mr. Albee’s own house (Keith’s, Providence) is rated as one of the biggest winners in vaudeville in the country. In its new quarters, it has a big, busy, business last season. Proctor’s, Newark, lost all opposition over a year ago, and has had Newark, the largest and liveliest city in New Jersey, all to itself, excepting a few “small time” houses.

In submitting offers of routes to agents, houses have found that the difference between the grades run from $25 to $100, on a salary within $1,000 weekly. Over $1,000 the difference varies. All the “small big time” cannot use acts of the highest price. Through this and other reasons agents pointed to the necessity of Law- rence, Lynn and New Bedford being called upon to pay the same salary that Providence and Newark do.

About seventy-five routes, it is said, will be issued for next season through the United agency by July 1. The routes so far given out have been satisfac- tory as regards “jumps,” but two or three instances on the flat calling for the exercise of judgment. Attitudes are offset by the gathering of the New York time in one group, and the conti- nuity of the Poll Circuit booking in New England.

NO PAY WHEN IT RAINS.

Chicago, June 14.

A clause in the Illinois State form of contract has started considerable discussion among the Chicago vaude- ville and stock agents.

The clause states “Said manager shall not pay for services not rendered by artist by reason of any theatre above mentioned being closed through fire, act of God, public enemy, public authority, or for any reason beyond the control of said manager.”

Last week C. E. Rowe, who owns a theatre at Flint, Mich., booked through the Theatre Booking Corpor- ation, deducted one day’s salary from each act on his bill, claiming that because of a thunderstorm the air-dome was not open. When asked to explain his action he referred the artists to the clause in the contracts. Up to date no one has commenced action for the deducted amounts. In the opinion of attorneys here, the Flint manager acted entirely within his authority.

At present there are about thirty airdomes under the jurisdiction of the Illinois State law. Provided this clause stands as it reads, there is every reason to believe that the managers will deduct for losses from it. At the time of year there are at least one or two rain storms a week, which obliges the open air houses to shut down tempor- orarily.

AGENTS WEEDING OUT.

Chicago, June 14.

Closely following Little Barbour, the big booker, who lately deserted a big business to endeavor vaude- ville, comes Billy Elwood, a former Southern agent. Elwood is offering his wares to the patrons of the Tutto Circuit.

There are still left several agents around Chicago who are eligible for the vaudeville stage.

The Alhambra Roof will remain closed this summer.

RESERVED SEATS FREE.

The "small time" Roof Garden atop the American theatre has been inviting all those who were sent out to the "Blue List." That list had been employed by the Morris Circuit as the addresses of the elite, to which were forwarded notifications of "classy" openings at the American in its "big time".

The Loew Circuit went that system one better for the Roof show. Invitations were mailed containing the information that by application before 7 p.m., reserved seats would be held, free of charge.

Although in the "Blue List," most of those accepting the invitations selected Saturday and Sunday nights as the occasion of their visit. Someone in the managerial offices had forgotten to except these two evenings, the only ones in the week when the American top is assured of a crowd, and the nights when the "no paper" rule is always in effect.

Invitations for last week were re- ceived by some people through their newdealers. (The invitations did not include free lemonade.)

ON VELVET TWEET?

Joe Vion’s brother, C. J. Vion, has coralled three houses in the State of York and is out with "three sheets," which are handbills size are sold at the opening of his chain of amuse- ment places.

Since Joe Vion landed on velvet with his window-sash invention, his brother figures on a harvest with his picture houses.

For a period of four months, C. J. has leased the Firemen’s Opera House, Monroe, N. Y. and will pre- sent pictures there two nights a week beginning Wednesday, June 14.

Vion will also run pictures at Nearn’s Opera House in Central Val- ley and at the Improvement Com- pany’s Hall, Highland Mills. The prices will be 15-20.

HAS THE REST OF BAYONNE.

The Bayonne Opera House is now under the direction of Feiber & Shea, who assumed the theatrical remainder of the city the other day. The firm has the Bijou, Bayonne, upon their hands. Next season "pop" vaudeville will be presented at the Opera House. As an experiment in what to do with the Bijou under the circum- stances, Feiber & Shea will thankfully receive the suggestion. They have been considering a plan to use the Bijou in the capacity of a restaurant place, for their “Saturday” receipts at the Grand Opera House, New York.

CURCHILL ENTIRELY OUT.

Chicago, June 14.

E. P. Churchill, who recently closed the Temple, Grand Rapids, and the Main Street theatre, Peoria, and at one time a prominent booking agent here has left vaudeville. He is interested in an electrical company.


A PARK DISASTER.

Baltimore, June 14.

The owners of Electric Park dis- trained last week August Fennemann, manager and proprietor for rent.

The Park was closed temporarily, resuming later in the week. The vaudeville acts, booked through the Loew Agency, were up against it. Ed. Bloom made a hurry trip to town to straighten out the tangle. How well he succeeded could not be learned, but it is said that no more of the Loew acts will play the park.

Much sympathy is expressed for Fennemann, who is a hustler and for several years cleaned up well at the Suburban each summer.

Toward the end of last season he took over Electric Park and the Sub- urban went into the hands of Fred. Halsted.

It is reported that Electric Park and contents will be shortly sold under the hammer.

FOREIGN ACT LOSSES.

The Lizettes, acrobats, who brought suit against the Bijou Circuit Co. (Feiber & Shea), claiming the latter failed to live up to their contract, have made a per agreement with Paly Sanders while Paly was abroad last time, lost their case last week when the court decided that Sanders was not the authorized agent of the Feiber-Shea Company at time the con- tracts were arranged.

Another action has grown out of the Sanders’ trip abroad. Heyn Brothers, acrobats, have filed suit through M. Strauss against the Bijou Company on the same complaint as the Lizettes made.

The Heyn Brothers sued Feiber & Shea a month ago, but were dismissed on the ground of having discovered new evidence which will have an important bearing on the present suit, the Heyns are suing again. The amount is around $300. K. J. Telfor will appear for the de- fendants when the trial comes to an issue next Tuesday in the Ninth Dis- trict Municipal Court.

Howard Miller left the Alhambra program Monday evening, his voice failing. Wills and Hasam filled in the vacancy for the remainder of the week.
VARIETY

AROUND THE WORLD FOR EVA? In the announcement sent out by the Brighton Beach Music Hall on its opening night last Monday, it is stated in reference to Eva Tanguy, the headliner of the first program at the seaside house, that the Brighton engagement will be her only one at the beach this summer. Eva will now set out on a two-year tour of the world.

Three thousand dollars is the price the Music Hall is paying Eva Tanguy for the week's engagement. Some objection was entered against the United Booking Office's placing of its approval upon the raise in Miss Tanguy's usual vaudeville salary, but the protest brought no result, a contract being drawn up and the management and the artist having been duly entered.

Miss Tanguy is one of the seven acts in vaudeville on either side of the ocean to have received $3,000 or more in vaudeville, and one of the two "singles" turns among the seven.

Harry Lader is the other "single," who receiving $3,500 weekly on his last visit to America.

The five other acts receiving the amount (each with a company), were Ray Ackerman ($3,500) and Bernhardt ($4,000), (both in London); Gertrude Hoffmann and Adeline Genee ($3,000) each on this side. The Beecham Opera Co., a large organization, lately appearing at the Palladium, London, received $5,000 weekly, appearing in a turn occupying less than thirty minutes.

In the third week, the Company was cancelled after a Monday matinee. The program at the Palladium the first week the Beecham company appeared cost the management $12,000 in salaries. Martin Harvey, the English actor, was another feature of that program.

JOE HOWARD IS GONE. Joe Howard has gone to England. No one knows when he will return. Mr. Howard sailed last week, after finding he could not dispose of his transportation.

Mr. Howard, who travelled first-class, Byrd Dougherty, who accompanied him, went second-class; Mr. Dougherty is a pianist. It is thought by their friends at home that the couple will appear as a "two-man- piano-act" on the other side. It is not improbable, though, according to the friends, that Howard and Dougherty will organize an around-the-world company, perhaps taking two or three years before they return to America.

Mrs. Howard (Mabel Barrison) is in a private sanitarium at Cranford, N. J. Before leaving Howard is reported to have said that England was the only place left for him to go to, and that he needed money. Howard claimed he could obtain nothing to do in New York, while he could not well attempt locating something in Boston or Chicago without calling down a heap of cussed plagues upon him.

ENGAGED FOR "NO. 3" CO. Chicago, June 14.

Newbold and Giibben, at the Majestic this week, have been engaged by Werba & Luescher to go out with the "No. 3" "Spring Maid" company. Mr. Newbold will play the principal comedy role in the musical comedy.

WORKING UNDER THE SCALE. St. Louis, June 14.

Delmar Garden has had three bands in a hurry. About a week ago, the musicians' Union alleged Ferrulli's was playing for less than the scale. He was fined $1,000 and his thirty-one men $50 each. They paid, and Verano's band careers Wednesday. Verano was suspended on a similar charge. All were reinstated, but left town on short notice, leaving the garden handless.

Baufruno's Band was called on a rush order and since the local union men have been on the job, no trouble is reported.

President Jannoupolo stated his contract was according to scale, and the union committee claimed to have affidavits to the contrary.

TINNEY CLOSES ROAD SHOW. Chicago, June 14.

Frank Tinney's Road Show came to an abrupt end, after a life of forty-nine days, when the comedian last week wired Edna Davenport, who managed the show for Tinney, to close down at Council Bluffs. While Tinney did not lose any great amount, it did not require a suit case for Miss Davenport to bring home the profits.

PANTAGES' OAKLAND SITE. San Francisco, June 14.

It is announced by Alexander Pantages that the lease that has been secured for an addition to his circuit of vaudeville theatres. Work is to shortly commence on a house which will seat 2,000 people.

The theatre was broken tomorrow on the site of the new Pantages theatre in San Francisco.

A MORALITY SKETCH. The success of "Everywoman," has brought a new morality sketch entitled "Everybody," by Peter O. Piatti into the vaudeville limelight and managers and newspaper men were permitted to see a dress rehearsal of the piece at the New Amsterdam opera house Wednesday afternoon.

The principal characters are: Everybody, R. Campbell Travers; Work, Frank Sargent; Honesty, Frank J. Frayne; Advice, John Saunders; Shirk, Hayden Clifford; Future, Milton Nobles; Moisture, Verano's Pleasure, Katherine Scott; Luck, Ade- lasie Matthews; Fortune, Miss Matthews.

The sketch is in three phases, the first being a street at the luncheon hour, a room at the piano, an office, a street again at the darkest hour, and an office, the future hour. It was staged under the personal direction of Legal Robinson.

CHURCH AGAINST NEW HOUSE. Norfolk, June 14.

A peculiar situation has arisen in Richmond bearing on the site and erection of a new theatre for Jake Wells and his associates.

The church people are the power behind the theatre in Richmond. When Henry S. Wallersteln signed a contract with Jake Wells for the erection of a new theatre at Eighth and Grace streets, Richmond, the church people rose in arms and endeavored to have an injunction issued restraining either of the parties to the contract from proceeding.

The situation has been strained to the bursting point by the church people failing to secure an injunction. They are attempting to have a law passed prohibiting the erection of a theatre, within 150 feet of any place of worship.

The lease on the proposed theatre is for a term of years at $12,000 per annum.

Both Mr. Wallersteln and Mr. Wells intend carrying out their contract, Mr. Wallersteln maintaining that upon the theatre being built his contract with Wells is filled, and it is up to him to fight the proposed ordinance, while Mr. Wells claims that if the building is completed, he can occupy it for the specific purpose named in his agreement with Wallersteln, namely, a theatre.

"WALLINGFORD" HAS RECORD. "Get Rich Quick Wallingford," the George M. Cohan comedy, which is holding forth at the Cohan theatre, holds the record for the length of engagement in New York City for the season of '10-11. The show has been in Gotham forty weeks and has been presented for $18 consecutive performances.

"COLORED" HOUSE FROST. Baltimore, June 14.

After one week as a negro theatre the Savoy closed Saturday night. The house was still poor, with no prospects. The house is still under lease to Basil Jackson, and may open in the fall with stock.

FIRST COASTER VICTIM. Chicago, June 14.

Chicago's first summer park victim met his death at a local fair last week, when Jacob Hansen was hurled to death from the "New Ride." Investigations were immediately started by the Coroner, the Police Department and the Building Department. The police and the Coroner's office all agreed that Hansen met his death while standing in the car, when he was struck by a project- ing post.

The "New Ride" is the strongest thriller in Chicago, having a seventy foot drop at a sharp angle.

Boston, June 14.

The Revere Selectmen at a special meeting last Friday morning refused the license of "The Derby Racer" roller coaster at Revere Beach, owing to the probably fatal injury to Oscar F. Young, assistant manager and treasurer of the coasters, who was thrown off of one of the cars. The accident is the third serious one on the coaster within a month.

On a sharp curve, Young, who had taken the first trip, went over the rail, the second trip, turned about to caution a young woman behind him. As he did so, the train lurched sideways and he was pitched head first out of the side of the car and fell under the wheels of the second car, which passed over his legs and abdomen.

Young was rushed to the Frost Hospital in Chelsea. It was found that both legs were broken and the right leg was so badly crushed that immediate amputation was necessary.

GETS A "TEAM" CHEAP. Atlantic City, June 14.

The Vaudeville Comedy Club has rented the theatre at Young's Pier for the week of July 4, and will present an all-star program.

Among the features—in fact what is believed will be the most important feature—is the engagement for the sum of one dollar, of George M. Cohan and William Collier, as a "team."

SEVEN WEEKS IN VAUDEVILLE. Cleveland, June 12.

Helen Fell, of this city, married William Scheer, a vaudeville actor, seven weeks ago. He has been noticed. She is going to be booked solid at the home of his father-in-law. It looked like an indefinite engagement until the girl's father cancelled, and refused to book a return.

MORE VAUDEVILLE. Lawrence, May 14.

The new theatre, opened last fall by Meyer & Morris, has been secured by Dr. Alexander L. Skiland who, it is understood has leased the property to Connolly & Frankel, Inc., of Lynn, Mass. They also control the Central theatre in that city.

Vaudeville is proclaimed as the policy of the new proprietors.
London, June 4

Several attempts have been made to persuade Connie Edes to go into vaudeville. Connie, however, has decided in upon her, but she has not been able to accept any, as she is tied for a period to George Edwards who will shortly place her in a new musical play. The High unanimously will hold its annual meeting in vaudeville on this side is very badly felt. When I asked her if she was engaged to be married, Connie replied ‘No! No!’ By no means; New Old New York I am already longing to be back there.”

R. G. Knowles was to have opened Monday night at the Palladium. Difficulties have postponed the opening of the bill, and because of the fact that the management desired to do things which Knowles contends were not in the contract. The affair culminated in a “scene,” during which Knowles tore up his contract. Singularly enough Knowles fixed to open the following Monday at the Coliseum.

Harry Houdini leaves in a week for home where he will take a very considerable rest. His work in the Halls has brought him down considerably in weight. His latest invention is a device like a water tank, in which he is fixed head-downwards, and his feet manacled as in the old fashioned stocks. He produced this at Southampron and in order to properly protect it from the plagiarist it had a little play built around it. The presentation was a private one, such as is given of all copyright performances of plays licensed by the Lord Chamberlain.

Leo Maase has just returned from Paris and reports having booked a number of American acts in Berlin, Vienna, Copenhagen and the French capital. He will remain in London over the next few weeks, keeping a look-out for anything suitable for the States. There were many interested listeners to his account of the success of the cabaret idea in New York, but whether New York will be prepared to adopt the notion for London, chiefly because the condition of the licensing laws over here stand in the way. The nearest they ever get to the Cabaret in London is the impromptu concerts arranged in the foreign clubs.

Upon the publication of the news that I was sent a copy of a Variety letter and telegram reached me from all parts of the country. Most of them were of a congratulatory character, a few took the form of a surmise, inquiry, I take that the number of all those who wrote or wired and of assuring them that they will be welcome always at the office.

A curious proposition was put to W. C. Fields a few days ago. One of London Hippodrome booking staff asked him how he would like a years engagement at that hall. Fields says if the offer comes in writing he will be inclined to accept and make his home in England.

Horace Goldin has failed to hit it right with his musical comedy-cum-magical show in the theatres. It was pretty poor stuff and apart from his titular role himself publicized to get excited. Goldin is now back in the halls with a mixed offering. He has been engaged to take the place of Lafayette at the Alhambra, Paris, the coming fall. This was a date for which Lafayette had been angling for two years.

Olga Petrova who will appear at the Folies Bergere, New York, at the end of July is a novelty performer of a unique character. She speaks several languages and is strong on mild caricature. Among other things she gives an idea of a French woman singing in English for the first time, suggesting an entirely new view of Lafayette. Her big hit, however, is a number called “Expression,” in which she makes great use of facial contortion.

When I saw Mosher, Hayes and Mosher in Germany I wrote that they would make good in England, but I did not expect them to cause such a disturbance as happened at the Alhambra opening night. The Alhambra audience is noted for its willingness to get its money’s worth and once when the boys got busy with the combinations on one wheel, the cyclists took several bows before the curtain fell and the applause was so persistent that they had to come out and bend some more. Those comedy jumps of the black face member onto the shoulders of the other were the big scream.

Sir Edward Moss is recovering splendidly from the effect of the operation recently performed on him for appendicitis. It would not surprise anyone in the inner circle of vaudeville if the King gave Sir Edward a baronetcy (the next highest rank to the one he holds already).

The situation here in vaudeville is at present somewhat uncertain. There has been a tremendous overstocking of acts and most of the managers would be glad to unburden heavily. On one tour they are using a variety of means to cut down the number of their liabilities. This is practically the only way of saving money, unless, of course, we except one circuit. The custom is growing, however, and if this summer turns out as hot as it promises, we shall see many artists whom we have not seen for a long time. The current failure to send in bill matter within the prescribed period is fatal to all, except the money magnates. Among those who recently suffered was T. E. Dunville. In justice to the circuit managers it should be stated that under present conditions they cannot possibly take enough money to pay expenses unless the chief attraction

specially big stuff, and big "stuff" is getting scarcer all the time.

The start made by Stoddart and Hydes at the Metropole, where they toppled, was good enough to encourage them to stay over here a while, but they cannot take a big place on the principal time. The fact, whilst being to some extent artistic, is altogether too quiet to be appreciated at its true worth by the audiences here. Their scenery was not quite what you would expect to find at His Majesty’s Theatre and the small drop seen through the transparency at the finish was like a weather-beaten Christmas card. Cherubins are all right in their way, but you have to see that they are painted the right shape to get the real effect.

In the reorganization of the Sherek-Hoffman concern, the latter has taken C. M. Ercole for Paris, E. Rottembourg and J. Hayman for London, and Clifford Fisher for New York.

The failure to discover the will of the late Lafayette is causing some queer talk. It cannot be credited that a man with such extraordinary business acumen as "T. G." undoubtedly possessed could have overlooked so important a duty. All the places where Lafayette was known to have stored goods and papers have been searched and researched, but nothing more than the draft copy of the will prepared some months ago has been found. Someone has said that Lafayette undoubtedly did make a will, but no evidence in support of this can be obtained. The brother, Neuberger, took out administration papers and journeyed to Edinburgh with William Grosvenor who was appointed executor of the effects of the dead actor.

The survivors of the Lafayette Company are at present engaged in a performance which purports to be the Travestry Band section of the performance. The only notice which it gets from the public is one prompted by sympathy. The performance itself lacks that ginger and distinction which marked the original of the idea could put into it.

Aidan Young, who was booking manager of the Moss-Stoll office just before he engaged for London, is to manage the new hall at Preston.

It is generally believed that "Classical" dancing is in the interest of some change of perilous design. It is being killed by the introduction of amateurs with queer sounding names. Usually the harder the name is to pronounce the more likely is an engagement to be forthcoming. I suspect that the playing of some of the recent aspirants to "classical" honors at the London Coliseum is the desire on the part of Mr. Stoll to give that particular class of entertainment its final knockout. No one will regret the more obscure demise.

The Russian Ballet craze has not aroused all the interest the promoters had hoped. Inevitable comparisons are made between the present ballets and those which were two years ago at the Coliseum. Yet we hear that at least half a dozen Russian and French dancers are about to be engaged for the West End.

Brice and King, making their first appeal in England at the Tivoli, will have no difficulty in getting as much as they want over here. Nothing dauntless, crisper or clearer has been done in London for some time. Despite a little vocal weakness on the part of Miss Brice, the act went home with great certainty, and the "Dixie" number, in which they both participate, aroused the intoxication of the Tivoli audience. They will return to New York in the course of a few weeks to take up their time on that side. But they will surely return.

Marie Fenton did not make a very good choice of songs for her opening at the Palace, in addition to which she was on rather early. Considering this Miss Fenton did not do badly. The selection of songs by American artists appearing for the first time on this side is a matter of the utmost importance.

There is an epidemic of patriotism in the London music halls. Every house has put something to help make the Coronation season a success. If all the flag waving that is going on in the West End could be bunched, it would resemble a rag fair. When patriotism runs mad look out for a rebound. I fancy Londoners will be sick of the sight of the Union Jack by the time August arrives.

George Gregory, for several years leading comedian in George Edward’s provincial companies, has been engaged to play the chief part in the Paris production of "Peggy," which opens June 19.

The Tommy Dow-Elia Retford wedding was a great occasion. All the big folk were there and Tommy looked pale and interesting. The couple have gone to Paris.

The report has gone round here that William Morris is to bring over "Get Rich Quick Wallingford" for the fall.

Fred Ginnett is now on the fair road to recovery.

Mrs. Lucas, who, with her husband, has been successfully portraying Dickens characters in the halls, died June 1, from blood poisoning, caused through an accident to her hand whilst putting on the Thames.

The Oxford, Ltd., held its shareholders meeting June 1. A dividend of eleven per cent. was declared for the past year. Mr. Tozer was again elected a director.
MONSTER MUSICIANS' BENEFIT.

Plans are on foot to give a monster benefit in Madison Square Garden next fall for the benefit of the Musicans' Union of America. If the affair occurs as outlined, it will be one of the biggest musical events ever.

It is not an idea that blossomed yesterday, but has been uppermost in the heads of the Musicans' Union for several years past. The men behind the movement have been working quietly, and while the plans are now in an embryonic state, they will take on a more definite shape as the summer months pass.

All the big orchestras of the country—those composed of union men—will be invited to take part in a program that will last one day, each conductor being permitted to direct one number to be played by the united orchestras.

Inside the vast Garden enclosure, from 800 to 1,500 musicians will be massed. Occupying seats of honor are the famous conductors. For the time being the men will be under one band with each director getting a whack at the directing.

In some places in the west at state band tournaments, the brass pieces of each organization competing have been massed for selections at the close, but the idea has never been carried out with the string organizations.

It is believed the benefit will take place sometime in October and at a time when many of the concert organizations are appearing in eastern territory.

CHOSES A CHICAGO ACTOR.

Chicago, June 14

Sydney Stone, a vaudeville artist who has been playing around Chicago for some time, has been selected to create the part of an Englishman in Max Spiegel's "Winning Widow" show, which will tour the Stair & Havlin time next season.

SECURES A LEHAR OPERA.

Endlich Allen, a new opera being written by Franz Lehar, has been secured by Fred G. Whitney. Lehar is also writing "Eva" for the London producer, George Edwards.

FIRST CLASS HOUSE, ONLY.

Richmond, Ind., June 14

Omer G. Murray, proprietor of the vaudeville theatre here bearing his name, has secured a five-year lease on the Gennett theatre. Mr. Murray intends as now occurs on the Gennett a high grade theatre, playing one or perhaps two first class attractions a week during the season.

Stock has been playing at the Gennett.

FROM PEN TO PICTURES.

Adeline Leitzbach, who wrote "The Copper King," "Wedded But No Wife," "The Whirlpool" and "The War Correspondent" will lay aside her writing equipment and inspirations for the present, to engage in acting before the camera.

Miss Leitzbach is negotiating with several picture companies for summer work.

CONDEMNED BETWEEN SHOWS.

Quebec, June 14.

Through bulging walls, the Auditorium was condemned by the authorities last Saturday, just after the matinees.

"Mme. Sherry" was playing at the house. About $500 in advance sales for the night performance had to be returned.

The Canadian, Theatrical Circuit operates the Auditorium. Clark Brown, general manager, has sent word that the owners of the building will make the necessary repairs, and the Auditorium will open with! the season.

NEW PIECE BY AMATEURS.

Chicago, June 14.

"The Turn of the Road," an Irish drama by Rutherford Mayne, received its initial showing in this country last week at the Hull House. The cast consisted of pupils of a northside school.

The showing was considered highly successful under the circumstances. There is every chance to believe the public will be given a chance to look it over next season.

PRIMA DONNA RETIRING.

St. Louis, June 14.

A special dispatch to the St. Louis Times from Barnhart, Mo., stated that Julia Bruer, prima donna of "The Red Mill" several seasons ago, and recently in the title role of "The Merry Widow," will give up her stage career to wed C. Carroll Karst, son of Mme. Yetta Karst, of St. Louis (Miss Bruer's former singing teacher). They will wed in the fall.

WRITING MUSIC IN MICH.

Gustav Luders has gone to Mackinaw, Mich., to complete the score of a new comic opera to be produced next season by the Shuberts.

Mr. Luders recently returned from a flying trip to Berlin where he conferred with Mr. Cassard, who is writing the libretto of the opera.

NILBO'S SHORT STAY.

M. S. Bentham has succeeded in persuading Fred Nilbo to listen to the overtures of the summer vaudeville managers. Mr. Nilbo will play at his monologistic pastime for two weeks this summer before looking over the rehashes preliminary to next season's tour of Cohan & Harris' "Fortune Hunter." Mr. Nilbo will again head that organization.

OPENING WITH ENGLISH FARE.

Chicago, June 14.

June 26 at the Whitney Opera House will be presented "Dear Old Billy," an English farce. If the prospects come as true as they are painted, "Dear Old Bill" will click around through the sticky season.

William Hawtry is to be a prominent member of the cast.

MISS ALLEN WON'T PLAY.

When Joe Gaites presents "The Girl of My Dreams" at the Globe theatre in the fall, Nita Allen, with it this season, will not be a member of the cast.

PREDICTS GOOD SEASON.

Henry Greenwall (who is seventy-six years old but doesn't look it) is in New York on a business and pleasure trip. He will remain two weeks shaping things for the winter season at his different theatres in the south.

Mr. Greenwall, is rounding up his forty-fifth year in theatricals, and predicts big business next season. He says things look "mighty good" in the south.

Philip W. Greenwall, who owns the Byers Opera House, Fort Worth, will join his brother Henry in New York next week.

STILL ANOTHER SHUBERT HOUSE.

Monday last the Astor Estate closed negotiations with the Shuberts for the lease of a plot of ground on the north side of 45th street, 150 feet west of Broadway, for the erection of a new playhouse.

The plot has a frontage of 160 feet and is directly opposite the Hotel Astor. It faces the site of the New theatre, work on which has already commenced.

MORE STREET WIDENING.

According to the edict gone forth from the City Hall there will soon be a widening of the walk space in front of Wallack's, Daly's, Bijou and Gane's Manhattan on Broadway, below Thirty-first street. Two feet will be lopped off the fronts on each side of the street. The work is ordered finished by mid September. Other theatres have complied with the official mandate providing for the enlargement of the walks adorning the property.

BILL BRADY'S JOKELET.

At last Bill Brady has loomed as a practical Joker. The butt of his maiden effort was none other than the rather corpulent publicity producer of the recent A. Toxin Worm.

The joke was perpetrated Friday last, the date of the return to Gotham of the merry Friars, who had been frollicking between New York and St. Louis on a two weeks jaunt.

When the gay crowd of managing managers, agents and actors had passed up Broadway, headed by blaring brass bands, the wily William be- thought of a cute and cunning little scheme, whereby he would manage to turn a laugh on one A. Toxin Worm.

Bill called the Shubert press department on the phone, informing the Danish Delight of Newpaperdom he had learned that certain members of the Friars had voiced an intention to "Wildavis" the said Worm person out of New York. The time set for the big doings was Friday afternoon.

On receipt of the news Mr. Worm immediately called up several of his intimates, one an author of plays, and another, his collaborator, who furnishes the local color for "underworld" affairs.

Both of these gallant gentlemen have reputations that would seem to indicate private burying grounds. They professed their services to Worm, and after some slight horseplay undertook to do their part to the end, when the assault of the enemy should occur. They waited long behind a rather hastily constructed barricade, but the enemy appeared not.

The next day of the great bloodless victory was flaunted at the publicity bureau and distributed with great gusto by the party most concerned, until some kindly hearted person took him to the shelter of a neighboring subway entrance and told the tale of Billy Brady's jokelet.

NORDICA'S TOUR BOOKED.

Frederic Shipman, the Chicago manager of musical notables, has completed a route for the concert tours of Mme. Nordica next season. The prima donna on her return to this country will make two appearances in Boston with the Henry Russell Opera Company singing important roles in "Tristan and Isolde." After Mme. Nordica will give a concert in the Hub and one in New York, starting westward immediately afterward to open her tour under the direction of Mr. Shipman in Vancouver, B. C., Sept. 25.

Of the twenty-six concerts in all, over half will be in Western Canada. The route followed will be about the same as the one over which Mme. Melba traveled last season.

APOLLO PLANS FILED.

Plans were filed this week by W. F. McElfatrick, architect, for the new Apollo theatre to be built by Ed. F. Rush on the north side of Forty-sixth street, 340 feet west of Broadway, work starting within thirty days.

The new Apollo will have a seating capacity of 880 and the dimensions will be 55x55 feet.

The Apollo will stand Rush about $160,000. There will be stories of studios over the front portion.
COUSINS CLOSING POSTPONED.

Research such as men change their minds, Corse Payton has changed his appointment of closing his summer stock company at the Grand Opera House. The organization will close for three weeks, not the whole season. The decision to keep going at the Grand comes as a result of a noticeable increase in business and if the company may remain intact until the cold weather sets in.

There was a rush on the box-office when “Three Weeks” was announced for this week. Corse immediately planned to ship the ship for three weeks. When the conditions of his rental contract is $1,000 weekly for the Grand. “Three Weeks” bids fair to register the banner week of the engagement. The first two weeks of “Three Weeks” have been good, he sunk about $3,000. Last week Corse was figuring the summer would cost him $25,000 at the rate losses were then piling up.

GLASER CO. MOVING.

Vaughn Glaser and Co., now playing in Detroit, are announced to open a two-weeks engagement at the Prospector, June 26. The show bill will be “Brewster’s Millions.”

The stay of Glaser in Cleveland may be prolonged. His company includes Fay Courtsey, Fred Kingsley, James H. Foster, Charles Carver, Edmund Roberts, Hershell Mayall, Robert Hill, Martin Woods, Edna Ellis, Constance Kenyon, Temperance Reid and Susan MacMurphy.

STOCK IN SEPTEMBER.

New Orleans, June 14.

The Myrtle Harder stock company opens the lyric the second week in September. Vaudville is being offered as a proposition, with the object of controlling the bookings at the Dauphine, a combination house which, now dark, will open the second week in September.

The Holder Players have closed a long engagement at the Cleveland theatre. Cleveland audiences was of a satisfactory nature.

Chas. Glaser has joined the company presented at the Orpheum, Jersey City. The cast includes Misses “Lena Rivers,” which will hold forth over the winter. The cast is under the management of the Holder stock company.

Cousin’s Closing Postponed. - By World. - June 14.

Caser Grial, the state conductor, died at his home in this city, June 12. He was forty-six years of age.

SUES FOR LIBEL.

The United States School of Music, 225 Fifth avenue, has sued Collier’s Weekly, for $5,000 for a printed statement in which the school president, David F. Kemp, alleges damaged his reputation. The school has instructed fully 150,000 pupils by correspondence.

CHAPIN’S “LINCOLN” RETURNING.

Ben Chapin has left the stage. He is going back to Lyceum lecturing because his dream is solo work. Mr. Chapin formerly offered a monologue on “Ab Lincoln.” It made such an impression that he wrote a four-act play on the famous president and later presented the Lincoln idea in vaudeville.

Edward Shippen Van Lear has been engaged as tenor soloist during the musical season of the New York Chautauqua. Williams Wade Hishaw, baritone of the Manhattan Opera Company, singing “Melody,” a New York actress and society woman June 15.

Dr. Arthur Mees has been engaged to conduct the concerts of the Cocoa Society in conjunction with the Metropolitan Max Pieled as conductor of the noted chorus.

Dr. Ludwig Wolterm, the famous German traveler, has been engaged to give lectures and will appear in the extreme west of the United States for thirteen weeks. He will give one or two recitals in the east under M. H. Hanson direction.

Charlotte Herman, pianist, has planned her first concert tour of America next season.

Bela Atton, soprano of the Metropolitan Opera Company, has brought suit against Carl Jorn, tender to recover $4,000 the value of her services as third person at the instance of the Dr. Jorn promised to return the bonds to her.

Julius Hoff of the Wase Lawyers League, is planning a music festival to be given in Madison Square Garden, the week of June 22, to raise money for the relief of the poor children. It is resplendent with the Russian ballet, concerts, opera, operetta, dance and radio orchestra. The best music is at popular prices, playing an “international program.”

Kurt Gude, a student under Oscar Sanger for six years, has been engaged to sing the principal characters in the at the Stadt theater, Ellerfurt, Germany.

“Tosca,” the new Mascagni opera, announced for scientific production in New York, but which is the principal at a French opera company in a European theatre, was found to be well and will be the nearest approach to the original, and is re-imagined, was successfully produced under Mascagni’s personal direction, Rossini a 42.

The Russian Ballet, 111 dancers, now at the Metropolitan Opera House, will be at Central Garden, London, June 21. In addition to their own productions they will present the ballet “Petrushka” from a Russian ballet company. There will be no performance of any kind in London for the interval from June 22, or the following night.

Success crowed the musical festival of the Russian Opera Company, held at N.Y. June 21, the last of May, and the Concerts Chausson’s “Gran promenade Chausson’s” for the playing of Paderewsky’s Symphony. Paderewsky, a Russian, will have come from a Russian ballet company. Russian Aron, pianist, who has traveled with the Russian Opera Company in Germany and Sweden, has been engaged for the transcontinental tour of America next year.

Anton Hekking, the famous German violinist, is engaged to tour America next season. The German violinist is to have his radio program during the season as a benefit to the American Symphony Orchestra.

Herman Welt, of the Stuttienger Court Opera, has signed a contract to sing the German tenor role with the Metropolitan Opera Co., next season, succeeding Walter Shober.

THE BUSY PRESS AGENT.

That the press agents of the big orchestras are on the job as well as the boys who put over the stories for the big shows was attested by the work of the publicity department of the London Symphony Orchestra recently.

When it was announced that a successor to the late Gustav Mahler, conductor of the New York Philharmonic orchestra, would be made, it was immediately cabled that, Henry J. Wood, conductor of the London orchestra, had been tendered the place.

Philip Leipelt, secretary of the New York organization, recently returned from a six-weeks trip abroad where he saw all the biggest conductors in Europe, emphatically denies the report, and says that no offer of any kind was made to Mr. Wood. The London orchestra made good press use of the situation.

Mme. Gita Ciasparrelli-Vialora, prima donna, will make her first American concert tour next season.

Victoria Hayes, a New York girl, has gone to Paris, where she sings before Jean De La Ville, conductor, and bids her in getting an operatic engagement.

Evangelina Martin, the noted Boston concert soprano, will appear in concert next year under G. Dexter Richardson’s management.

Zimbaliatti, the Russian violinist, has been announced to appear with the leading orchestras of the United States next season.

Clarence Eddy, the noted organist, after a successful season, will have a much longer, literary next time over a larger territory. Mrs. Eddy, contralto, will accompany him.

After a few years’ retirement, Sharon Cummings, soprano, has announced her return to concert work.

MARY NORMAN.

Miss Frank J. Cannon, first singer from Utah, and one of the finest concert operatic sopranos in the world, 22, and 50, as the first of the Art Institute’s summer season,” according to a recent announcement.

Ludwig Reiner, the famous conductor, said he will be at the Institute’s summer festival. The concerts are scheduled to begin June 26.

ALPHEUS WINKLER.

Fred Schneider, who made the English library announce that his opera, ‘The Angel of Music,” 22, has been written by P. Winkler, who was the original producer of the Vanya.”
HOPES FOR RELEASE.
Detroit, June 14.

Mary Manning, recently married to Mr. V. E. Martinez, is spending her honeymoon at Groose Pointe Farms, a suburb of Detroit.

To a Variety representative, Miss Manning said, "There really isn't very much to discuss, for I shall not decide for two weeks as to my future plans. I have a contract with the Shuberts, running for another season. After that I shall positively leave the stage forever."

"This thing plays, but most of the time I am thinking about and being happy."

FRITZI SCHEFF DISPLEASED.

Although under contract to the Shuberts for a term of years, Fritz Scheff is dissatisfied with his management this season. Next year he has an option to buy the theater. Miss Held in the leading role, is gathering its principles. This week Max Hart placed Bernard and Dorothy Gilberti with the production.

It is said that were Mr. Ziegfeld positive Miss Held would return to America for the following season, he would present her this year in a new production.

TWO OPERA COS. CLOSED.

Two of the five Aborn opera companies have closed the season. The three remaining are at Ford's, Baltimore; National, Washington, and McVicker's, Chicago.

In place of the two grand opera organizations are two comic opera troupes under the same management. One is at Pallsades Park, New Jersey, the other at Olympic Park, Newark.

SOME RECORD BOYS.

For the first time in thirty-five years Jerry and Helen Cohen, the parents of George M., were separated.

The Friars' Frolic did it.

The Cohans have trooped together through all kinds of weather all these years and never have been away from each other longer than twenty-four hours at a single stretch.

VARIETY

WHERE ACTS CHANGE DAILY.
San Francisco, June 14.

The conditions of vaudeville in and around San Francisco are in a very bad way at the present time. Here is what no other city in this country has, the continuous house that changes its acts every day. A recognized act called at one of these "pop" vaudeville offices looking for work.

The conversation: (Enter artist): "How do you do? I am Mr. Blank, Can you see me, Mr. So So, the booking agent?"

"I am blank, I am a recognized act and have just finished six weeks on the Interurban time, and would like to play some of your time.

Mr. So So: "Oh, yes, let me see, you have never played in the city of San Francisco have you?"

"No,"

"Well, you know I have a plenty of acts on my list and if I give you any of my time I want you to know that I am doing you a personal favor. Let me see (consults his booking sheet), I tell you what, you can open at the Mabee theatre, this is a continuous house that changes its acts every day. I can place you there next Monday."

Artist: "How much is there in it?"

Agent: "Three hundred dollars and sixty cents, less commission."

Artist: "What? Do you expect me to pay for hauling baggage, make a rehearsal and do five shows, for $3.60?"

Agent: "I can get all the acts I want for that money. And another thing, don't you know if you play this date at the Mabee all the managers in town will see your act, and if you make money off it, I'll help you a split next week, between Maracopa and Colina."

Artist: "How much will there be in it?"

Agent: "Oh, I can get you perhaps $40."

Artist: "I never worked for such money in my life and I am not going to start in now."

Agent: "Well, if you want any of my time you will have to take what I offer you."

Exit the artist.

There are just such houses and agents doing business in this city. Judging from past conditions, So and Co may aptly be called The School for Vaudeville.

TWO "AIR-DRUMS."

Plans were filed with the building department last week which call for buildings of a new "air-drums," or other, for the theatres they are now being specified, in the Bronx.

The first is to be built at a coast of $700, by May Bird on the west side of Hoffman street, just north of 184th street. The other, to cost only $500, is scheduled to occupy a plot on Webster avenue, north of Anna place. The owners in the latter are named Mandelkin Building Co., of this city.

NEW HOME FOR DUMONT'S.
Philadelphia, June 14.

Plans have been formulated for the new house of the DuMont Minstrels, a company of Quakertown merchants and theatrical men (including Frank Dumont) having secured the site at Germantown and Leigh Avenue, where its theatre will be constructed this summer.

The sale of the old Eleventh Street Opera House, where Dumont's Minstrels played from 1854 until May last, caused Dumont to close, a cash consideration resulting in immediate possession being given, although Dumont had some time left on his lease.

The new theatre will be about twenty minutes' ride from the city limits, but has connections to Germantown and Richmond. The new house will seat 1,800, to the old one's 680, and will be opened September 15. Frank Dumont and John E. Murphy will be the interlocutors, and the old minstrel favorites—Harry Shunk, Eddie Cassidy, Charles Boyden, Billy Bowers, and Alfred Gibson.

Howard M. Evans, manager of the company for eleven years, will be on the job at the new theatre.

COMING IN A HURRY.
June 22, Valeska Suratt's show, "The Red Rose," will open for a sum-

mer run in New York at the Globe Theatre.

Lee Harrison, the manager, and Glenmore Davis, the press pluggers, agree it is necessary the production be brought to town immediately, although neither cared to bring the show to New York just now.

Mr. Harrison says Broadway must see the many novels at once, or from indications, the town will view the best parts of the production in other companies.

Miss Suratt started her starring season in Philadelphia, then moved to Boston, where the show is playing the final week of a successful engagement.

KRAUS NOT "SEEN."
A. H. Woods may not have the Circle theatre after all. The public have announced several weeks that he had signed a lease of the house for a term of years from Marcus Loew, its present tenant.

Loew holds the premises in the name of the Mascot Amusement Co., one of his numerous corporates, having sublet from Felix Iman, who secured the house under an agreement with George Kraus.

It was stated in Variety some time ago that Kraus alleged an ar-

rears in his payments on dispossesses proceedings. Kraus still insists that he has not been "seen," and until he is, the Mascot Amusement Co. cannot deliver to Woods a six-year rental title to the premises, says Kraus.

Fay Darling, last week, appeared before Justice Smith in the New York Court in a suit for damages by Louis Glick for alleged breach of promise. The plaintiff, a chorus girl in De Wolf Hopper's company, was given a verdict of six cents. Jacob Stoffel appeared for the defendant.

HOT WEATHER MONEY-MAKERS.
Chicago, June 14.

Among the attractions that look good for the summer run is "The Heartbreakers," now in its third week at the Princess. Although the daily papers did not treat the piece very kindly on its opening, it has been improved and business is increasing.

Others are "Get Rich Quick Wallingford," "Little Miss Fix-It," "The Seven Sisters," and The Aborn English Grand Opera Co. "Maggie Pepper," with Rose Stahl, closes its Chi-

cago season this week.

Of the legitimate attractions now running the Windy City, "Get Rich Quick Wallingford," is the kingpin money-maker.

CLAIMANTS FOR A "BABY."
The appearance of Dorothy Rogers in "Babies a la Carte" at the Brighton Theatre Monday brought two claim-

ants forward with allegations of ownership of the sketch's plot.

The Tippets, of William A. Brady, who notified David Robinson, manager of the Brighton, he believed "Babies a la Carte" was related to "Baby Mine." Emmett Devoy thought he would find a "sweetmeat" Rogers' playlet and a piece once presented by him.

Mr. Robinson gave no attention to the protests, believing that legal procedure by the contenders should be the proper mode of adjustment.

All the "Baby" plots in question seem to centre around two babies at the finale. One of the kids is colored. Of the many "Old Timers" now seeking to return to their youth in a weekly vaudeville performance, some say that this "baby business" is at least twenty-five years old.

AN EVERYBODY SKETCH.
Wednesday afternoon at the New Amsterdam Theatre, a sketch called "Everybody" was produced in dress rehearsal.

The piece was written by Peter G. Piatti and Legal Robinson. R. Campbell Travers was in the title role.

OBITUARY

Wilson F. Akerman, of the Musical Millers, (an Australian act) died at San Antonio, Tex., June 3. The boy was 19 years old, a son of the late Billy Akerman.

Thomas H. Davis, one of the best known of the "old-time" managers, died June 8 at his home at White Plains, aged 52. Davis was for years a partner of Jacob Litt and later of Davis & Litt & Co. He retired from active theatrical participation about ten years ago, but always kept posted on current events connected with the business.

He was possessed of many eccentricities, one of which was flinging any considerable sum of money in any one bank. He had the reputation for years of having over a hundred bank books, showing deposits in saving institutions throughout the country. The deceased was buried at his birthplace, South Bend, Ind. He was a member of the White Plains Lodge of Elks.
PARIS NOTES

BY EDWARD G. KENDREW

Paris, June 5.

The Alhambra was unable to give its new show Thursday afternoon, the electric light falling after the audience had entered. The receipts were returned and the public politely dismissed without any sign of trouble. The reopening was postponed to June 14. The contretemps was due to the lighting arrangements of the private electric company furnishing the current.

The revival at the Alcazar d'Ète (bearing the risky punning title of "Ah, les beaux Nichan") was successfully produced June 1. Several people from the Folies Bergere are in the show, which is splendidly mounted. Dranem, Strack, Chevalier, Miles, Dolecey, Printemps, Meg Vilars, Elynette, Alice Guerra, Diamante, Misses Turner, Howe, Brown and Wilson are the principals. The queen's court in the reign of Louis XIII. is a magnificent set. This revival will run well into August.

"Vian," by Rip and Bousquet, at Theatre Fennissai, is still attracting, and has been strengthened by the addition of Mile. Lanthemle, the young actress, who, like Signoret, thus enters the ranks of the great actresses. 

Complaints having been made about the unsociable character of a performance at the Casino de Paris, the police visited that hall May 30, and warned the management. Two girls, who were dancing in the nude in a side show were arrested, and will be prosecuted.

Jacques Charles intends to make some alterations at the Olympia, as soon as he enters possession in August. It is proposed to change the orchestra stalls and upholstery throughout the hall, while curtains will be installed so that the back part of the auditorium can be used in the afternoon for lectures and chamber music, without interfering with rehearsals on the stage.

Of all the nonessential farces produced, lately "La Fiancee du Major," by E. Pont and Mr. Leo, at the Theatre Cluny, June 1, is the poorest. Before the premiere the posters were already out announcing it as an "immense success." The situations are old and the plot is hardly fresh. A boy up to the age of 20 has been attired in girl's frocks, and has all sorts of complications with the military authorities, even being betrothed to the regiment's doctor. It is indifferent stuff, even for the Cluny, which is still looking for another "Charley's Aunt."

Felix William Spiers, founder of the famous London caterers Spiers & Pond, died in Paris this week. It is said that it was the English bun that led to the building up of this firm. Pond, while on a visit to London, ate one of the buns. It was so bad that when returning home he told his partner, Spiers, about it. They at once saw a field for their enterprise, went to England and opened a refreshment room at Farrington street station. Fifty years ago this caused quite a sensation, and when they opened their buffet at Ludgate Hill station in 1866, Londoners considered the last word in catering had been said. Dickens even devoted an article to the subject in "All the Year Round." Pond died in 1882, and Spiers turned the concern into a company with a capital of $3,500,000, retiring from business though still holding a big interest in the company.

At a recent meeting of the Association of Directors it is rumored that one of the questions discussed is a proposition to charge a royalty to impresarios and caterers of special matinee who "borrow" the services of artists already under contract with any of the managers. The subject is merely under discussion.

At the Cirque de Paris, June 1, an acrobat misjudged a jump and fell from a trapeze, 60 feet into the orchestra. He got off with a few bruises. The only damage for the musicians was a smashed violin. Several people left the circus hurriedly, convinced that the trapeze was killed.

WHITE HEARING SOON.

The creditors of Edward C. White, adjudicated a bankrupt last month (after bringing to a close the engagement of his star, Mildred Holland at the Garden theatre) will be heard June 20.

The meeting will take place in the offices of John J. Townsend, Referee in Bankruptcy at 45 Cedar street.

A REAL GERMAN GARDEN.

A German cooked dinner, choice seats at the opera, a vaudeville show following the operatic doings and a taxicab ride home are offered as inducements to attend the Terrace Garden entertainments which open June 26 with the Van den Berg Eustis Opera Company as the carded feature. The gate, opera, vaudeville and auto service will only cost two dollars, but the men behind the scheme feel as though it will fill a long felt want in New York. Dinner starts at six and the entire entertainment lasts until 1.30 the next morning. It's the nearest thing to a real German Garden that New York can boast of, resembling the Winter Garden, Berlin.

Will J. Block, who has been identified with various amusement enterprises, will look after its management.

The opera company includes Eddie Clark, baritone; Bertha Shalek, Francis Motley and Reina Lazar (an American soprano). The chorus will number forty voices. Fred J. Eustis will direct the orchestra of thirty pieces. Joseph Van den Berg will have charge of the company. Richard Carroll will be stage director and Signor Abetrie, ballet master.

MISSING GIRL REPORTED.

Chicago, June 14.

Word reached here Monday that the whereabouts of Adelaide Cope, the missing daughter of W. H. Cope, of Houston, Tex., vice-president of the International Great Northern Railway of that state, has been reported to her anxious parents. The girl was seen last week in Abilene, Tex., where she was connected with the Curtis Stock Company, playing at a local theatre. There is a show by that name playing an engagement this week at Oklahoma City. This information was telegraphed Tuesday to the girl's father.

As stated in last week's Variety, Miss Cope left home April 2. Up to the present time all efforts to locate her had been futile.

Jolly and Wild will soon sail for Europe.

SUMMER HOME FOR AGENTS.

Johnny Coutts, who handles one of Lasker-Stratton's new shows this season, and Harry Pennypacker, another New York advance agent, left Thursday on an extended jaunt through the Maine woods.

They expect to select a camping site for a party of New York agents who will build thereon for a vacation stay next summer.

"Pink" Hayes, formerly with the publicity department of the Barnum and Bailey circus and the "1911 Wild West," and last season ahead of "The Arcadians," will be with one of "The Gamblers" companies next fall.

Willis Cobb, one of the oldest press agents in the business, has become publicity promoter for Glen Springs Park, Cleveland.

Claxton Wiltach, one of the Wiltach brothers, almost had a pleasant job for the summer had not the Fates "done him wrong." Claxton had been engaged to handle the press work for "Dreamland," Coney Island, and was just beginning to make himself at home with the sea breezes when ship broke out and wiped the park out of existence.

The "unexpected" also handed Harry A. Guthrie, former manager and press agent, a severe blow in the cardiac regions. Guthrie had received a position with Pat Powers' picture company. The first day that Mr. Guthrie reported, he got off a car just in time to see the flames eat up Pat's studio.

KIRBY PRESSMAN FOR WELLS.

Norfolk, June 14.

William T. Kirby, one of the best known newspaper and theatrical men in the south, is now in charge of the general publicity end of the Wells Circuit, embracing forty-seven houses.

Previously Mr. Kirby has been engaged in newspaper work. For four seasons he was manager and press agent with the Wilmer & Vincent Colonial theatre.

GARDEN BOOKING AHEAD.

Despite the constant wagging of Dame Rumor's busy tongue that Madison Square Garden has been sold, or is in immediate danger of being razed and turned into a commercial center of activity, the management is booking up various big events for next fall and into 1912.

With the prospect of the gigantic benefit there for the Musicians' union in October, the Garden has been rented during that month for other affairs.

The Garden was transferred formally by contract June 13 to the F. & D. Co., of which Louis Eolesevain, the Holland banker, is president, by Alvah M. Fisk, Jr., who paid the amount due on the first payment of the purchase price of $1,375,000.

A 25-story mercantile structure will be built, the work to start in February next.

FRED. P. MILLER DIVORCED.

Chicago, June 14.

Pauline Devere has secured a divorce from Fred. P. Miller, manager of the Horn Stock Co.

Vic Williams will sail for the other side in September.

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NICK KAUFMANN'S ROLLER SKATING GIRLS.
VARIETY

Jack Terry, nephew of Ellen Terry, has been engaged for the Folies Bergeres for next season by Henry W. Harris.

Leon Ruger is at Henderson's, Coney Island, this week, where he is substituting for Warren Brockway.

The Cromwells, who have played in this country for almost a year, will leave for England on the St. Paul, June 24.

Harry Leonhardt is displaying a silver cup as the trophy he won with his motor boat in a race at Clason's Point.

The Princess Rajah returned to New York last Sunday, to the land.

Kelley and Shannon, in their new play, "The Lady from Oklahoma," will open an engagement at the Cort theatre, Chicago, July 1.

"The Defaultor," Dudley Clenwent's sketch, will reappear July 3, at the Brighton Beach Music Hall, with Sheridan Block in the lead.

The Three Kahunas, who have just returned from an Orpheum trip, have been engaged to play at the Folies Bergeres, opening Sunday night.

Jim Corbett has been booked to appear at the Brighton Beach Music Hall June 29. Geo. Evans plays there July 31. Will Lykens did the fixing.

Bert and Lottie Walton are going to Atlantic City to spend the month of July. They are taking along a little baby girl, born last week.

Stuart ("The Male Patti") will spend the summer in Russia, returning to this country in December. M. S. Bentham is looking for dates.

Eddie Rowley and Ben Ryan are together as a team, Ryan and Dingel having dissolved when Tom Dingel was elected to the "Follies of 1911."

Three male quartets have been united under the name of the Melstar Singers, which opens at Keith's, Boston, Monday, in a big musical presentation.

Whiting Allen, one of three press agents with the Barnum and Bailey circus, is quite ill and unable to attend to his publicity work with the "white tops."

Phil White, at present in the cast of "The Merry Whit," has been signed by T. Daniel Frewrey for the Chicago production of Henry W. Savate's "Excuse Me."

Eleanor Kent, now in the cast of "A County Girl" at the Herald Square, will resume her vaudeville bookings in August with her little opera, "Love Via Aeroplane."

NOTES

Benjamin F. Roeder, general manager for David Belasco, will spend his summer in Maine; at least that portion of the heated term that will not require his presence in the city.

Nat Mann, brother of Louis Mann, and himself a composer of note, left for Chicago last Tuesday, to establish a Western agency for the publishing house of Jos. W. Stern & Co.

"Patsy" Morrison is figuring on the week of July 24 for an "Old Timers" program at his show-shop at Rockaway Beach. Buffalo is the latest town to decide to try it for a week.

Ben Nathan, the former English agent, who lately reassociated himself with the London agency of Somers Warner, is in New York; he will return to the other side in about two weeks.

Max Plohn, who had "The Girl from Reptile Street" during this season, came in from the "one nighters" with the announcement that there will be two companies playing the piece next year.

"Mickey" Curran, who has an Italian dialect that has fooled all the managers in town, has been engaged by A. H. Woods to support Eddie Foy next season in "The Girls from the Folies Bergeres."

Charles Edward Wright has been signed by Franze & Lederer for the supporting cast of Dick Carle in "Jumping Jupiter" next season. The Carle troupe will open during the last week in July.

Hetty King, the English male impersonator, has been booked for about twelve weeks on the United time around New York, to start in January, 1912. Jenie Jacobs, of the Pat Casey office, is handling the act.

Juni McCree is making an American adaptation of a French musical farce, to be produced this fall by Franze & Lederer. Will J. Kennedy is under contract to the firm for the leading male comedy role.

For the fifth consecutive season, Kirk LaShelle of "The Virginian" will trip to the Pacific coast next fall. George Kelly, a brother of "Judge" Walter C. Kelly, has been re-engaged to play the leading role.

Paul West has been signed by Mess. Leffler & Bratton to furnish the lyrics for their forthcoming productions of "The Dingbats" and "Let George Go Do It." Nat D. Ayer will furnish the music for both shows.

John T. Murray, late of "The Midnight Sons," sailed last week on the America for a seven weeks' visit with the old folks in London. Murray goes back to Lew Fields next year, having signed a two years' contract.

Mrs. H. C. DeMille, the well-known player who is re-engaged by the London last Saturday. She will attend the Coronation, and, incidentally, make arrangements for the presentation of several American successes in London.

"The Panama-Pacific Rag," a composition written by Mike Bernard and used by Bernard and Weston on the Coast, will be published by Charles K. Harris. The Harris firm has Mr. Bernard under contract for two years.

The Martinelli New York agency has placed the Aurora Troupe and the Bell Family, two foreign ensembles, on the United time in vaudeville next season. (The Bell Family came from Mexico, which is funny enough to be called "foreign").

The Boudoir Brothers are juggling two offers for next season, one from the Orpheum Circuit, and the other from the George Evans Minstrel Co. The latter show may have Ben Linn, from "The Phalanxiens," with it.

Henry Meyers, one of Yonkers, is thinking about going to the Coast for an opportunity to invest the money made in the New York suburb through vaudeville. Mr. Meyers says he wants to locate around here, with another show house, but the conditions do not look right to him.

Jules Ruby had a bad week. Every time he told a joke about Keith & Proctor's 125th street house someone standing nearby said: "That's a pretty good story. — first sprung it." Even the stenographers on the fourth floor of the Putnam Building are commencing to grow wise to Jules.

"Scrooge" and the Australian Woodchoppers have been routed over the Orpheum Circuit. Neverweld's Monkey opens July 2 on the time. Carlton, a foreign palmist, commences the trip July 4 at Wilmington. The Great Willie, a foreign juggler, has been engaged to travel the Orpheum route in 1913.

Joe Jackson, the comedy cyclist, and Margurite Rialto were married June 2. They will leave for the other side in August. Mr. Jackson will play foreign contracts for four months before returning to take up the route secured for him over the United Booking Offices time, Jenie Jacobs of the Casey Agency.

Anna Marble, playwright, magazine writer and press agent, in private life the wife of Channing Pollock, is in the Lyceum Company's New York, having undergone a serious operation for appendicitis and the removal of a tumor. At the hospital it was said that Miss Marble was recovering rapidly, and expected to be removed to her summer home on Long Island within the next few days.

The Great Jansen is at the head of a World's Touring Company which left San Francisco May 22. The company, after playing two weeks in Honolulu, will visit Japan, China, Manila, India, Australia and Africa. The company is made up of Great Jansen, De Hart, Melville, Musical Story, Daisy Thorne, Edna Harr, Sid Adams, Guy D. Lundy, Iowa Trio. Vic Hugo manages the troupe. Felix Biel is in advance of the show.

"Jo," Barney Meyers' private secretary and champion green coupon collector of the Knickerbocker Theatre Building, had a birthday last week. All that worried Jo was what mother was going to do for her coming eighteen years of age. Arriving home, mother kussed and congratulated Jo. This was the moment Jo had waited for. Mother said "Go play the piano." Jo did. It had been tuned — was mother's birthday gift.

Although the Colonial closes its regular season Sunday night, a benefit performance will be given Monday night for the poor of the Fifteenth Assembly District under the auspices of the Amsterdam Democratic Club and Tammany Hall Committee. This is an announcement of a Wednesday benefit. With the departure of Julius Leinberg from the Colonial the orchestra is being conducted during the last week by Ernest Thorne.

Dave Robinson, manager of the New Brighton Theatre, stood in front of the Putnam building, Wednesday, gazing up at the sky, almost totally obscured by heavy clouds. He looked about as cheerful as Willie Hammerstein does under normal conditions. A friend approached and said: "Cheer up, Dave. It isn't going to rain forever." Dave twisted his countenance into a slyly semblance of a smile and walked away, shaking his head dulously.

A couple of wise boys paid a visit to the neighborhood of the Putnam building on Wednesday and started a discussion as to the meaning of the word "quore." One contended that it was twenty-four sheets of paper, while the other insisted that it also meant an assemblage of singers. The boys, who wrote it, were not present, and the former explained that "quore" did not mean a body of singers. All hands repaired to the basement office and looked up in the dictionary. Sam Bentham is now looking for the dictionary.

Mr. and Mrs. Joe Keaton celebrated their seventeenth wedding anniversary last week. Joe presented his wife with a solitaire engagement ring. It was a forgotten part of their courtship. When the wedding occurred Joe forgot to hand his wife a wedding ring. Eleven years afterward Mr. Keaton remembered Mrs. Keaton had no gold band, and bought one for her. To the accumulated wealth of the marriage, amounting to four dollars on their date of marriage, Joe split it 50-50 with a Wisconsin parson who fixed up the job. Joe and mother started out on their double travels together with a capital of two dollars.
TWO-RING CIRCUS PROPOSED FOR LONG STAYS IN BIG CITIES

Movement Reported Afoot to Propel Elaborate Circus for Week-Stands. No "Hippodrome" Track. Capital One Million, with $500,000 Paid in. Auto-Trucks Instead of Horses.

Several old-time circus men, among whom are said to be some proprietors of tent shows in the past, are reported contemplating, commencing with next summer, a big two-ring circus, to tour the cities of Buffalo, Cincinnati, and at least one other city, each, to make a profit of each.

The route, as laid out, is said to include stops at New York and Chicago, for two weeks each, with a return date at New York for the same period, the show opening in the metropolis the latter part of April.

No stand west of Kansas City has been placed on the route sheet. The two-ring shows are expected to include Buffalo, Chicago, Boston, Philadelphia, Brooklyn, Pittsburgh, Baltimore, Washington, Cleveland, Detroit, Cincinnati, Indianapolis, St. Louis, Milwaukee, St. Paul, Chicago, Detroit, Toronto, and Kansas City.

Some of the cities will be weekstands, others three days each. Where the jumps may be inconvenient, daystands will be routed to fill in, such as Buffalo for the first three days, with Rochester, Syracuse and Utica to fill in for the connection with the Boston date.

While a menagerie will be carried, there will be no hippodrome track. Seats will run down to the quarter poles, and the interior will be more elaborate than ever shown in a circus. New canvas, waterproofed and guaranteed, will be shortly ordered, according to report.

The company proposes to have a capital stock of $1,000,000, with $500,000 paid in. It is said that $250,000 of this has been agreed upon as the necessary amount to open the week-end circus, while the other quarter of a million will be held as a sinking fund.

The old-time circus men, who have inherited themselves to the extent of subscribing for stock and offering to lend their experience, are satisfied if it is two years before the circus makes money. During this period the sinking fund will be rolled upon to take up the deficits, while the unsold half-million stock in the treasury may be sold by resolution of the company's stockholders.

It is planned to adopt the possibility of a few big features to select a strong novelty for the opening season, through employing auto-trucks, instead of horses. This will do away with the animals and their feed, ecu- costs, and transportages, and all that in this way. Arrangements made with an auto-truck concern will permit the circus to use its trucks on a low rental basis, the auto concern making the charge figure through believing the free advertising for the trucks will be worth enough to cover the profit waived in the rental.

The autos are expected to prove a drawing card for the country-round the large cities. With a week-stand, it is expected by the promoters that the new circus will create so much talk the five season, it will at once establish itself as a permanent feature.

As a permanent institution, appearing regularly each season, the circus men behind the movement for the "two-ringed" say they can obtain concessions from local merchants which will be a big advantage.

No name for the circus has yet been decided upon, but "The Great American Show" has been suggested.

As the promoters of the movement are proceeding very secretly, it is not likely that any public statement will be made for some months yet.

SELLS-PFlOTO COMING EAST. In an announcement through the trade papers, H. H. Tammen says the Sells-Floto Circuit, is coming east in August, for the first time.

The same announcement remarks that the Sells-Floto show is making talk the 25-cent admission scale, which has been employed by the "independent" circus for a couple of seasons past, as against the regular prices of tented shows belonging to the Ringlings.

FRANK'S SHOW INCREASING. California Frank's wild west show is making money, and with the increase in receipts comes an increase in the cars carrying the show. There were ten back and one ahead when the season opened, now thirteen are in the rear with two on the advance job. Joe Rosenthal is managing the "No. 1" car, while "No. 2" is in charge of C. M. Connor.

The show is now upstate, and is heading for Maine. From the Arlington headquarters on Broadway comes word that California Frank will not play any part of the New York City at present.

WHAT COULD JAKE SAY? Jake Newman, contracting agent for the Forepaugh-Sells circus, jumped into New York, where the show was playing Jersey towns.

Newman reports big business despite the opposition offered by the Hagenbeck-Wallace, California Frank's "Wild West" and the "101 Ranch."

Jeff Callan is up in St. John, N. B., looking after a theatre.

Madge Lessing, who is visiting in this country for the first time in seven years, may be seen in a production here over before she returns to the other side.

The Variety-United Booking Office second game, scheduled for last Saturday, was called off. It may be played to-day or to-morrow.

The total amount staked with the Government betting booths (Paris eight miles, New York, World Cup at Cabourg, France, in 1910 was $722,361,302. From the total amount 2 per cent. is deducted for charities, 1 per cent. for waterworks and 1 per cent. for encouraging horse breeding. A further 5 per cent. is taxed from the entire gate money for public charities and the expense of administering same.

The Corinthian Football Club of England will send a strong team to Canada the end of next month to try their skill against the Canadians in the vastly popular game of football, as played in England. The English team will go through to the Pacific Coast on the trip. The game played abroad is what is known in America as "Association Football," which is just beginning to gain some popularity in a small way over here. It will gain more favor with the American public, if introduced properly, for it is a game requiring skill, stamina and speed, without containing the risk of the football played by our colleges. With all the agitation against modern American football, it is strange to think that the English game requiring skill, stamina and speed, without containing the risk of the football played by our colleges. With all the agitation against modern American football, it is strange to think that the English association game, one or two of our leading colleges have played the game some.

Cap. Skigly of the Variety Baseball Club announced the following resignation, which has been accepted with regret:

"To the members of the Variety Baseball Team: It is with much regret that I hear hand in my resignation of Captain to your team on account of going away Thursday."

(Signed) "Skigly."

Harry Mock, superintendent of Hammerstein's, at one time had a pretty good baseball club. This season Harry and his nine are just practising pitching high balls to the Suffragette Farmers on the Roof. If the Suffragettes will set up a nine among them, and elect the sheep shearer captain, the Yankees will play them.

Marcus Loew has a nine in training the lemonade girls on the American roof. One of the girls the other evening said she had done twenty miles so far that day, running up and down stairs. She says she wanted to be the best hitter on the nine.

THE NEW HOFFMANN SHOW. Headed by Gertrude Hoffmann, a troupe of very well known ballet dancers presented three balls at the Waverly Garden Wednesday evening.

Keeling, Kostoff and many others famous in Europe take the bulk of the work. Miss Hoffmann merely occurs in the form of one of the stars who most times while the others dance.

The audience took to the lively parts of the ballets, though this was due to the good work of the orchestra. The ballets presented were "Cleopatra," "Les Rhiphides" and "Sheherazade."

"Cleopatra" probably showed the most daring bit of stage work that has been seen on this side of the water. This is a love scene between Cleopatra (Miss Hoffmann) and Amoun (Theodore Kostoff). The entertainment is alike to that given at the Alhambra and Empire in London, only in those English halls variety turns vary the ballets. However, the ballets at the Winter Garden are heavier than those attempted in London, but the same thing is generally seen in the continental cities.

After the first ballet flowers were brought up over the footlights to Miss Hoffmann and there was applause, some which was genuine and some of which was not. The clearance in English and Continental Institution, has long been argued against Americans, but it appears pretty reasonable now that such things are necessary.

The Winter Garden audience didn't know just when to applaud. They will have to be thoroughly educated to ballets before they do. On the other hand, the claque leads the applause and they never go wrong. The house was full of the regular first-nighters.

The story of the ballet, "Sheherazade," is nothing more or less than a big pantomime, taken from an act appearing while in Paris. At the present it is called "A Night in a Harem." The act was found on the Continent by English agents some six months ago. There has been some talk of bringing it to America.


The new venture at the Garden is a daring attempt to inculcate the ballet habit into New Yorkers. It's a gamble. "Jose."


**NEW ACTS NEXT WEEK.**

**Initial Presentation, First Appearance or Reappearance In or Around**

**New York**

Hoel's Athletic Girls, Hammerstein's.

Samson Trio, Hammerstein's.

Mr. and Mrs. Erwin Connelly, Fifth Avenue.

Belle O'Day, Fifth Avenue.

Abbott and White, Henderson's. Musical Forrestes, Henderson's.

Nellie McCoy. Songs and Dances. 10 Mins.; One. Hammerstein's.

Nellie McCoy slides back into vaudeville with a couple of songs, a change of costume, and her nimble feet. Nellie looks well and Nellie can dance, but Nellie has not a vaudeville act. Opening in a Quaker looking gown that turns out to be a combination seat and harem affair, she sings a song about "Father and Mother" with seven or eight verses that have very little point. A dance at the finish puts it over. The second number is the American tailcoat, and a tailored suit of white, topped off by a Panama hat. The suit looked as though it had just been taken out of the campster trunk, but it allowed Nellie to pull that many nials walk, and also gave her plenty of room for a capital dance. The act ended with the second number. Miss McCoy was received mildly. As she doesn't seem capable of putting over anything, perhaps a male partner might help.

**Pouchoit's Flying Ballet**; (6). 7 Mins.; Full Stage; Fifth Avenue.

There is nothing in this act that has not been shown before. No dancing is indulged in—simply the regulation posing of the girls in ballet postures, both on the floor and on the wings. This is supplemented by what is now the conventional waving of filmy strips of material, never operated in union with the rising in the air of the central figure. At the close a volume of pigeons are released from the gallery and off stage, but they have not been trained to alight on all the figures. Some of the girls are not favored by a single bird, while others are swamped with them. An electrical illumination serves to further enhance the final picture; but, as before stated, nothing new is disclosed. The management claims that the flight over the heads of the audience is new to vaudeville. Barring its lack of novelty, the act is a graceful and dainty offering, but even so, merely a "copy" at that of Grigoletto's Aerial Ballet.

**The Zarnes.**

**Trapeze.** 10 Mins.; Full Stage; Hammerstein's.

The Zarnes, a man and woman, offer a trapeze specialty of the usual sort. A long routine is gone through in rather listless fashion. There are several tricks well worth while. The listlessness may have been caused through their opening the show, when not over fifty people were on the roof.

**Dorothy Rogers and Co.; (6).** "Babes a la Carte"; (Comedy). 19 Mins.; Four (Parlor). New Mins.;

The sketch "Babes a la Carte," which Dorothy Rogers and her little company present was evidently written for laughing purposes only. While there are any number of good lines and situations in the playlet that evoke laughter, the biggest laugh comes with the introduction of the little colored "pick" at the close. No particular novelty is in the theme employed. The plot hinges about the efforts of a son to obtain money from his father. The boy is in New York, owns a race horse and plays the polo. Father is in the country and has coin. "Besee" is one of the thoroughbreds. The boy frequently mentions "Besee" in his letters asking for a "touch." Father believes "Besee" is wife of son. Finally father comes to city. Son procures wife in a hurry. His sweetheart poses as his better half during father's visit. "Besee" has a beautiful form, and a white stocking on her left forefoot," as Father arrives. Then comes the question of a baby. The hero's negro servant is sent out to borrow a child. He returns with two, three and one black. There is a quick curtain, leaving the audience in doubt as to whether the father cut the boy off or accepted the mixture. Sally Guard has the role of the son, Billie Botts that of the father and Carl Statzer that of the negro servant. The latter works hard and accomplishes much toward the comedy of the piece. Miss Rogers is charming at all times and makes her points tell. Of the baby's "chocolate drop" was the best of the trio. The kid seemed so bewildered that the expression on its face caused laugh after laugh, and was fully deserving of the Follies' curtain There was no attempt to take. The offering will serve for laughing purposes.

**Milando Duo.**

**Singing.** 7 Mins.; One.

Both the members of this duo have splendid voices and their selection of repertoire at present seems the only thing lacking in class. Still they were one of the real hits of the bill at the American last half of last week. Both are uniform in present and could easily stand the addition of another number. The man has a good idea of comedy and is a strong factor in the team. The woman is accompanied by a high class operatic selections and parodies of the same. She should do very well on "small time."

**Edna Farlowe.**

**Songs.** 12 Mins.; One.

Edna Farlowe should have entered vaudeville some years ago, as her style of singing a "room" song was very popular then. Another thing she should not do is to sing of good advice and philosophy. It is poor judgment to sing anything with a moral to it in houses where stories are, to the contrary, shown on the screen between the acts.

**Rose Snow and Co.**

**Comedy Sketch.** 14 Mins.; Four (Parlor).

Rose Snow is "some" looker, and wears two very stunning costumes, but otherwise has nothing to do. Two men assist her, or, rather are really assisted by her in a roughly made-up comedy of many ideas long ago forgotten. One is taken from "The Twentieth Century Burglars," the rest being chosen from many pieces. "Gags" like "I didn't know Washington was a native of Florida" and "She pulled off my knife," were released some years ago. Outside of this, the two do not do badly with the vehicle they have chosen.

**Beatrice.** Violinist. 11 Mins.; One. Henderson's.

This act is a good looking girl, rather up-to-date in her dress, and with a fair amount of personality. The girl depends mostly on her style of handling the violin while playing a few of the later "rag" hits. She alone takes her away from the average "straight" violinist. Beatrice could succeed very well on the smaller big time.

**Faber Sisters.**

**Songs and Dances.**

A rather clever sister team and real players. They are possessed of all the qualities that make up a successful vaudeville turn. They have voices, can dance and have no mean idea of the value of comedy. At present there is but one thing lacking to qualify them for bigger time. The quantity that they are shy of is stage presence and the "frame-up" of their turn. When these details are absorbed there will be another "sister" team that will easily fit in an early spot on a big time bill.

**Griffs and Doris.**

**Singing and Dancing.** 14 Mins.; One.

Grace's Manhattan.

These girls land with their dancing. Opening with a song they do an eccentrictic dance that wins instant favor. The taller offers a "cry baby" number in pajamas, fairly well received and her partner in an exaggerated German costume, follows with a song and dance. The girls put over a stepping routine at the close that is well arranged. They are good dancers and perform with a certain light. They are bound to do well in the "pop" houses.

**Belle Wilton.**

**Singing.** 14 Mins.; One.

Grace's Manhattan.

A valuable asset in vaudeville is a good voice. Belle Wilton has it. She opens with "Oh, oh! Callahan!" and a Spanish street ditty in a spacious green town, following it up to good advantage with "That Dreamy Italian Waltz." In newboy attire, she sings "If I Was A Millionaire, and, making another change for her fourth number, renderers "I Won't Try To Be A Lady Any More." Miss Wilton's first numbers are her strongest. She should switch them around.

**Maudie Lambert.**

**Songs.** 12 Mins.; One.

Young's Pier, Atlantic City.

Charming Maude Lambert quite appropriately dipped once more into vaudeville here Monday. Miss Lambert's pleasant voice and her beautiful gowns carried her to big applause. Miss Lambert wore those dresses, prettier than the other. "Somehow This Summer With You" has a catchy melody that won favor. "Carolina Rag," however, Miss Lambert scored heavily. A graceful, easy style and pleasing personality classes Miss Lambert as one of the best. She is a distinct feature. I. B. Pulaski.
A NOTE OF SYMPATHY

TO THE WHITE RATS ACTORS' UNION OF AMERICA:

We wish through you to extend to Mr. Harry Mountford our sincere sympathy in this, his hour of suffering. We learn from his complaint, sworn to under oath by him, in an action to recover from us $250,000 for alleged libel, that we have done serious damage to his mind and body.

We had no intention of doing so. We only sought to convey to the vaudeville artist who is as much interested as we, if not more, what we honestly believe to be the truth.

The truth always hurts. We didn't believe it would hurt $250,000 worth in the case of Mr. Mountford. In fact, we did not think that a man of such stalwart fighting qualities as Mountford would feel hurt at anything.

We thought he was a game fighter—a good loser. But no—he alleges in his complaint under oath that our statement of last week has caused him great and irreparable "humiliation, chagrin, annoyance, distress, physical and mental suffering."

When he committed a crime against the laws of the State of New York by calling reputable managers thieves, in an issue of his "Player", a few months ago, although that statement was grossly criminal, he didn't hear any manager whine and howl like a whipped cur.

Mountford is so apt at quotations we dislike to believe he overlooked that one about people in glass houses.

We all like to win in this world, but when one loses, especially when he is a leader of men, he shouldn't cry and whine, admit defeat, and dishearten his followers. A man should not go to war unless he is willing to be shot at once in a while; especially so when he starts the warfare. He can't expect to do all the shooting.

Mountford makes one important confession under oath. It proves all we said in our last statement. He swears that he is "dependent for a livelihood" upon the White Rats Actors Union of America. The quotation is from his own lips under oath.

There is the reason for Mountford's activity. It is unnecessary to add to his own sworn statement.

As in the English gentleman wins because we referred to him as he who once signed himself "the unpurchaseable," we never said Mountford was purchaseable. He once said—and mind you, without being accused—that he was "the unpurchaseable," and so signed himself in his own organ, the "Player." How absent-minded of Mr. Mountford! No, on second thought, it must have been that "mental suffering" he complained about.

We can imagine how torrid was that expansive English brow when, within thirty-six hours after our statement last Friday, he engaged counsel and had the summons and complaint in his action printed. We wonder whether the White Rats Actors' Union is supposed to pay for printing the summons and complaint in this suit to recover a quarter of a million dollars. We hope that Mountford will not encage the cabin de-luxe on the Mauretania on the strength of that $250,000.

We wonder why Mr. Mountford swears that he is a resident of the city of New York, when in truth and in fact we can account to the directory and telephone book is Johnson Avenue, Richmond Hill, "County of Queens." And this reminds us that in his complaint he does not deny that statement about the palatial home on Long Island. Of course he couldn't. The record show it is owned by Mrs. Maud Walsh Mountford.

Mountford's suit for a quarter of a million is about as big a joke as his "Last Call." We would ask the secretary—or should we say "International Secretary"—whether, when he took that "correspondence course in the art of being a secretary" (which he recommends) some of the letters of instruction were not lost in the mails. This is the only way we can account for his statement to the effect that the White Rats have ninety per cent. of the actors in the United States and Canada, and they don't care a snap about the other ten per cent., but in the next line and in the last one he begs and implores that other ten per cent. to come into the fold. Our little English lion must have also taken a correspondence course in acting, judging from his success in that art.

Seriously speaking, we want the artist to know that our statements are made in the best of good faith for the good of the vaudeville business.

We are and always have been constructionists. We have made vaudeville what it is, with the artists' help. Conditions are far better today than they ever have been. Ask any artist who has worked in this country the past fifteen or twenty years.

We are opposed to destructionists. Hence our talk to you. If, in our effort to enlighten you on matters in which we have a mutual interest, some agitator is ground down, that is his fault, not ours. We repeat what we have so often said, that a strike or chaotic condition of the vaudeville business means loss to you and to us. We realize that, but do you?

We are good losers. We will take our medicine, if we have to, like men. We won't lose the fight, though we may lose money. You will lose both the fight and money. This unsettled condition of affairs must be over with one way or the other, and the sooner the better.

The showmen who have made the vaudeville business what it is have been through one strike, and all the trials and troubles of competition and opposition backed by millions. Their experience makes them unafraid of threats, etc., but do you realize the number of new investors with capital ready to build theatres who are afraid to invest and build new theatres on account of the present unsettled conditions? Every theatre unbuilt means at least (if it be intended as a popular priced moving picture theatre) one hundred and fifty acts each year deprived of engagements.

There are more of these contemplated theatres being held up than the artist has any idea of, and every day this chaotic condition continues means more capital diverted into other channels for investment.

We want the artists to reason the whole situation out for himself, with his fellow artists, or artists. Let him look a little further than his nose, make inquiry, ascertain the facts, judge the future somewhat at least by the past, and not run off half-cocked at the first red fire speech. We silently tolerated the unwarranted and criminal abuse heaped upon us by Mountford, and only because we were prevailed upon by hundreds of artists—White Rats among them—to make some statement for the benefit of all the artists, did we determine to speak at all.

Up to the time of Mountford's activity in America, the manager and the artist were friends on a social as well as business equality. Since his advent, a feeling of distrust and enmity has arisen.

How long is it to continue? So far as we are concerned, it will continue as long as Mr. Mountford has anything to do with an artists' organization. The men who pay the actor, who in turn pays Mountford's salary, will never deal with any organization with which he is connected.

As we said last week, if this means fight, we are ready for it, but it is sickening to hear a man who starts a fight cry at the very first blow.

Stand up and fight like a man. Don't throw mud week after week, and then cry because your hands are stained.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION.
SHOWS NEXT WEEK.

NEW YORK.

"A COUNTRY GIRL"—Herald Square (11th week).
"A MAN THINKING"—John Mason—Man- 
 mova's (9th week).
"EVERY WOMAN'S DREAM"—Theatri- 
 cium (2nd week).
"EXCUSE ME"—Coty (9th week).
"FOUR HOURS AT WALTHAMFORD" —Co- 
 ba's (3rd week).
GRAND ITALIAN OPERA—Irving Place (6 
 1/2 weeks).
GRAND OPERA—Towards (8 weeks).
LA SAISON RUSE—Winter Garden (6 
 weeks).
"FINAYORE"—Casino (4th week).
STOCK—Corse Payton—Grand O. H. (1 
 1/2 weeks).
SPONDER STOCK—Metropolitan (11th week).
STOCK—End (11th week).
"THE PINK LADY"—New Amsterdam (11 
 1/2 weeks).
"THE MERRY WYLDE"—Columbia (8 
 weeks).
"THE ROCKET"—Valentine Bur吉利—Globe ( 
 11th week).
"YOUTH"—Bips (11 1/2 weeks).

CHICAGO.

ABORN OPERA CO.—McVicker's (6 week).
"HOWERT BURLINGE"—Columbia (11 
 1/2 weeks).
"LIFE MISS FIX-IT"—Chicago O. H. (5 
 1/2 weeks).
"GET QUICK WALTSON"—

Olympia (5th week).
"SEVEN SISTERS"—(Charles Chery)—Pow- 
 er (5th week).
STOCK—Haymarket (5th week).
"OUR HEART BREAKERS"—Princess (8 
 weeks).
HOWE'S LECTURE—Garrick.

SAN FRANCISCO.

ETHEL BARLOW—Orpheum.
"Zaza"—(Stobile)—Acme.

MONK'S TRAINER ABSENT.

Although "Consul, the Great" was 
 booked and billed for Hammerstein's 
 Roof, next week, the monk will not 
 be seen atop of the Victoria. "Consul" is 
 a vaudeville chap, and was exhibited in 
 this country by Alfred Dorfman 
 under the direction of Dr. Buckley. 
 The latter is the American represen- 
 tative of the animal king.

Last week the chimpanzee was at 
 Keith's, Boston, with Dorfman as his 
 trainer. On the return from the Bean 
 City, the trainer is reported to have 
 tendered his resignation to Dr. 
 Buckley and refuses to proceed further 
 with "Consul." This is the cause for 
 the cancellation of the Victoria en- 
 gagement.

"Consul" was first brought to this 
 country under contract to William 
 Morris at the time of the "monk" 
 craze two summers back. He was 
 first shown at the American Roof in 
 opposition to "Peter," scheduled shortly 
 after for Hammerstein's. Dorf 
 man's company accompanied the animal 
 from Europe. He has been with it ever 
 since.

Several weeks ago Mrs. Dorfman 
 returned from a trip abroad and 
 brought with her several chimpanzees 
 including a male and a female.

A CO-ED NOW REGULAR.

Chicago, June 14.

Jean Murdoch, a young Chicago 
 University student, has been engaged by 
 Daniel Frohman for a part next 
 season in "The Seven Sisters."

Manager Goodfriend, of the show, 
 witnessed a one-act play entitled 
 "Climbing," recently produced by uni- 
 versity students. Upon the evening 
 made by Miss Murdoch he immediately 
 engaged her.

An incident in connection with the 
 engagement of Miss Murdoch is that 
 she is one of seven sisters by birth 
 (press stuff).

Bird Millman sails for Europe in 
 August, returning to open on the Or- 
 phean Circuit, Jan. 22.

BILLS NEXT WEEK.

LONDON.

PALACE.

Russian Dancers.

Feliks, Mordik, & Cc.

Stefan, 

Rosenthal.
HANNIBAL'S.

Boston, Lawrence, 

Fred 

Anastas 

Joseph.

Hannah.

Nora 

Emerald.

HARMERSTEIN'S.

Mrs. 

Frances 

Walter.

A. 

Mrs. 

James.

BRIGHTON.

Sarah 

Samuel.

BURLINGTON MAIL 

Hughs.

"High Life in Jail."

Hickey's Circus.

McTeigue & Castel 

James C. & Rn. 

Sam & 

John.

FIFTH AVENUE.

ԡl 

Mabel 

Anne 

David 

Edward.

FOUR 

Grace 

Perry 

Babe 

Emmett.

James.

MRS. 

Louise 

Carrie 

Fred.

MRS. 

Louise 

Carrie 

James.

KEITH'S.

The Meister- 
 
ning.

Ozella 

Vivian & 

Diana.

PHILADELPHIA.

Jones.

J. Warren.

Leon 

Flora.
THE MERRY WHIRL

The performance had many drags to it Monday night, running until 11:16. These occurred in both parts of the show, made more noticeable in the opening piece (after a brisk start) by the dialogue ascribed to Mr. White and Miss Els, which was about due, through a ballad sung by Rita Redmond, another newcomer to the cast. Miss Redmond is of nice looks, lacking any dash in appearance, and her voice is so uncertain that she may have affected her first song. In the burlesque she did much better when singimg a pretty waltz number. Miss Redmond will likely show considerable improvement when placed with proper settings.

The numbers were quite good throughout, well put on, with sixteen chorus girls, eight "ponies" and four "show" girls, also six chorus men to give them strength. The four new principals were missed in two of the numbers, and aided both greatly. "The Whirl" has a crack working group of girls.

The big song hit of the evening was "Take Time Band," sung by Morton and Moore, with the chorus in for a "Grizzly Bear" dance. The "Rag Time Band," arriving near the finale of the first part, was so strong nothing could follow it. Among somewhat similar number in the second part "Paris Push" (from "The Deacon and the Lady") seemed mild in comparison. Had the places of the two numbers been changed, the "Rag Time Band" song would have done much to hold up the latter end of the performance.

"Strike-Up a Bag-Pipe Tune" in the second part, is a lively, nicely staged number, with the chorus prettily divided, or more exact, in appearance and stepping. This was the hit-number of the original show. In the first part "La Belle Francilaise," led by Miss Elaine, was much liked, as was "Hair" for Miss Sony Meehan, with the girls behind him.

Mr. Meehan left an undeniable impression. He's a "straight" or light comedian, wears good clothes well, and his song, "I used to be, but I'm not any more," is a high point of the show, and with a light voice, is one of the noisest dancers heretofore.

The "clothes" in the show are of the handsome description. It can hardly be said there is an oversupply of dresses in the principals or choristes. In the last part, from "Havana Bay" number to the finale, quite a long stretch, the chorus girls did not change, reappearance two or three times in the same costume. Nor did Miss Elaine attract notice for wardrobe, but did wear a handsome gown at the opening of the second part. Miss Redmond's clothes led the principals. As a whole the show girls were dressed in a manner that pleased the directors. In the waltz numbers, the chorus wore full black gowns, slit up the sides, wholly spilling them. It is the only one of the many dressing mistakes of the original production left uncorrected.

Edward Jerome, playing an "acting" role in the second part, did it well enough to qualify as instructor in a three weeks

From appearance Tuesday night, all the roads led to the Grand Opera House, where the Corse Payton Stock Company is slowly, but nevertheless surely, dissecting Elinor Glyn's "Three Weeks."

There is no class distinction at the Grand Opera House in these days. Whoever is on the scene first with three hard silver "dimes" is sure to get the best in the house. There was a queue that was "spiking" with the herds in side of the front of the house, selling lower floor seats at an advance of twenty cents over the box office price. No one noticed him until the white jacket and red tie came into the dress circle, however, having sent his page in advance of himself to the dress circle, pointing out a certain seat in the dress circle, where the Queen was standing without any mishap. This round an even break.

Act II. The Loggia of the Palace at home. This is where the Queen sought repair. No whiskey proved it is some actor. Round all in favor of the Queen who administrates a knockout to Paul and makes her escape.

The same as Act I. Queen is at home again, and there is an heir to the throne of Stardella. Populace is venting its joy on the streets of the city with loud shouts of "Long Live the Queen and the Crown Prince." Paul has come to claim his Kingdom. The King is jealous of the homage done to his Queen and plots against her life. He finally succeeds and for a moment it looked like as though the round would be in his favor, but Dmitry, with the aid of a six-shooter, puts the finishing wallop over on the "kink" and the show is over. (Not in accordance with the line of procedure as laid down by the gallery censors on Eighth avenue. One of those in the upper loft shouted after the final curtain. "Aw, where's Paul??") Next week for "For Children's Sake."

WASHINGTON

The Amsterdam avenue seems to do the business when the weather is right. It was right Tuesday evening. A wise little audience at the Washington. This is a very good auditorium, and there was a full house. The curtain gave up a good up to the country to come to the city to work, the crowd in a body decided that she was a foolish person. Some said out loud.

Blake's Animal Circus put one over easily. A notice was posted in the lobby offering a reward if any one succeeds in staying a minute on the back of "Mandy." One of Blake's men stuck the distance and was loudly cheered. The act is a big laugh getter through the sand of Blake's assistants.

The Cora Youngblood Cereon Show started on a home in house of this type. The girls finish the act by giving their own cheer. The script is simple. The act remains for the possibility of the girls singing. More-popular music would be a big help to the act.

Gordon and Kayes appeared quite late in the program and the colored team managed to make good.

Rose Snow and Co. Senor Duco and Edna Parlow (New Acts) were good.

Charles Kendall and Dorothy Draper were married at Flint, Mich., June 10.
HAMILTERN’S ROOF

The procession at Hamiltern’s, this week, is not quite as long as has been the rule since the big programs were inaugurated, but still there is plenty of variety below. The back-ropes arrived at 8.05 and marched steadily on until 11.30. It is hard to coldly sit and watch a roof show from beginning to end.

Taking this week’s bill as it is meant, it would probably be considered highly satisfactory, but grows tiresome. There are fourteen acts, nine “dumb,” two musical, and the other three, two single women and a mixed dance act and dance group.

The Roof is in need of a novelty. Monday night it rained. The fun that might have been found on the Suffragette Farm was missing, taking away the only feature that the roof boasted.

Emma Carus hove into sight at 10.40, considered early at Hamiltern’s these days, but the audience was already a bit weary and many started to walk out. The roof comedians, giving the little fun from the walking out, but it didn’t hold anyone in. Emma sang two songs, too many. It would have been better for everyone concerned if she had bowed away after the “rag” number.

The Bell Family closed the first half, doing very well. The first part of the act should be gaited up. It drags, until the troupe get the little gaggy girl out in front doing the quaint dances. The singing and dancing put it over and just what the audience was looking for, something different. The act could also be trimmed at the finish by getting the gaited airs.

Hickey’s Circus opened after the intermission, receiving a surprising number of laughs. The bucking mule is well worked by Hickey. The “Ber- zell” gag got a few laughs also.

The Amatas did much better than in their first week. The act was new to most of the house, and scored on this alone aside from the very good work shown.

Mamie Lanto in “The Slums of Paris,” carried the “Apache” pantomime through by her own efforts and good blonde looks.

Diero should have been satisfied with the selection less. The roof and the theatre are two different propositions. Acts might behave accordingly.

There are no riots upstairs.

Spiegl Bros. and Co. struck it right when they got to the Luce. The combination of a new pantomime at the opening did not go over very heavily. Chasino was on early and pulled out very well with his shadow pictures. Tyson and Brown were “No. 2.”

von Knop (New Act) opened.

McCoy (New Act) had a sweet position, but didn’t get away with it. Robert’s Rats and Cats (second week) were billed to close, and Bert Lavey (also held over), was down next to close.

DASH

SATANILLA opens at the Folies Bergere July 17, for four weeks. Petrows will open this place June 26. The Jason Troop of dwarves here last year in “The Summer Widowers” have been booked to open at the Folies next fall.

COLONIAL

When the “Never Fading Stars of Variety” cease to twinkle at the Colonial Sunday night, the house will close for the summer. The “old timers” are still making vaudeville his home, and many have been, “still well week” at the Colonial one long to be remembered by the regular.

About the time that John LeClair, “the human billboard ball,” opened the bill, it looked like a bad night for the “old timers.” While the hot weather and dark clouds were being blamed for the empty seats the entire house filled up as though by magic, everybody getting in when the rain fell in torrents.

The Colonial regulars recalling that the Fifth Avenue audience had given the “old timers” two weeks of applause, greetings, receptions, ovations and all that sort of thing, extended the artists a welcome that was on a par with the Fifth Avenue demonstration.

Will H. Fox, “Nature’s Little Gentleman,” has bowed out for the season, and made facial contortions and tickled the Ivories as he had never done before, proving a veritable riot. Fox and Ward duplicated the Fifth Avenue success, and Lottie Gillett, who had lost none of her former popularity,

Ward and Curran put over their usual laughing bit just before the intermission. After the orchestra played three minutes, Miss Gus Williams appeared and entertained ‘em with her monolog and songs.

When the gray head and beaming countenance of Jimmy Thomas came into view, the audience paid her a tribute for nearly two minutes that caused a lump to come into the “grand old lady’s” throat, and a tear to trickle down her cheek.

The conclusion was accorded James and Bonnie Thornton. And how they entertained! Bonnie sang the first song she ever sang in public, “Mary and John,” and followed it with a rouser. After Miss Gus Williams appeared, the chorus of her “When You Were Sweet Sixteen” with Bonnie. Mrs. Thornton received several huge bouquets across the footlights.

Will Fox, in his regular street regalia, reappeared and announced that he and Heath will present an old blackface skit they presented thirty-seven years ago. The comedians rolled up more laughter, despite the fact that two burst cork entertainers had poyed of them. It was almost 11.30 before the funmaking ceased.

Mark

BIANCH CURTIS, prima donna; T. MA- SAR, suberdent, late of “The Queen of Hearts” at the Vic, and the present, Charles, Mills, and six girls, formerly of the Anna Held and Gertrude Hoffman companies, have been engaged by Arthur Horwitz to play a new musical act in vaudeville, opening out-of-town, June 19. If the piece proves a go, it will be elaborated and put on the road.

AMERICAN ROOF

The weather of late last week and early this, getting an awful pan- ning around the Loew office. What the baseball magnates said about the weather was a Sunday school hymn, along the manner in which the American crowd berated the lighting, thunder and rain.

It is not solely because it keeps the multitude away from the roof either. There is only a minor calamity alongside of what happened last Saturday night. Ed. Bloom dis- patched one of the ushers for ten pounds of sugar, to weigh the lemon. The usher made the going trip not about, but return- ing the storm broke and also the bag which contained the sugar. Shortly there was a long string of wet sugar trailing behind the hurrying usher. By the time he reached the theatre, the little sugar left was wet and so the poor lemonade got none. Now isn’t that enough to make any- one sore, for what is a roof garden without the lemonade! It is to show that they are giving out with each glass of lemonade on the roof this week. There is plenty of enter- tainment bound up in the nine acts—billed as being the “best.”

The Field Brothers were the opening number and acquitted themselves creditably. Their main hold exists in the excellent time they keep in their regular. “Side by Side.” It is now a late house. It was in consequence impossible for them to score heavily. Inge and Farrell, two girls, sing and cavort coquetously in “one.” They have some excellent songs but they are too long and drawn on, indicating more or less amateurishness. They have the advantage of the freshness of youth, always a strong bid for favor. Meyers, Warren and Lyon followed. As an encore Miss Williams sang a song with a piano accompaniment off stage. It is very effective. They make a high class trio, and if Miss Meyers could be persuaded to conceal a portion of the personal gait, she apparently enjoys over the exhibition of her talents, there would be little or no fault to find.

May Tully in the original comedy of divorce life in Rezo, entitled “The Lawyer,” and the chorus, one of scenes of laughter. The sketch is a classic, and the cast well nigh perfect. All of the slang is original, with the exception of “Many are called, but few get up.” Miss Tully is a Miss. Her last number was marred by the constant dropping of the wires in preparation for the Flying Ballet, which diverted the attention of the audience from the prima donna. Pouchot’s Flying Ballet (New Act) are of the best. They are making a hard spot for Bert Fitzgibbon, who had been moved down from an early position. Bert was a genuine “riot.”

The Four Londons closed the show with their good casting act. Jolo.

DASH

THERE arose an great amount of inter- est. “The Georgia Campers” were also there, quietly received.

But it was a wet night, Tuesday, and comedian—even at the high price of ten cents—is never exhilarat- ing on a damp roof. Oh; you Marcus Loew kid, with the soft-drink bar!
BRIGHTON THEATRE.

There is "some" show down at the Brighton this week. No, there aren't any great big two-thousand-dollar-names on the bill, but the program puts it in such fashion that you don't get a dull moment in the entire three hours of entertainment.

Judging of the manner in which the show was received by an audience that filled three-quarters of the seats, one might, in spite of the threatening aspect of the weather, there were nothing but "hitz.

The running order had been changed considerably from the afternoon performance, and there wasn't a hitch in the evening.

The opening position was allotted to the Aingeau Duo, presenting a juggling novelty. They were followed by the Williams Brothers, with dancing. They gained considerable applause. Miss St. Elmo, in the third spot, is singing four songs this week. She was liked by those at the back, her clogging number, "Your Arkansas Mo," being the best applause getter.

Sammy Watson's Farmyard, "No. 4," was one of the real hits in the early portion. Just before closing, Interlusion, Lyons and Yocco provided themselves with a glowing number. Rose Cothlman and Co., in "Between Matinee and Night," closed before the intermission, with a half dozen quick curtains resulting.

An entertainment of Lee White and George Perry caught the popular fancy from the start and had "em all the way. Dorothy Rogers and Co. (New Acts) followed.

The next position was allotted to Juliet? The little impersonator has practically the same repertoire as last season. There was the usual continent present in the upper loft, this time under the guidance of "easy" Peith and Pierre, as "cheer leader." With all his efforts and those of his henchmen they forced the applause to an extent where the effort became noticeable. Juliet? does not make much of a "clerk," and would be better off without it.

Howard and Howard were on in the spot next to closing, pulling down the real hit of the entire show. The boys were a riot and then some, with laugh following laugh for the twenty-four minutes they held the stage. The Aerial Smiths in the closing position held the audience to the last. The pictures were on at 11.35. Fred.

HENDERSON'S.

The two busiest men in Coney Island at eleven Monday evening were in a booth, just opposite what was the entrance to "Dreamland." They had closed the show by being played a quiet game of pinoles.

However, earlier in the evening, the weather was a little better, and the balcony of Henderson's almost full. About one-third of the downstairs was occupied.

The show was slow moving, due to two long acts as headliners, Odvra and the Rigolette Bros. A strong act moved up to about "No. 3," would have helped a great deal.

Weston, Fields and Carroll pulled down the pleasing hit of the evening. Everything in the act gets over. The fast work of the three helps things along immensely. The little piano man has a set all by himself. One thing the two others are good singers of popular songs. While the three do well with "Yiddah Rae," for a closing number, the act could use a newer song.

The Rigolette Bros. second from closing, startled the natives with their novelty specialty. The ladder finish was a big winner in the applause line.

Haviland and Thornton, with their comedy offering, had some trouble at first in convincing, but after the audience was convinced, the act got plenty of applause. Anders is a good comic face, talking comedian and is well played up by the girl in the act.

Johnny Small and Sistern were on rather early, but helped things along considerably. This Johnny is one exception, they are a nice looking little persons. One more number and less talk might help a little.

Rem Brandt, has a novelty that showed up, and played him better for opening the show. The Henderson audience liked the paint shower very much.

Warren and Brockway though programmed did not appear. Beatrice, and Nevis and Erwood (New Acts) were.

MANHATTAN.

The hit of the week at Gene's Manhattan this week was the Essanay film showing the International 500-Mile Motor Race at Indianapolis. The picture is one of the most interesting and thrilling shown here in many moons.

Every important detail of the big race, the like of which may never be repeated owing to the great strain on the drivers and cars, is realistically reproduced by the camera. The film is unusually clear and distinct, and the various turns in the track are shown. There are excellent views of the grandstands and scenes, showing the crowd of 100,000 people who witnessed the race, a good picture of "Wild Bob" Burman being crowned speed king, the introduction of the drivers and cars at the grandstand, and the start of the race. There is a spectacular feature when an accident occurs in front of the grandstand, a car falling from a hill, a man on a dismembered machine, and another machine to keep from running over the prostrate form is sent flying into a wrecked auto with two others careening across the track into a car passing the repair pit.

Much confusion follows, but all is cameral. The picture is the most complete of the American "specials" turned out by any of the picture makers. The opening headliner won by the winner, Harroun, in the Marmon Wasp car, No. 32.

As to the show Andriette Brown showed versatility in singing and reciting a dramatic piece that appealed to the Manhattan regulars. Allen and Clark, who were on the Fifth Avenue "old timers" bill, received attention and applause with jokes and music. Sam Golden, from a season on the road, is giving a fine impression of a singing act that for some reason didn't bring the desired results.

The pictures proved entertaining with the auto special the leader. Griffen and Dorsie, and Belle Wilson (New Acts). Mark.

Zelda Seguin, one of the well-known contraltos of the operatic stage in the far west, has joined the opera company in the Art Institute of Chicago and Opera house, having recently graduated from the Academy of Music, has returned to New York from Indianapolis, where she has made her home for about fifteen years. Miss Seguin was the wife of David Wallace, lately deceased. She will take up her residence with her son, Edward, in New York.

VARIETY

CORRESPONDENCE

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

 JOHN J. O'CONNOR (WNSR)  
  35 SOUTH DEARBORN STREET  
  CHICAGO 4401 Central

MAJESTIC (Lyman B. Glover, Ack.; agent, T. H. Johnston, Ack.; Price, $1.25. A business picture. This week is a strictly comedy one. More through than usual. It is about "The Man Who Played." There is to be one of the best the house has carried in some time. It is a two act play, the actresses playing the laugher they bring, the exceptions being "Babe." Eddie Moye might be numbered among the strong comedians in the cast. While there is no doubt about the leading. This is a good time comedy. After the first few acts, Rogers never missed an opportunity to please his audience. The only criticism is that he did not leave his audience just where he wanted them. A good laugh is about the same as "The First Motor." A few slight changes in the line of "It's a Racket," would make the piece work out better. A good film is a "hot potato.""

MAJESTIC (Richard Graham, Ack.; agent, Ray Johnson, Ack.; Price, $1.25. Variety picture. "One of the best of the season. Operatic number. Shows the good natured form of the good time variety.""

Zelda Seguin, one of the well-known contraltos of the operatic stage in the far west, has joined the opera company in the Art Institute of Chicago and Opera house, having recently graduated from the Academy of Music, has returned to New York from Indianapolis, where she has made her home for about fifteen years. Miss Seguin was the wife of David Wallace, lately deceased. She will take up her residence with her son, Edward, in New York.

The Majestic, South Bend, will be booked through the Frank Doris office hereafter.

The Thirty-first Street theatre (on that street) will hereafter be called the Monarch. The Mathews will attend to the rechristening.

A farewell dinner and ball will be given this week at the Adelphi for Miss Anna May Wong, who will leave for New York the following week for her engagement with the Lamplight Music Co.

In the trunk industry the attraction at White City, has accepted a route at Great Lakes, and keeps them out of Chicago for several weeks.

One of the two companies of "The Deep Purple" will be seen at McVicker's, where it is scheduled to remain for ten weeks.

It is understood that all legitimate theatres here will cut their gallery prices to twenty-five cents for "The Deep Purple," as the old-time "gallery god," who has abandoned his home to take a show, has got some shows where he can occupy a front seat for a considerable price of a gallery seat in the better theatres.

The Chicago Cosmopolitan Co. has received the contract for the play "The Habit," by the Old Style Lager show to be given here in October, by the Brilliant Broadway Co.

George I. Everett, formerly with Dumont's "Ladies Home Theater," has become "Henry Chairman," is now a "single" in vaudeville.

Johnny Hand and his band will replace Homan's Band at Forest Park next week, and will be given the old-time "gallery god," who has abandoned his home to take a show, has got some shows where he can occupy a front seat for a considerable price of a gallery seat in the better theatres.

The Chicago Cosmopolitan Co. has received the contract for the play "The Habit," by the Old Style Lager show to be given here in October, by the Brilliant Broadway Co.

The F. H. & Amusement Co. is building a new theatre in Michigan City, Ind., to be booked through the W. V. M. A. office.

W. B. Lawrence, the Winnipeg manager has left that town with his family to spend the summer.

Norman Friedman has appeared the past few weeks and is still drawing well. Leonard Marx is a song writer and was for several weeks at the Paramount. Minnie Palmer, a Chicago producer, has started out with a new girl, "Babe," who is the talk of town. Leonard Marx is a song writer and was for several weeks at the Paramount. Minnie Palmer, a Chicago producer, has started out with a new girl, "Babe," who is the talk of town. Leonard Marx is a song writer and was for several weeks at the Paramount. Minnie Palmer, a Chicago producer, has started out with a new girl, "Babe," who is the talk of town.

Mr. William, of the Monza Five, was presented with an eleven-pound baby girl last week.

The Primrose Follies have been routed out of the United and Orpheum house, uptown, since last week.

The Three Kedrons arrived in Wausau, Wisconsin this week, and will play two at the Opera house. A score of bands have put out of Chicago for the western front, most of whom have both horn and strings to make a noise in Talkie shows.

Kleven Long has been granted a divorce from Leonard Long on a number of grounds shown.

Ike Null, editor of the Chicago Daily News, made the trip to St. Joseph, Mich., to go to the opera. He is a great fan of the plays and is a subscriber to VARIETY in his advertisement in this
THE $5,000 SMASHING SONG HIT

"THE OCEANA ROLL"

Words by Roger Lewis  
Music by Lucien Denni

The Western Rag Time Song Just Purchased by JEROME H. REMICK & CO.  
and considered one of the novelty treats of the season.

"THE OCEANA ROLL"

(Chorus)
Each fish and worm begins to twist and squirm,
The ship starts in to dip and does a cork screw turn;
Just see that smoke so black, sneak from that old smoke-stack!
It's floatin' right to heaven and it won't come back;
Here and there, you'll see a stool and chair,
A slippin' 'round the cabin shoutin' "I don't care!"
And then the hammock starts a swingin', and the bell begins a ringin'
While he's sittin' at that "piano," there on the Alabama,
Playin' the Oceana Roll.

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Trio—Crow—McElroy, N Sinnott—Mr. Dugan, pictures.

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**NOTICE THE RATES**

A room by the day with use of bath, $1.00 and $1.25 single; $1.00 and $1.25 double. Rooms by the week, from $5.00 to $6.00 per week single; $5.00 double. Rooms with use of bath, from $6.00 to $8.00 per week single, and from $8.00 to $10.00 per week double. Room with private bath, from $10.00 to $12.00 per week single, and from $12.00 to $15.00 per week double.

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

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**LEONARD HICKS**

A Real Proprietor of a Real Place to Live

**SUMMER SUBSCRIPTION $1**

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*THE ACTOR'S HOME*

San Francisco, Cal.

Rates—$25 to $50 a day. $100 a week. 
600 Rooms. Centrally located, near theatres.

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**Odeon Cafe**

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Good Singing and Musical Acts Wanted at All Times

**TONY LUBULSKI**

Amusement Manager

**The Place Where the White Hats Dine**

Waltz—Carmel-Gillette-Tompkins, pictures.

Trio—Crow—McElroy, N Sinnott—Mr. Dugan, pictures.

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Now Booking Forty Weeks
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Affiliated With

Jos. J. Flynn’s Parks
Jeff Davis Circuit
Joe Leo Circuit
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Charles Horwitz
Author of the best sketches playing the best vaudeville in town. A real live character. Mr. Horwitz’s record proves it. Over 200 successes to his credit, including the hits for Mr. and Mrs. Mr. H. Hurley. Grade Emmett & Co. and Percy Martin, of Chicago, etc. Room 212, 1448 Broadway, New York City.

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P. E.—Will coach and stage act if in New York.

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EVENING GOWNS STREET DRESSES
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200 Chausse-ma-vis. Chicago. Ill. Also Electricians and Engineers.

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THEATRE CINEMA TIGHTS
Always on hand. Orders filled promptly. Quality of goods, very good quality; a pair, 15 cents. Worsted tightly, medium weight, a pair, $1.00. Worsted tightly, heavy weight, a pair, $2.75. Worselled (improved) a pair, $1.50. 6 O. T. Comedy, heavy weight, a pair, $1.50.

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UNIFORMS
Any Period. Character or Nation. Catalogue free on application.

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A TOPMOUNTER
Must be able to do a running slip-up, to balance.

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GOOD AS NEW.

A. J. Overbeck
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CREATOR OF SHORT VAMP SHOES
70-74 Bowery, New York.
Send for Illustrated Catalogue.

One flight up.

At Liberty
Manager for Vaudeville Theatre
IF YOU ARE LOOKING FOR A MAN WHO GETS RESULTS
Address “DISMISS”, care VARIETY, New York.

ST. LOUIS
By Frank E. Anfenger.
HIGHLY COMMENDED.
MARCO (Mr. & Mrs. Marine Allen), Arrington, long time vaudeville favorites, played the Carousel on West End last week.

DELMAR (Don & S. Flaxel),—George Mulligan of the larger units, but appeared in his old territory in the days of vaudeville, he seeks the vaudeville road.

BUNBEE (Brothers Oppenheimer, marx),—Amelia Bingham in “The Bishop’s Carriage.”

WEST END HEIGHTS (Harry Wallace, marx),—Jewry stock in “Holcroft”

MANNION’S (Mansion Bros.),—Fred Gladig, of登陆, and Mr. and Mrs. William Cranston, Mabel Four, Yak Ke Nag, Al. Lawrence & Bill Dunn.

The St. Louis Billboard ordain, recently established in the state courts, is to be appealed in the case of R. A. Brown, manager of the Towne Theatre, St. Louis, and B. J. Brady, the new manager of the Olympian vaudeville circuit. The State Board of Appeal has ordered the case. It was rendered in the State Supreme Court.

Some hot baseball games are promised for Tuesday. The Chicago White Sox, who have had no game since they left New York, have formed a team and the first challenge issued was issued to the St. Louis Cardinals. The players will appear and in company with the other teams will go to the Olympic Grounds, one of the biggest grounds in the country.

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Sophia Brandt will go abroad to study grand opera, according to announcement.

Cincinnati
By Harry Heisk.
CONNECTICUT (Miss Curtis & La Van),—Leesick & Ansell, Ferguson & Mark, Billy Patia, and others, played at the Ohio Theatre last week. The Lyric and Osborne houses have just been added to the list.

Fred Henning, a vaudeville performer, was thrown from his horse while hunting near the town of Mattoon, Ill., and was injured. He was taken to the hospital and is now recovering.

Tremendous interest was shown in the musical comedy, “The Right Time,” which was presented at the Brooklyn Theatre, New York, last week. The play was produced by Mr. and Mrs. J. W. W. Lyman, and was well received by the public.

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New Orleans
By G. M. Samuel.
GREENWALT (Mr. & Mrs. A. O.).—Left for Jensen, Calif., where they will remain until the middle of March. Mr. and Mrs. Greenwalt are a well-known vaudeville couple.

WEST END PARK (Mr. & Mrs. McLaughlin, marx),—Agent, W. N. A. rehearsal Sunday. A Musical Comedy, “The Right Time,” which was presented at the Brooklyn Theatre, New York, last week. The play was produced by Mr. and Mrs. J. W. W. Lyman, and was well received by the public.

East End Park (Mr. & Mrs. McLaughlin, marx),—Agent, W. N. A. rehearsal Sunday. A Musical Comedy, “The Right Time,” which was presented at the Brooklyn Theatre, New York, last week. The play was produced by Mr. and Mrs. J. W. W. Lyman, and was well received by the public.

Press work
OBTAINS AND RETAINS
BIG SALARY
FOR THE
VAUDEVILLE ARTIST
HAVE IT DONE BY
PHILLIP MINDL
Fancy Vaudeville, New York City

1554 Broadway, Ace. "Philando Ter" 3330 Brooklyn

USE ALLEN’S FOOT-EOSE.

Allen’s Foot-Ease

100c per pair.

Use Allen’s Foot-Ease.
son of a millionaire lumberman at Guilford, Minn., last week. The father of the young man did not approve the match. When he does, Mr. Machen will retire from the stage.

A new arcade has been placed in front of the Hubert theatre.

The Audubon building is the scene of a new vaudeville agency. J. T. Benedict has it.

A steel and concrete theatre will be erected at Spanish Fort; it will be ready in 1919.

Pictures discontinue at the Crescent 30.

ALL records were broken during the first week of subscriptions for the next French opera season.

Removal of the "For Rent" sign from the Winter Garden brought Curdunce Chase many inquiries. He said that the place had not been leased—they were putting a larger sign.

BALTIMORE

By ARTHUR L. BOWB

FORD'S (Charles E. Ford, mgr.; K. E.)—The Ahern English Grand Opera Co.

NEW (Charles E. Whitehurst, Pres.; J. E. Beetsbey, mgr.; agents, Fisher & Bliss; rehearsal Monday 19)—Shoob, well liked; Anderson & Evans, won laughs; ed. & Croy, excellent; Jeane; E. good; Flying Crows, pleased; Ray New, clever; Zanors, admired.

ACADEMY (Harry Hensley, mgr.; agents, Najad-Nor>; rehearsal Monday 19)—Four Cleverly Girls, hit; both agents, liked; Loosier Sisters, fair; Rae; Fleming; Nala; clever; The Hammer Trio, pleased; Princess Zettl; hit.

RIVER VIEW PARK (William Cahan, mgr.; Royal Frat Band; melancholy; thursday night.)—SUBURBAN (Fred. Halsted, mgr.; Prince & Virginia; Edith Hillman; A. Fuller Buier; Will & Ramsey; Benjie Franklin & Tots; excellent business.

GWTN OAK PARK (John Harmon, mgr.; James Pratt, director)—Prof. Anderson's Educational Fies; Mr. Halsted; Charles Manka; crowded.

RAY SHORE PARK (J. Duncan Ross, mgr.;—Bostonians' Opera. Large crowds. GWTN OAK PARK. PICTURES, the Johnson Musical Comedy Co. Big business.

FULLER'S PARK (W. H. Chopp.)—afternoon Tuesday 1; agent, Tanner & Co.—Stock theatre; Business good.

VICTORIA (C. E. Lewis, mgr.; agent, Loew; rehearsal Monday 19), Native Inventor & Amsterdam Quartet; excellent; Karnan & Hill, pleased; Harry Finney; liked; Anderson Sisters, fair; Guatemala Band, well liked. 12-17, George Lane; Madeline Silver; Nixon Trio; Mado Banks.

ATLANTIC CITY

By T. B. PULASKI

NEW IMP (Jack D. Flynn, mgr.; C. E. H.)—Joseph Lambert (New Act); Samuel J. Curtis & Co., well liked; Jeane; E. good; Flying Crows; well liked; swell. Dolly Nobes; Dolly Tally; smile; Ray New; clever.

BAY SHORE (Fred. Halsted, mgr.;—Bostonians' Opera. Large crowds. GWTN OAK PARK. PICTURES, the Johnson Musical Comedy Co. Big business.

JOSEPH HARRIS (Fred. Halsted, mgr.;—Bostonians' Opera. Large crowds. GWTN OAK PARK. PICTURES, the Johnson Musical Comedy Co. Big business.

FAR WEST (Fred. Halsted, mgr.;—Bostonians' Opera. Large crowds. GWTN OAK PARK. PICTURES, the Johnson Musical Comedy Co. Big business.

ELIZABETH M. MURRAY

Will Play Three Weeks in Vaudeville this Summer, by Permission of Messrs. Woods, Frazee & Lederer

AT ONE OF THE LARGEST SALARIES EVER PAID A SINGLE WOMAN

OPENING MAJESTIC THEATRE, CHICAGO, JULY 3

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Will Play Three Weeks in Vaudeville this Summer, by Permission of Messrs. Woods, Frazee & Lederer

AT ONE OF THE LARGEST SALARIES EVER PAID A SINGLE WOMAN

OPENING MAJESTIC THEATRE, CHICAGO, JULY 3

FRED GIBB

"SINGOLOGIST"—is "PUTTING OVER" one of Will Rossiter's new "HITS"

"THAT CAROLINA RAG"

AGAIN BACK FROM THE WEST

EUGENE AND HOWARD

"THE PORTER AND THE SALESMAN"

NEXT WEEK (June 19) HAMMERSTEIN'S, NEW YORK

When answering advertisements kindly mention VARIETY.
I will give $5000 for a new sensation.

SAM EDWARDS, you long, lean, skinny boy with the sweet voice, when are we going to Europe?

FOR OPEN TIME. Address

CHRIS JAGO or WALTER PLIMMER, Gaiety Theatre, Building, New York.

Ringing Bros. circus played to capacity two shows.

H. HOWARD.

THE HARP IN BOND.

“THE HARP IN BOND.”

THE BIGGEST DRAWING FEATURED WITH THE FORDYCE TRIO

Opening Hippodrome, Portsmouth, July 11, for Summer Tour in England

BOOKED SOLID BY THE UNITED BOOKING OFFICE, SEASON '11-'12

THE GREAT ALVIN

THE MAN OF MYSTERY

WILFRED CLARKE

DIRECTION MAX HART

DEAS, REED AND DEAS

SOME SINGING

SOME COMEDY

SOME CLOTHES

12-14, Keeney’s Empire, Bridgeport. 16-17, Keeney’s Third Ave., New York.

RAWSON AND CLARE

IN “KIDS OF YESTERDAY” (A delightful story of youth)

Exclusive Management, CHRIS O. BROWN

JACK GOLDEN

AND HIS COMPANY OF 30 PEOPLE

AT THE AMERICAN THEATRE, SAN FRANCISCO, INDEFINITE

Beautiful Costumes—Clean Comedy

The Savoy has installed electric fans and has been redecorated.

Rol Harris, a well-known manager on the Inter-State line is here for a stay.

The Criterion, running a straight moving picture show, is doing excellent business.

Since it was converted into a theatre this is the first time the house has been associated with success, except that when the present policy was tried and found to pay. The house is under the management of two young men, Meera, Child and Daly. Last year Walter Zinberg tried “pop-vaude” there, but soon passed it up as a lemon. The Criterion has fooled everybody.

ARKRON, O.

LAKEHIDE CASINO (Harry A. Hawn, mgr.; agent, direct; rehearsal Monday 10.30.)—The Meredith, good; Van & Davis, ordinary; Estelle, Ward, & Co., entertaining; Blanche Heyl, & co. novelty; Keller, Mack, Bill Haugh, (Adelaide, Hermann, takes well.)

BANGOR, ME.

HJOU (Steven Bogart, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 8.30.—12.14, Fields & Hansen, hit; Tremont Quartet, excellent; Leonard & Pierce, very good, 14.17. Montgomery & Helen Slater; The Langes, Jack & Clara Royle; The New States; Jack & Clara Royle, very good, 8.30.)

NICKEL (H. F. Atkinson, mgr.; Grace Hartnett, Napoleon Herdman, pictures.)—RURCH (Grant & Burns, mgr.—Pictures. The Opera House closed stock season 10. Riverside Park opens with vaudeville 24.

Bell Family

Permanent Address, 200 Claremont Ave., New York City

Genevieve Warner

Baby Helen

NEXT WEEK (June 19), PROCTOR’S, NEWARK.

JULIE REBY, Representative.

VAUDEVILLE.

OPENED 12.00.

EVA TANGUY

Theatro, New York City.

LUCIA PARK.—Eugene Borrence and Della Rome, large crowd.

For Manager’s use. (J. A. Airdome, mgr.;—rehearsal Monday 19.)—“Parthen Bello.”

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITHER (W. W. Prout’s, mgr.; agent, U. B. O.; rehearsal Monday 10.30.—“Goldin & Le Claire, interesting, Leslie Blanch, etc.; Clyde & Moret, well liked, John F. Clark, hit; Five Musical Smiths, excellent.)

COLUMBUS (Thompson Bros., mgr.; agent, direct; rehearsal Monday 10.)—“Fuller & Fuller, good; Max Owen, amusing; Crawford & Capman, hit; PRINCESS, (Hart Bros, mgr.—Musical Comedy stock.

OLINTOY PARK (J. W. Duesenberg, mgr.)—Free attraction; Great Carver show, Theatre, Block.

ALL INVITED TO SEE

BILLY ABBOTT AND WHITE ELMORE

“Not a Rathskeller Act”

HENDEEHER’S, CONEY ISLAND, NEXT WEEK (June 19)
Willa Holt Wakefield
IN VAUDEVILLE
Sam Chip and Mary Marble
in Vaudeville
Direction JOHN W. DUNNE

P. T. SELBIT
Offering DR. WILMARS "SPIRIT PAINTINGS"

This week (June 11), RAMONA PARK, Grand Rapids, Mich. Sailing for ENGLAND, June 15th. Business inquiries invited.

HARRISBURG, PA.
11. Miller Bros. 1st Ranch drew large crowds in afternoon; heavy storm in early evening hurt business. However, there was quite a large crowd in attendance.

Victoria moving picture house opened on Saturday evening, June 11 (seating over 800). ORPHEUM (Wilton & Vincent, owners).—PIONEER (Grace & Wrigley, managers) opened with Bring home the pictures. (June 11). Inquiries by the stock company, which had been brought here at the time of the vaudeville season by Wilmer and Vincent and Nathan Appell, the directors of the company took upon themselves, beginning Thursday, to continue playing stock until the opening of the regular vaudeville season. They are drawing good houses. J. F. J.

HABIT perception, PA.
HABIT perception, PA. (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday and Thursday 11)—11-12, Three Comiques, clever; Bronson Carroll, good; Dale & Pearson, funny; Bell & Richards, good; Symphony Four, hit; pictures. 11-12, Avater Giff; Chase & Jones; Murry J. Simon; Frank Hatter; Miller & Russell; pictures. 12-13, L. C. Catawa; pictures. (June 11).—Stock: exceedingly good.

PAUL OLIVER. (C. E. Edwards, mgr.)—Stock: good show; big business.

Mr. EDWARD JOLLY
of JOLLY, WILD AND CO.

began to announce that hereafter the above act will be under the management of MR. EDW. S. KELLER


Joe Sullivan presents "A STUDY IN BLACK AND WHITE" With

FRANK SPISSELL AND CO.

HENDERSON'S THIS WEEK (June 12)

HAMMERSTEIN'S THIS WEEK (June 12)
SAME BIG ACT AS EVER
Just finished a successful tour on the Orpheum Circuit

Direction, EDW. S. KELLER
Sammy Watson’s Farmyard Circus

BIG SUCCESS THIS WEEK (June 12) NEW BRIGHTON THEATRE

July 3rd, Henderson’s, Coney Island

Five Weeks’ Open After Henderson’s

Direction, JENIE JACOBS (Pat Casey Agency)

Re-Engaged for Lew Fields’ Success, “THE HEN-PECKS” for Next Season (’11-’12)

Permanent Address, 333 St. Paul’s Avenue, Jersey City, N. J.

OFFICER, THEY’RE IN AGAIN!

In “The Baseball Fiends”

HITS COUNT—THAT’S US—SEE IT

DAVIS and POLAK

NOW PLAYING UNITED TIME

Direction, GENE HUGHES

BESSIE WYNN

IN VANDERVILLE

JUST JEAN IRWIN

LEWISTON, ME.


HORACE F. GOODWIN.

LINCOLN, NEB.

OLIVER (F. C. Zehring, mgr.).—4: miners (local) packed house. 9, Mrs. Flake, good business. LYRIC (L. M. Gorman, mgr.).—Block; business good.

OLIVER will present moving pictures and vaudeville during summer, starting June 15. W. Edward Poulter & Ruth Pearson Gates, members of the Lyric stock Co., were married June 1.

LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen.; mgr.; agent, direct; rehearsal Monday 11).—Week 1, excellent program. Murphy, Nichols & Co., big laugh producers; Jones & Deely, Dooley & Bexie, big; M. Goldman’s Rumbler Troupe; Baker, Van Buren & Co., excellent; Chip & Marble, Clark & Bergman; Charles Valen; Capt. C. C. Miller.

LOS ANGELES (E. J. Donnellan, mgr.; gen.; agent, rehearsal Monday 11).—Week 1, Baltimore, original and pleasing; Brisco Morgan & J ohnston, good; Monroe & Bridge, comic; Barnes & Robinson, well; Violet Max, Milton, wisecracks; Nat Navarro & Co., excellent; Claude Roy, dexterous.

PANTJOH (Carl Walden, mgr.; gen., agent, direct; rehearsal Monday 11).—Week 1, Five Rings, comic; Wexler, Billie, comic; O’Rilla Barbes & Co.,scopy; Blossom Robinson, very; Held & Hunt, fair; Luigi Picero Trio, fast.

MAJESTIC (Oliver Muncie, mgr.; gen.).—City Opera Company week 8, “The Jewel of Asia.” Business indifferent.

MASON (W. T. Wyatt, mgr.; shub.).—Week May 31-6: Billie Burke, big house. Week June 6, John Drew, in “Ruth,” by EDWIN F. O’MALLEY.

LOISVILLE, KY.

MARY ANDERSON (Harry Hiller, mgr.; agent, Orpheum Circuit).—Van Hoven, well received; Taylor, Krans & White, hit; Faye Miller & Weston, good; Wm. Pirone & Co., good; Four Yankees, good; large crowds. HOPKINS (L. Simms, mgr.; agent).—Geiger & Walters, very good; Hill & Ackerman, received well; Florence Hughes, good; Tom Kune, very pleasing; Cy Richter, always welcomed; pictures.


REX (Wendy).—Adelle Blood & Co., stock, very good; selection suited well to cast; doing fine business. Stribling, Baronesi, Roy, solos; Wilmot Hammond and Mimi Alonzo.

JEANETTE (Mr. Dittiner, mgr.; Pictures; solos; Robert Lurty and Miss Fair. J. M. OPPENHEIMER.

LOWELL, MASS.

MERRIMACK SQUARE (J. Carroll, mgr.; agent).—Rehearsal Monday 11:30:—Kendall Weston, good; “The Wee McGregor’s,” amusing. Deaver & William, big hit; Grace Taber, good. LAKEVIEW (Joe J. Flynn, mgr.; “The Map of the Month.”)

NEXT WEEK: June 14, Ringling Bros.

JOHN J. DAWSON.

MERIDEN, Conn.

POLB (Tom Kirby, mgr.; K. & E.)—Stock; good business.

CRYSTAL (Finder & Rudolf, mgrs.).—Pictures; good business.

AIRDOME (Finder & Rudolf, Pictures; fine business; good business.

TOP AIRDOME (R. T. Hallwell, mgr.).—Pictures; good business.

NOTE: Hamer Park Theatre closed down from vaudeville to summer stock June 15.

W. F. G.
COMPANY MGMT. IND.

Rogers — "Power Behind the Thrones," cast; Clark, Mayhew; Benson, automobiles; Moe, George; Tom Moore, nice; Hart & Tracy, novels; Vale, fine.

THOMAS K. JONES,
"The Corporation.

BROOKLYN, N. Y.

STAR (Ray Anderson) — Minneapolis, Charles E. Bancroft, "Women and Village Idiots." A favorite; Brown, George; Frederick, Gilbert.

NEWARK, N. J.

PROCTOR'S (Raymond) — "Follow Me Home." A popular hit; O'Brien, George; Lowe, John; Sampson, John; Fortunato, Charles; Two, nice.

HILBURD STAGE (W. M. Thaler) — Budapest; Long, John; Levey, Arthur; Denforth, Charles.

SAGAR (Chas. S.) — "The Tongs." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

B. SOBERST, L.

HUGO 


W. C. BURTON.

DOROTHY. (Chase) — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

REED, P.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

T. H. ROSEIT.

NEWARK — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

L. A.

H. S. COHEN.

ALFRED.

HERBERT.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

HARRIS, B.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

G.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

C.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

D.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

E.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

F.

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H. S. COHEN.

I.

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H. S. COHEN.

K.

BARKER, H.

W. 56th St. — "The Black Bird." A production for the benefit of the Salvation Army; Jack, Jack; Sargent, John; Henley, nice.

H. S. COHEN.

L.

BARKER, H.

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Gene Hughes
Manager, President and Producer of Vaudeville Acts.
What to produce and how to succeed.
Authors please note: Communications solicited.
Putnam Building, New York.

Ellis Mona
BLAMPInN and HEHR
The Champion Singers of Vaudeville

FOR SALE
WIGGIN'S FARM
APPLY TO THE CHADWICK TRIO
Stuart Barnes
JAMES B. PLUNKETT, Manager.

HARRY FOX
AND MILLERSHIP SISTERS
Direction, PAT CASEY

Carlton Sisters
Dainty Singers and Dancers

JULIAN and DYER
A LAUGH A SECOND

LEONA STEPHENS
IN VAUDEVILLE

Gavin and Platt
The Peaches
Presenting "TRAVELING A LA CART"
GEO. WOOLFORD BARRY.
(No. 1 Hawthorne Ave., Clifton, N. J.)

JOHNNIE COLEMAN
The original Scotch lad with a somewhat different monologue, singing his own songs.
First time in this country.
A big hit in San Francisco.
Keep Your Eye on Johnnie.

DR. CARL HERMAN
Agent, PAT CASEY

THE ORIGINAL WILL LACEY
CYCLING COMEDIAN

"LISTEN TO ME"
People often blame others on account of their ignorance, and give them very little sympathy in their mistakes. Did you ever stop to think that if everybody was as wise as you are, in your particular line, what a nice task you would have of getting ahead.

HENRY B. MARGENHUT

Mason Keeler
Direction Max Hart, Putnam Bldg., N. Y. C.

CORNALLA AND WILBUR

BARRY and WOLFORD
Home on the Hill for the Summer. Next Season, GEO. WOOLFORD BARRY, successor to BARRY & WOLFORD. New line of goods from the same manufacturer. 1 Hawthorne Ave., Clifton, N. J.

AMES B. PLUNKETT, Manager, Sales Dept.

Sam J. Curtis
And Co.,
Merry and Bright
in the original "SCHOOL ACT."
All music arranged by Geo. Beethoven.
Next Week (June 11), New Brighton Theatre, Brighton Beach, N. Y.
Week June 15, Brighton Beach Music Hall.

Marshall P. Wilder
ATLANTIC CITY, N. J.
Bell 'Phone 196.

CHAS. F. SEMON
"THE NARROW FELLER"
CHARLES AHEARN

"THE RACING MAN"
PAT CASEY, Agent

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GATES
WORLD'S GREATESI AND MOST MERITORIOUS MUSICAL ACT
$1000 CERTIFICATE SAYS SO
"OUR BEST FRIENDS"
The Agent who secures us time and contracts.
The Manager who plays and pays us.

Rem Brandt
Next Week June 10
NEW BRIGHTON THEATRE, BRIGHTON BEACH, N. Y.
Direction, JO PAIGE SMITH

MELROSE

Jonie Jacobs and Pat Casey

When answering advertisements kindly mention VARIETY.
BIGGEST AMPHITHEATRE EVER,
OVER GRAND CENTRAL STATION

New Railroad Depot's Top to be Planned for Sports,
Shows, Exhibitions and Circuses. Two City Blocks
Wide. Successor to Madison Square Garden.

The biggest amphitheatre of its kind ever contemplated for indoors,
will be erected by the New York Central Railroad on top of its immense
new Grand Central Station, now building.

The space covered by the station (two city blocks in width, and several
in depth) will be topped by the large successor to the Madison Square
Garden. It will be reached by inclines, and planned to accommodate all ex-
bitions, sporting events or circuses.

The plans are now being prepared. They have been submitted for approval
or suggestions to showmen and others accustomed to handling big ex-
bition features.

The N. Y. C. in utilizing the atmosphere above its depot has hit upon a scheme of employment that has nev-
er suggested itself to New York managers. The demolition of the Mad-
sion Square Garden starts next February. No date has been set for the completion of the huge undertaking for the 42d street station, but the in-
terval that New York must go without its big industrial show hall won’t be
for long.

The Madison Square Garden has housed all the big shows in New York for the past twenty years.

GEORGIA CAINE RETURNS.

St. Louis, June 21.

Something has happened at Delmar Garden. Instead of Georgia Caine re-
main ing two weeks, it is announced her engagement will end Saturday
night. Ann Taskar, the prima donna of the stock opera company, will sing the titular role of "Boy Blue," the A. K. Thomas opera to be premiered next week.

Miss Caine doubted her ability to study and prepare the role in a single
week, it is said.

PARIS FOLIES CLOSING.
(Special Cable to Variety.)


The Folies Bergere will close its season on Sunday night, which, all
told, has proved very successful. Over six months of the season was con-
sumed with P. L. Fler's revue.

The establishment will re-open early in September with vaudeville.
A revue, as usual, is due in December.

"QUAKER GIRL" LIKED IN PARIS.
(Special Cable to Variety.)

Prais, June 21.

George Edwards' production of "The Quaker Girl" opened at the Chatellet theatre last night, and was acclaimed by both audience and to-
day's newspapers as a brilliant enter-
tainment. It is here for but a run of
ten days.

COL. LANDS A LIVE ONE.

Chicago, June 21.

Colonel Thompson, former manager of the American Music Hall here and for a brief time director in general of the Vesta Victoria Vaudeville Tour, has landed another "live one" with a bank roll. The Col. is now preparing to return to show business with a theatre.

Thompson is negotiating with the proprietors of the Globe theatre here. If satisfactory arrangements are closed Thompson will re-decorate and re-
move the premises and open next sea-
sion with a large musical show. He is de-
sirous of securing a liquor license, and if successful in that, will run the Globe on the same lines the American was run. The Globe has for the past few seasons been playing Stair & Havlin combination shows, but was never a winner under any policy.

The Col. believes a musical comedy policy will gather in some coin. The Globe is located on Wabash Avenue, one block north of the American Mu-
sic Hall.

MAUDE ADAMS' AFTERNOONS.

Chicago, June 21.

When Maude Adams reopen "Chas-
tecker" next season she will give extra matinées called "An Afternoon with James Barry," "Judy" and "A Little Play" will be performed during the afternoon parties.

TWO OUT OF THREE GET OVER.
(Special Cable to Variety.)


Two out of the three American acts opening at local halls Monday won success. The failure was Mabel McCane at the Tivoli. Miss McCane had badly chosen numbers, combined with poor articulation.

At the Coliseum, Frank Milton and the De Long Sisters did very well, with Mr. Milton making an especial score, personally.

The Bewell Collins company at the Metropolitan appeared in a sporting sketch, named "The Star Tip." It won out handily.

INDIFFERENT REVUE PRODUCED.
(Special Cable to Variety.)


A new revue entitled "Au Petit Bonheur," was produced at the Am-
basseeaurs (open air music hall) in the Champs Elysees last Friday, with
only indifferent success. It is far from a failure, but equally distant toward scoring the high water mark of success.

The production is by Henry Moreau and Ardot-Larque. The principals are in the hands of such capable artists as Milles, Delmar, Yma, Miss
Campion, Meares, Girlie, Paul Ardot. The revue may please visitors these warm summer evenings.

The weather in Paris at present is ideal for the al-fresco establishments in the Champs Elysees, and big busi-
ness is being done.

FINDS NEW CAPITAL.
(Special Cable to Variety.)


The negotiations for the taking over of the Gibbons Circuit by Oswald Stoll which seemed a week ago a certainty, have been suddenly and definitely de-
clared off.

There is no reason given, but it is
known that the Gibbons people have
found the necessary capital to continue the circuit, which they will do after a through reorganization.
SAM BERNARD RECEIVES OFFER OF $4,000 FOR A SINGLE WEEK

The Brighton Beach Music Hall has extended an offer of $4,000 for Sam Bernard to appear there the week of July 31, all by his lonesome self. Mr. Bernard is deliberating. The date of the engagement may interfere with his proposed tour in "He Came From Milwaukee" next season. The German comedian has concluded to take a Pacific Coast trip in his last season's success, and may first open around Aug. 1 at the Herald Square, New York, for two or three weeks. Though on the stage long enough to be termed "The King of the Old Time" Mr. Bernard has never seen California.

The $4,000 salary offer places Sam Bernard once again as the act in vaudeville who can draw the largest salary ever offered for tour of America. It is the highest price paid any act, possibly excepting Harry Lauder. No one knew Mr. Lauder's U. S. salary, nor how much of the amount Mr. Lauder received was necessary to pay his releases while over here from English contracts.

The last time Mr. Bernard became vaudeville's star green bet, was when Percy G. Williams gave the comedian $1,000 for a week's engagement at the Orpheum, Brooklyn, some years ago. This was then a fabulous amount. Much free advertising was secured by Messrs. Williams and Bernard from it. If the consent of the Shuberts to the Brighton Music Hall engagement can be obtained by Mr. Bernard, and other arrangements made which will permit his appearance in the first week of the peculiar job in question, it is possible he will accept the offer for the publicity and the credit that $4,000 'carries' with it.

In a statement given out last week Mr. Williams mentioned Sam Bernard's $1,000 salary in connection with remarks about "Old Timers." The same interview quoted Mr. Williams as saying that in the "Old Days," seldom was a Hebrew found on the bill, while in this latter day, seldom is a program completed without Hebrews. Mr. Williams cited as illustrative of the "Old Time" shows, the program then appearing for him at the Colonial, "Old Timers," with Will H. Fox on it. Possibly Mr. Williams may have overlooked or been unaware that Mr. Fox has been just as good a Hebrew all these years as he has been a prominent artist, and as well, the leader and originator in his line, (comedy piano playing).

Among other Hebrew artists in the olden times were Billy Lester (Lester and Allen) and Morries, Walter and Fields, Weston Brothers, Wood (Wood and Shepard), Sam Bernard, Lottie Collins, and Dave Howard, of Howard and Thompson, the first double Jew turn ever on the variety stage.

BLOSSOM SEELEY

THE FALCO GIRL," who made a marked impression with "THE HEN PRODS."

"THE TURKEY TROT," "TEXAS TOMMY," etc. Blossom sees in vaudeville at the New Brighton theatre next week.

"THREE WEEKS" AS A SKETCH.

Corse Payton will gather up members from his various stock companies, and in the course of "Three Weeks," "bowed down to thirty minutes. The time will use up two full scenes of the show, never played in New York on any particular week "in stock" at the Grand Opera House.

Corse's "thirty-actors-for-thirty-cents" in the humd role drew in a lot of money to the till, so much that Corse says unless business takes a decided drop, he will stick his lease of the Grand out until Sept. 1, when it expires for the summer run.

The "Three Weeks" sketch thing was evolved by William L. Lykens, the blond gentleman with the many colored shirts.

ENGAGES VAUDEVILLE TURN.

During the week Max Hart placed for a new production next season by Lew Fields, Cross and Josephine, who have been appearing in vaudeville.

COLORED SHOW STOPPED.

But one performance of the Hodges and Lauchmere colored troupe, numbering twenty-four people, was given at Bay Island. The show was organized for the purpose of entertaining under canvas. Planting itself at Coney Island, the authorities notified the management after the first performance that a vaudeville license would be necessary to continue at the beach.

James J. Armstrong, who had arranged for the Coney Island run, could not see the wisdom of delivering $500 for a license, as required, so called the venture off. The company had rehearsed for a week. It may take the canvas and go out on the road.

NEW ORPHEUM IN LOS ANGELES.

Los Angeles, June 21.

The new Orpheum theatre in this city opens Monday. Last week the seats for the first night were sold at advance, with the result where the usual box office prices turned over to the Associated Charities.


July 9, the old (and present) Orpheum, will be occupied by the Armstrong Musical Comedy Company. It will be renamed the Lyceum.

The Armstrong Circuit has herefore had its theatre in this city under lease. The new Orpheum is the circuit's owns property. This week will mark a change, with about the same house staff, as at present. Mr. Drown having been the manager of the Los Angeles Orpheum for some time.

Chicago, June 21.

Mr. and Mrs. Chas. Bray left Chi-

cago last Wednesday for a three weeks' trip around California.

Mr. Bray will attend the meeting of the new Orpheum, Los Angeles, (June 26), and will then journey to San Francisco, Portland, Seattle, returning to Chi-

cago over the Northern Pacific, visiting Yellowstone Park on his way east.

COAXING LEWIS AND RYAN.

Tuesday M. S. Bentham was coaxing Sam J. Ryan and Tom Lewis to re-

nate the vice President in the newBig sky. So Lykens said.

Each had an office in the Putnam Building, with one ceiling separating them. Neither seemed to know what the other was thinking about, but both were positive of that of what he said.

So much can happen in one building, when agents who love each other as Mears, Lykens and Bentham do, to trying to help another along in their business.

THE SPOOKS COME BACK.

The Spoons (Edna May and Moth-

er) are coming back to vaudeville. M. S. Bentham thinks he has the stock people booked for Morrison's, Rocks-

away Beach, July 3. Paty Morrison has actually "encumbered them in" for his seaside house.

Patsy is still working on his opening program. He started last Janu-

ary. (Up to Wednesday at 2:45 p.m. Mr. Morrison went up his mind about the first turn to go on the bill. It would be an easy matter for Patsy to bill his show. If, for some reason, acts didn't ask more than Patsy wants to pay.

Mr. Morrison claims his house offers a better view of the ocean than any theatre in the world, and that he has arranged to have the running water in the pond cleaned hourly this season. That's some sentiment, thinks Patsy, as he sits in Phil Nah's office day by day, looking over the same lists and sheets he looked over yesterday. 'Vaudeville is a great study for Patsy Morrison.'

Next summer there will be a new theatre down at the beach, and it will be called Morrison's, says Patsy. The present house is complaining about having working time now for several years. Patsy talks gently to it, and even ordered the windows washed one day so the wall paper could look out and see the changes that have occurred; but that didn't satisfy the wall paper, which said it felt thirsty and might at least be washed over, just once, if only to fool the audience.

PANTAGES DUES O.K.

On behalf of the Vaudeville Man-

agers Protective Association this week, a Variety representative was in-

formed that the printed wire in Variety last week from Secrecy, which doubted whether Alexander Lantage had bound himself as a member of the association, was in error, for the reason that Mr. Pantages was good standing, with all dues paid up.

PROTEAN "PLAVER." "A tabloid version of Pinafore," with Kitty Mitchell investing the piece. Kitty's "Plaver" to be ready for rehearsal. Miss Mitchell will carry a company of eighteen neatly chorus girls who will sing the tunes of the Gilbert & Sullivan operas.

The principal role will be taken by Miss Mitchell.
KEITH-PROCTOR DISSOLUTION
WILL OCCUR WITHIN A MONTH

Partners Agreed on Dissolving, With Only Question of Fifth Avenue Lease Remaining. Union Square Again First Class, If Courts Decide for Proctor.

Portland, Me., June 21
The hearing in the matter of the Keith & Proctor corporation comes up again tomorrow. The only thing for the court to pass upon is to whom the lease of the Fifth Avenue belongs for the next five years.

B. F. Keith owns the property. F. F. Proctor claims that he is entitled to a renewal for that length of time. When Keith and Proctor became partners, the Fifth Avenue was held under lease by the latter, and turned into the corporation. After the June- ture, Keith bought the theatre property outright. If Proctor should win, the house will revert to Keith at the expiration of the five years' period.

It is understood in New York that Messrs. Keith and Proctor have agreed upon all points, excepting the Fifth Avenue lease. The theatres pooled by the respective managers will be withdrawn from the corporation in the course of the next month, perhaps within two weeks. It is said that if the Fifth Avenue continues vaudeville under the Proctor banner, Mr. Keith will once more make a first class vaudeville stand of the Union Square theatre, one of the houses returning to him in the dissolution. The Union Square has been playing "small time" vaudeville.

The other Keith houses in the corporate pool are the Harlem Opera House and Jersey City theatre.

Mr. Proctor takes back the 23rd Street, 58th Street and 125th Street theatres. It is possible that if the Union Square starts playing the first grade of variety shows, Mr. Proctor will change the policy of the 23rd Street from the "smart" to the "big time." The 23rd Street house as "first class" opposition would affect the business at the Fifth Avenue as well as at the Union Square.

The dissolution will cause no break in the booking relations of Mr. Proctor. He is under contract to book through the United Booking Office.

O'ROURKE FOR VAUDE.

The middle of July will witness the advent of Eugene O'Rourke in the ranks of vaudeville. At present it is scheduled that he make his debut at one of the Chicago houses probably on July 3. "Why Pay Rent?" and "Pac- tor A" are under consideration as vehicles for the trip into the two-a-day.

FIGHT SPLITS ACT.

A fight which occurred last Friday night between Vincent and Durand, a team of gymnasts, landed one in jail and the other in the hospital and incidentally was the cause of the cancellation of contracts for a tour of the Sullivan-Condlin Circuit, which the team held.

The details leading up to the fray are meagre, but the facts that the same did occur are quite apparent. Durand is walking about with his head swathed in bandages, while Vincent is about under ball on a charge of felonious assault.

Majestic's Second Hold Over.

Chicago, June 21.
Will Rogers is at the Majestic again this week, having been held over. This is the second time in the history of the house the management has held over an act for the second week. The other case was Mr. and Mrs. Jack McGrew, booked at the house for one week last season and re-engaged after the first performance.

When Lew Field's "Never Home" show opens, Mr. Rogers may be a member of the cast. Negotiations are under way to have the cowboy lead a number, as well as do his specialty.

Sad Cuban Experience.

The second half of the G. Molassoo pantomine company arrived in town Wednesday, from Havana. They could not all come last week for two reasons. One was because the boat was too crowded, and the second was the lack of funds. This absence of cash was no sense of the business nor the desire of Mr. Molassoo to bring his people back. He simply was cheated out of considerable money due him, and return tickets under the terms of a contract. When seen Mr. Molassoo said:

"I hope you will give publicity to my experience in Cuba and that it will serve as a lesson to all who contemplate making a trip there. I went down under a four weeks' contract at a stipulated guarantee and fares both ways. The first week's receipts were about $12,000, and the second $11,000. We played there six weeks all told.

"After the four weeks I took over the theatre myself for an additional fortnight. We then went on the road, but my expenses were too heavy. The best receipts possible outside of the city of Havana is $500 a day. If one plays only three days in a town, I found also that the city officials hold you up for stacks of free tickets.

"My contract was with a Mr. Alfred Misa, and stamped by both the Cuban and American consuls. Misa claimed to have the backing of a George B. Butler, a New York merchant of reputed wealth. The money I made in Havana was forwarded to New York by me and when I returned to Havana and sought my return transportation for the company, could get no satisfaction. So I immediately wired here and received enough to bring half the company back with me, which was about all the boat could accommodate anyway. Then on my arrival I deposited the money with the steamship company with instructions to furnish accommodations for the remainder of them.

"The Cuban empresarios are too much for me. I was robbed right and left. On my arrival there I found three opera companies stranded and personally bought tickets for half a dozen of my countrymen who were without funds, having been abandoned by their managers. But I am going back again, next time reinforced by my first experience in dealing with them.

Young Proctor Married.

It leaked out Tuesday that F. F. Proctor, Jr., was married June 12 at Stanford, Conn., to Georgina Antoinette Lyeon, a divorcée, the daughter of Mr. and Mrs. Joseph Lyeon.

The ceremony was performed by the Rev. H. A. Johnston, pastor of the Stanford Presbyterian Church. The groom gave his age as 31, and the two nuns said the new Mrs. Proctor is a native of Kentucky, but has resided in New York for many years.

Irene Decides to Stick.

Irene Franklin has decided upon vaudeville for next season. Opening in September, "Irene" will give a series in New York and an all-Eastern tour will be offered to Miss Franklin and unit group.

Books Foreign Acts.

It was reported this week that since returning from the other side, Hugo Morris has placed a considerable number of foreign tours for next season with United Booking Office managers.
BILLY REEVES' OWN ACT.

"The Original Drunk" will reappear in vaudeville, as the one-thousand-dollar star of his own company, placed on the circuits by Pat Casey.

"The Original Drunk," or Billie Reeves (as he is named), sails shortly to visit his home country (England), after an absence of at least a year and one-half years over here. During the period he has made himself famous from Coast to Coast. While abroad, Mr. Reeves may arrange with Fred Karno to lease a Karno act, or, if he cannot, to go into the circus field and a company over here to make his reappearance before August 17.

If not succeeding in reaching terms with Karno, Mr. Reeves will frame up his own line to fit the vaudeville or other program niche Mr. Casey has secured for the stage inebriate.

A Karno sketch, "Night in an English Music Hall," was the introduction to the Vehicle, a few years ago of Billie to New York and America.

The Karno Comedy Company now over here, and at present paying their first visit to the West over the Sullivan-Considine Circuit, will be ready to start on another tour of the same kind, after a return trip of the Circuit, which will take them forty weeks beyond the expiration, Jan. 7, next, of the present tour, to end Kansas City on that date.

The New Company is managed by Alf. Reeves, brother of Billie. A repertoire of English comedy sketches is always in readiness to be presented by Alf's company.

BOTH AFTER PRINCESS.

Chicago, June 21.

While it is generally rumored that the Princess, St. Louis, will be a Sullivan-Considine stand next season, it is understood that Alexander Pantages has quietly arranged to have the house on his circuit. As yet nothing definite has been done in the matter, but it is expected that negotiations now pending will be closed in a few days and one or the other of the coast circuits will have the house.

NEW HOUSE TO OPEN.

Bridgeport, Ct., June 21.

The Lyric on the outskirts of the city, the first show, placed by Arthur Horwits, will have "Mile. Yvette," a singing turn, with fifteen people, as the headliner. Horwits has a percentage arrangement with the house management.

MORE AIRDROMES.

From the indication of the number of plans that are being filed with the Bureau of Buildings, the Bronx section is to be flooded with "air drums" this week. On the last week an additional two sets registered.

One calls for the building of an open air theatre at the southwest corner of Willis avenue and 145th street. The lessee is the Willis Amusement Co., of which John W. Russell is president.

Another is to occupy a space 125x 100 on the east side of Lincoln avenue just south of 133d street. The estimated cost is $2,500. Dominick O'Reilly is given as the owner.

Many airdromes are also building just outside of New York.

BILLY GOULD NOT CANCELED.

William Gould returned to New York this week. During the past two weeks there have been a number of reports that Gould has been indubitably curtailed that he was canceled on the Orpheum Circuit. It is reported that some talker at the general meeting of the Circuit took away his contract, through his (talker's) own personal persuasion, brought to bear upon the Orpheum Circuit people, Mr. Gould was canceled.

At the Orpheum Circuit headquarters this week it was stated that Mr. Gould had not been canceled, but that his bookings out of that circuit have been indefinitely curtailed. It is understood that the bookings out of June 10. His bookings to be carried out by the other tour of the circuit, which will take them forty weeks beyond the expiration, Jan. 7, next, of the present tour, to end Kansas City on that date.

The New Company is managed by Alf. Reeves, brother of Billie. A repertoire of English comedy sketches is always in readiness to be presented by Alf's company.

THE JOE HART PRODUCTIONS.

Jos. Hart, for vaudeville next season, will present a one-act version of "Mama's Papa." He has rewritten a single woman version of his old Hallen and Hart song success "That Was How He Told It to His Friends," for Carrie DeLear, a big spectacle act called "The Great Scream," a musical comedy called "Carnival," the title of Smith and Campbell's last season's act.

Mr. Hart will also produce "Everywrite" for vaudeville, having secured the rights from George Hobart. The piece was a feature of the last Lamb's Gambol. He will also present "April Showers," a sketch with Ray Royce; and "The Heart Thief," another sketch. "The Great Suggestion," as played in the Friars Frolic tour, will likely be produced by Mr. Hart for vaudeville. Others of his vaudeville productions for the past season, will be continued.

COMEDY CLUB HAS HOME.

The Vaudeville Comedy Club will be in new quarters within a stone's throw of Times Square, either July 1 or August 1. The location is withheld, owing to minor details.

The annual benefit of the Club next year will be held at the Grand Opera House, owned by Cohan & Harris.

"UNION ACTOR" PAPER.

Chicago, June 21.

There will be a new theatrical paper shortly started here, called "The Union Actor," probably edited by John Nemo and a Mr. Buddiline, formerly editors in the local Actor's Union. The paper will have some of the familiar and others of the circumstances surrounding his non-election. One of the party remarked "But your name is not 'Scream,' and it couldn't go in."

Mr. Nemo, the editor, "just let me tell you that I am as much of a 'Scream' as Major Doyle is a 'Major.'"

"SUMURUN" TOO EXPENSIVE.

It is very unlikely that "Sumurun," the elaborate pantomime successfully produced abroad last season, will be shown in American vaudeville. There is a chance, however, that it may become part of a Broadway show.

The American rights were secured by E. F. Albee through Baruch & Co. of New York. The agreement between Baruch & Co. and Baruch & Co. was to make the product, but Albee, upon having the proposition figured out, discovered that the weekly running expenses would reach $7,000.

Baruch & Co. are interested in the "Production Department," the United Booking Offices has contemplates for some time. It has not reached beyond the point, however, that a newspaper syndicate is interested. Philip Nash is reading manuscript daily, with little result.

A press agent report sent out early in the week that a "head" had been appointed to the "Unions Production Department" could not be confirmed at the United offices. No one there knew anything about the arrangement.

Nominees for the twelve vacancies to be filled in the Board of Directors of the White Rats Association are:

Arthur Bequaels
Joe Birnes
John B. Butler
J. W. Byrnes
Ray Craden
Edward Clark
Joe Edmonds
J. A. Field
Hobart, Lloyd
G. M. Peacock
W. C. Mathews
Robert Normand
S. Frank
Charles Poite
R. A. Prince
Frederick C. Stone
Joe Tinnus
Roy Welch
V. C. Wilkins
Mike J. Kelly

Several of the nominees are the retiring directors.

The election is by ballot, polls close July 14.

The annual election for members of the White Rats Board of Directors recalled the story of this time last year, when the "Big Scream" Welch was placed in nomination. As the ballot was made up, Mr. Welch's name appeared as he is popularly known in the show business, "Scream Welch."

Someone at White Rats headquarters over the week past, "Scream? Scream? Say, old chap, is that the man's name, Scream Welch?"

The inquirer was informed that Mr. Welch was so well known as "Scream" that he could not be identified otherwise.

"But I say, dear boy, we can't allow that, don't you know. Your proper name must be put down. We must make it dignified."

The ballot list formally carried the name of Thomas A. Welch. But no one recognized "Thomas A."

Scream was not elected to the Board.

A few evenings afterwards, around a table, there was a discussion of the circumstances surrounding his non-election. One of the party remarked "But your name is not 'Scream,' and it couldn't go in."

Mr. Nemo, the editor, "just let me tell you that I am as much of a 'Scream' as Major Doyle is a 'Major.'"
We are neither rising nor descending to defend our staff men or contributors, but we do wish to remark on the despicable methods of those, who, finding they are unable to answer the clean arguments and reasoning presented in Variety's columns on the current vaudeville situation, attempt to hide behind the screen of insinuation or worse.

Messrs. Leo Carrillo and William Gould, are on the regular staff of Variety; J. C. Nugent is a contributor. All are artists, each capable of taking care of himself through pen or brush. We have nothing to say for either of them; they have spoken for themselves.

But we can't sit idly by and witness the attempt to twist opinion by insinuation, such as the two cartoons drawn by Mr. Carrillo, for Variety, some time ago, and reproduced in another sheet last week. We don't think much of this carrion sort of procedure. It isn't clean and it isn't nice.

We have failed to notice that same sheet reproducing any of Variety's articles of four years ago on "Why Artists Should Organize." They have undoubtedly been carefully gone over in an attempt to parallel some of our utterances of the past months. We defy anyone (though at that time we announced our policy for the artists and have since demonstrated full independence) to bring forth one conflict in Variety's opinion during the days when it advocated so strongly an organization for the whole artist that the White Rats became a rallying point to bring to its present strength, and our attitude in these days on the subject of the organization of the vaudeville actor. It is needless to say to the intelligent that we have opposed the policy and the method employed, not the organization.

Nor are we saying this in any kind of extenuation, for we care not what anybody thinks. We are doing what we think is right, and that's enough for any one else, they may do what they think is right, as far as we are concerned.

We are talking to the person who maliciously attempted to distort opinion regarding Mr. Carrillo through the reproduction of cartoons drawn for Variety, when Variety was upholding and attempting to perpetuate opposition for the vaudeville actor, or printing a series of articles on organization.

THE GOLDEN CIRCLE
Will be the heading for a series of articles commencing in Variety next week.

By C. J. Nugent

VAUDEVILLE CONDITIONS.
The articles will appear weekly, three, four, or more.

Variety accepted these articles from Mr. Nugent in the belief that they will tend toward an adjustment of vaudeville conditions in America. Variety, concedes that to be the greatest object that may be pursued at the present time, and will refrain from any comment until the article by Mr. Nugent shall have been published. Variety feels that these articles will tend toward an adjustment of present vaudeville conditions, any theatrical trade papers desiring these articles for publication, may secure them from Variety upon application, with a pledge that they be published verbatim, weekly, concurrent with Variety, and without comment.

Now that Mr. Carrillo agrees with the level-headed artists who have worked the past season or can work next season in vaudeville, that the present policy and method of the White Rats are for the good of vaudeville, the answer to the pictured argument must be, perforce, insinuation, the only reply we have noted in some weeks to the able reasoning for Variety, by Mr. J. C. Nugent, and Gould. And by the way, we can not forego adding that we have failed to notice any reply at any time to able argument or reasoning. It's all blare, blare, blare, with the blare only.

It's about time this contemptible manner of answering same arguments should stop. The low stomp to reply to Mr. Gould last week found its own severity, in the loathing disgust it raised among the very people who were thought would relish it. In America men don't fight as though rceipt pool muggers. Men over here fight fair. When they have nothing further to say, they stop, and if whipped, their silence admits it.

We are now witnessing the first instance in newspaper history where "a man with a paper" has had outsiders fight his battles for him, and under the guise of being able to respond to the dirty journalistic tricks that he only conceivably, to save himself. When the editor of a paper must fall back for support upon such tactics as these, he succumbs to the logic against him, and takes this means to divert attention from it.

In all differences there are two sides. When both are fairly and properly presented, that is the time for a decision. No doubt others besides ourselves have heard the constant refrain about "arbitration," and that is what the artist wants. We inquire: Where is the arbitrary board to decide upon the differences between the artists now? They want arbitration from the managers. Why not give them arbitration for themselves?

Does any man in this world believe he can muzzle all of the others? Where is the man who can control and direct all of his fellow-men, whether singly or in organizations? The dictionary defines an agitator as one who stirs up. The dictionary makes no allusion to the method of agitation. Perhaps this is the reason why Variety is so much opposed to the current vaudeville methods.

The Tom Jackson Trio left this week for Europe, their home.

Harry Askim, from Chicago, has been in New York this week, engaging people for his next season's shows.

The Four Fords, after completing their Orpheum time in April, 1912, will sail for Australia.

Minule St. Claire is "breaking in" a new act written for her by Tom Gray.

At the Théatre du Chalet, Paris, handsome souvenier programs in colors are sold for forty cents apiece.

Captain Stanley Lewis, through the death of his grandmother, has inherited an estate valued at $10,000.

The American is scheduled to have a "small" "Old Timer's Week" beginning Monday.

Carrie De Mar opens in a new act at Atlantic City, Aug. 21, for a stay of two weeks.

Cecilia and Amato's new pantomime has been named "A Fatal Kiss." Max Hart is booking.

Charles O'Donnell, of Lane and O'Donnell, was recently married to Ida Lane in Bridgeport.

Clark Martinetti, of Martinetti and Sylvester, is announced to wed Sophia Mihan, non-professional, Aug. 17.

Christie Macdonald and Henry Gillope (of Pittsburgh) were married June 16, leaving next day for Europe.
FOILIES CUTTING DOWN.

$1,200 was chopped from the salary list of the Folies Bergere Saturday night, after a retroactive cut went forth from the office of the management. A plan of economy has been decided upon for the combination eating-playhouse directed by Henry & Lasky.

It is said the theatre has not made money since opening, excepting in the restaurant division. The cost of the operating the two productions has been higher than anticipated. While the Folies has enjoyed big business, it has meant no more than the reduction of the losses.

The expense clipping started with the cast and ended with the staff. Marthe Lanclud, the French beauty, was not retained at the expiration of her eight-weeks' contract last Saturday night. This meant a saving of $600 weekly. Mlle. Britta, ballerina, concludes her engagement this Saturday, with another $300, outgoing weekly, stopped. When Ethel Levey leaves July 8, $750 more will be moved each week over to the profit side, less the weekly pay for Grace L. Rue, who is to replace Miss Levey in the titular role of "Gaby."

Other principals to remain have either entered into a compromise proposition on their contract or agreed upon a summer salary rate.

Next week William Rock will inaugurate a series of pantomimes in the Cabaret show to build up this section. They will be on the style of those offered at the Theatre Antoine, Paris, of the gruesome sort.

R. H. Burnside, formerly stage director of the Hippodrome, New York, who temporarily attended himself with the Folies, to superintend the stage during the revues, by improving them at a lesser cost, is reported to have cut down the expense of running the two productions $1,900 within the past two weeks. He will now retire, and Ned Wayburn steps in his place. Mr. Wayburn is rehashing a big girl act which is to be presented at the Folies in July for a summer run. Mr. Wayburn will also stage the revues, to go on at the house about next October.

Walter J. Kingsley, chief of the publicity department, will vacate. That department will be taken in charge by the regular Henry B. Harris bureau, presented over by Lee Kugel. Mr. Kingsley will most likely act as avant couier for "The Red Widow," Cohan & Harlan's starring act for Raymond Hitchcock next season.

Although there are no definite plans laid for next season, when the new revue is given during October, the players may be offered for a short road tour.

Messrs. Harris and Lasky intend at present to cut down the chorus next season to a great extent. There will be no high lights at all of the Folies with a "Gowd & Show Girs" routine next season. Girls of the caste and calibre of Hattie Forstey, Jeannie Horton and May Maloney are to rule the roost next season.

The Cabaret show this week at the Folies has had to get along without Emma Carus. Upon completing her engagement at Hammerstein's last week, Miss Carus expected to follow with a week at the Folies. William Hammerstein offered much objection to leaving her a "United acts" playing at the house, it resulted in Miss Carus withdrawing.

One of the dailies printed a "black-list" of artists in the revue, stating they were engaged by the Folies. While the matter of bookings has not reached that stage yet, it is possible that Mr. Hammerstein may call upon the United to promise him a new deal if he can float over to the Folies management. The United must heed the Hammerstein protests and requests, to protect him in his "franchise," which covers the Times Square section of the city.

Meanwhile the Folies will be minus acts now and then, mostly by the moral persuasion route.

DEALS WITH BARUCH & CO.

Mark Leuchscher, of Werba & Leuchscher, who is now galivantin' on foreign soil, is due to reach Berlin about July 1, where he will have an important conference with the Baruch & Co., regarding the scenic and costume equipment of the forthcoming full productions of the Werba & Leuchscher firm.

While in Berlin, Leuchscher will very likely decide upon the new vehicle for Alice Lloyd. It is almost a certainty that the Baruch firm will have the job of equipping it with scenery and costumes.

Leuchscher may make a proposition to the Baruch firm to take an interest in some of the new shows and it may be by the time that Mark plants his feet on Broadway again that the Baruchs will be interested financially in the Alice Lloyd show.

Harry Frazee will arrive at Berlin July 3, for a conference with the Baruchs, and arrange for the costumes and scenery for the new Jefferson de Angelos show, which Frazee & Lederer will produce next fall.

BALLET DANCING.

The Gertrude Hoffmann production of ballets at the Winter Garden has been playing successfully since opening June 14. It is said the first week's receipts reached around $30,000.

The production, under the management of Comstock & Gest, is playing the house on percentage. The show's weekly expenses are said to be about $9,000, without Miss Hoffmann included on the salary list (she, with her husband, is sharing in the firm's profits). The initial cost to produce is set at $50,000 or over.

If business warrants, the ballet will be presented at the Winter Garden during the daily performance event, it will take to the road, playing the larger Shubert houses outside New York.

Morris Gest rises to remark that Variety's review last week on the performance, mentioning the ballet "Sheherazade" as taken from a foreign vaudeville act called "A Night in the Harem," was all right, excepting in its important point: viz.: That the "Night in the Harem" sharing was taken from "Sheherazade," first produced abroad, says Mr. Gest, twelve years ago in Russia. In 1907, "Sheherazade" was presented as a ballet in Paris, also, says Mr. Gest.

NEW HOUSE WITHOUT POLICY.

San Francisco, June 21.

One of the new ventures of a couple of Los Angeles citizens is the Adolphe Chinault's Aida Theatre, South Main street. This is to be a Class A theatre, with a seating capacity of 1,500.

The policy has not been decided. Mr. Rigs, the manager, says he will be in a position to set the policy by the end of this month.

GARDEN GIRL FOR THIS SIDE.

In all likelihood, "The Girl in the Garden," by the new William Frazee, alla, lyrics by A. Johnson and music by Harold Orlob, will be given a Broadway presentation next fall. Long before the piece reaches New York, the operetta will have been thoroughly tried out at the Metropolitan Theatre, Berlin.

Mudge Lessing, now in America, will probably be engaged for the Berlin production.

BRADY'S EUROPEAN VACATION.

William A. Brady will spend five weeks in Europe on a round trip, during which he expects to combine business with pleasure. Although Brady intended to lay aside official duties for a time, he promised to read the manuscript of a new play on the way over the briny.

During his stay in London Mr. Brady will arrange for the English production of "Over Night," and "The Girl in the Garden," will also go on with Juslison in reference to a new play that author has written for Robert Mantell.

THE SIREN FOR BRIAN.

The name of the new piece in which Donald Brian blossoms forth as a star at the Knickerbocker theatre in August is "The Siren." It is by the authors of "The Dollar Princess.

FOUR "MUTT AND JEFF" SHOWS.

Four shows are being prepared by Gus Hill to play Bud Fisher's "Mutt and Jeff" cartoons in the form of musical comedy.

The shows will be known as "A," "B," "C," and "D." The "A" or "big show," will open Aug. 25 at Atlantic Theatre, with "B" following in the fall. If the opening looms up strongly, a place may be found for the production in a New York theatre. The "B" company starts Sept. 5 in Chicago, and will take the Stair & Havlin route to the Pacific coast, opening Sept. 18 at Richmond, Va., then going westward, va, south. The "Mutt and Jeff" troupe for New England will be called "D," and starts Oct. 2 at Boston. Each company will carry forty-two people.

Among the people Mr. Hill has so far engaged for the quartet of shows, are Norma Bell, Harry Hoyt, "Shorty" DeWitt, Eva Shirley, Harry Ball, David B. Gally, "Shorty" Healy, Augusta Lang, Lillian Adams, Tom Hall, Geo. Beach, Cl.Ford P. Saun, Mildred Morton, Hazel Richmond, Vera Etack, American Trio, Harry Yost, Elme Howar, Howard Webster, E. Melville Brown.

One of Mr. Hill's two former burlesque shows will go out under his management next season, once more to be "The Wheel." The other Hill show will retain its last season's title, "Midnight Maidens." The other Hill, "Vanity Fair," has been leased. "The Midnight Maidens" will consist of scenes from the English three scenes. Among the principals in the "Maidens" will be Billie Ritchie, Danny Symonds, Tom Merrick, James Fagan, Geo. Thurston, Wingfield Francis, Lillian Franklin.

Frank Tannehill, Jr., will stage all the Hill productions for the coming season.

ARRESTED FOR HIGAMY.

Boston, June 21.

Robert R. Jones, known as "Bobby" Jones, who wrote lyrics and composed musicals for the Ward and Vokes show, was arrested before Judge Parmenter, in Municipal court, Monday, on the charge of bigamy. They were placed on probation. Jones was arrested last week by Police Inspector Silas Waihe, of the local department, on a warrant sworn out by his first wife, Grace Mellicks, whom he married in Cleveland, in 1905.

June 8, of this year, he married May Jones, whose stage name is Miss Elliot, an 18-year-old show girl with the Ward and Vokes production. The marriage took place in Newton, N. J. The second marriage was announced by Jones, at a dinner which he gave at the Hotel Brewer. The Boston papers carried the announcement, which was seen by nosy hounds.

Jones is a poor devil who is suffering from consumption. The police inspector who made the arrest joined with the two women, who were in court at the time of the arrest, and asked the judge for a sentence. They were satisfied to a court record of probation. On this they will base grounds for divorce.
SARAH BERNHARDT SAILS WITH $300,000 OF AMERICAN GOLD

Farewell Tour a Tremendous Financial Success. 284 Performances Yield $1,000,000. French Actress A Passenger on La Lorraine. Shubert's Have Agent Aboard.

On board the La Lorraine which sailed Thursday morning Madame Sarah Bernhardt was booked as a passenger. The "Divine One" has just completed the second "farewell tour" of our country in five years with a three-day engagement at the Globe theatre. The four performances at the Globe netted $15,000.

In all the talented French actresses has given 284 performances on the tour. Her guarantee was $1,200 for each showing. She took with her on sailing in the neighborhood of $300,000 in gold. A like amount is the share that William F. Conner received for having directed and financed the tour.

It is rather a significant coincidence that A. Toxon Wemm, the press agent of the Shuberts, is sailing on the same steamer. However, none of the Conner staff have any fear as to the possibility of the Madam signing a Shubert contract. Broadway seems to think that A. Toxon Wemm accepted the first chance to come his way which offered an opportunity of getting close to real money.

OI GEVALD!

Oi gevald—Jessa Dandy had a piece of sclamoze. Jess is the possessor of a nickel-plated automobile on which he places a valuation of $2,600.

Tuesday evening about 11 P.M., he rode up to a friend's house at 168 Claremont avenue and remained there playing pinhole, so he claims, until 12:45. When he repaired to the street Dandy found the car gone and immediately reported to the West 125th street police station, specifically characterizing the affair as a "dastardly robbery."

JEAN JUMPED RIGHT IN.

Chicago, June 21.

Jean Murdoch, the local university girl, recently engaged by Charles Frohman to join "The Seven Sisters," opened with the show this week. It was intended that Miss Murdoch should not join the show until next season, but the management decided to take advantage of the publicity earned through the girl's engagement. Miss Murdoch replaced a last-minute Terlar. The local press were unanimous in voting the newcomer a hit.

Barbara Tennant was another new "sister" in the line up, replacing Nelly Howland as the third sister of the seven.

SAILING TO JOIN HUSBAND.

Mabel Barrison, who has been seriously ill since last winter, sailed for Europe Wednesday on board the "Oceanic," on two missions of most vital importance to her. The first in search of complete restoration to health and the other to join her husband, Joseph Howard, who sailed a fortnight ago.

There is no truth in the stories of any serious misunderstandings between the couple. Just before leaving Chicago, Howard gave a note for a large sum of money to Dr. Hicks of this city, who has been treating Miss Barrison with some sort of a new cure, and the note was paid out of some moneys due Howard on song royalties the day before Miss Barrison sailed away.

The little woman will repair to a sanitarium just outside London, the headquarters of the new cure, where she is to remain for the next three months, by which time Dr. Hicks has assured her that she will be completely restored to health.

BILLY PAPKE ON THE STAGE.

Billy Papke, whose ring title has gained him considerable prominence in the sporting world, will be seen on the stage next season, having been engaged as a feature with "The Kissing Girl," the former Cott theatre (Chicago) piece, which will be put on the road next.

Papke, middleweight champion of the world, hails from Kewanee, Ill.

IF LEASED, WILL BUILD.

Edward Margolies, president of the Margolies Construction Co., controls the property embraced in numbers 117-127 West 47th street, and stands ready to erect a theatre, if a responsible tenant indicates a willingness to take a twenty-one year lease of the property. The plot is now occupied by half a dozen old dwellings. It is 120 feet wide by 102 feet deep. Plans for the proposed playhouse show a seating capacity of about 1,400, and an expenditure approximating $175,000.

The person most prominently mentioned as the probable lessee of the new house, if it is ever really built, is J. W. Rumsey, general manager for Daniel Frohman, who, it is understood, wishes to secure the lease. Mr. Marjolles Tuesday afternoon, was closeted with Lee Shubert, which assures a conference of some import.

BUILDING ON TIVOLI SITE.

San Francisco, June 21.

The Down Town Realty Co. will build a theatre upon the site of the old Tivoli at Mason and Eddy streets. The house will have a Mason street entrance.

S. Friedlander has secured the lease. The theatre is to be completed by next February.

"FOLLIES" LOOKS BIG.

Atlantic City, June 21.

Florence Ziegfeld's annual review, i.e., "The Folies Bergere," premier at the Apollo last night. It is in three acts and fifteen scenes. The lyrics are by George V. Hobart, music by Maurice Levi and Raymond Hubbell, and the orchestrations with musical numbers arranged by Gus Solheim and Jack Mason.

This array of authors and producers, reinforced by a cast of unusual merit, left small chance for the launching of anything but a brilliant show.

The first production was really remarkable for its smoothness, running but three hours and eighteen minutes. Bessie McCoy is the star of the feminine contingent and Lillian Lorraine did very well. Leon Errol, late of James E. Cooper's "Jersey Lilies" and hence a recruit from the burlesque field, was the brightest shining light among the male artists. He and Bert Williams "cleaned up." These two have a great comedy scene on the girders of the unfinished Grand Central Station, which is the laughing hit of the performance. Williams sings three good songs in his specialty, the best of which is "That's Harmony."

A finely acted number, "Everywoman" entitled "Everywife," concluded the first act. During a series of five scenes, Errol's impersonations of a "housewife" are very good. The fun is further enhanced by Williams' humorous explanations between the scenes. Walter Perceval scored throughout with his fine voice. The biggest hit registered by Miss Lorraine is a song entitled "Fire in My Heart."

The second act contains burlesques on "Pinafore" and "The Pink Lady." The last act is a resort in a "Midway" on the "Barbary Coast" of San Francisco. The score is a hit and the feature of "Grizzly Bear," "Turkey Trot" and "Texas Tommy" dances. Here is where Miss McCoy scored in a scene on Tad's "Daffodils," with chorus. It is a well constructed song. Brice appeared twice during the evening, first as a "Yiddish girl" and later singing "Ephravin." Tom Dingle, as was predicted by everybody, scored with his eccentric dancing. The Dolly Sisters did considerable next stepping.

There are innumerable "rag" numbers. Brown and Byler came on near the close of the show, but did well in spite of this handicap. The show undoubtedly be some pruning, but the show points to a big success.

STING FOR "ELEKTRA."

Richard Blyler is suing Oscar Hammerstein to regain absolute possession of his opera, "Elektra," claiming that the latter did not give the stipulated number of performances which he had contracted to do, and that the opera should revert to its composer (Strauss).

Strauss has opened negotiations with the Metropolitan Opera Company to have the piece presented by it next season, but must first secure full rights to the production. Hammerstein claims it is his and that he wants to use it next year himself.

MORLEY WAITING FOR PAY.

Victor Morley and Bessie Clifford, featured for the past two seasons with Joe E. Gaite's western "Three Twins" company, may be seen together in vaudeville next season.

Mr. Morley is under contract to Gaite for several seasons to come. The contract provides that a new piece must be produced for him next season. Unless this is done, vaudeville will probably catch the comedian, who is now in Europe.

Miss Clifford was offered a berth with "Dr. De Luxe" for the remainder of this season, but declined, preferring to rest after the western tour.

ACCEP'T "THE REAL THING."

Chicago, June 21.

Henrietta Crossman has accepted Catherine Chisholm Cushing's play, "The Peacock and the Goose," and will appear in it next season.

The title will be changed to "The Real Thing." Frank Mills has been engaged in support.

STILL HOOFING IT EAST.

Los Angeles, June 21.

Percy Denton, the man who is singing his way from Frisco to New York, and who started from the coast town several weeks ago, has succeeded in reaching Laramie, Wy., without burning his ankles.

Denton is boosting the Panama Pacific Exposition, while hoofing it east. The Englishman figures on reaching Chicago sometime in 1926—if his shoes hold out.

NEW THEATRE AT NIAGARA.

Niagara Falls, N. Y., June 21.

Plans have been made for the erection of a new legitimate house on the present site of the Arcade, the new theatre to be ready by next November.

The new Arcade will play first class productions, the first seen since the burning of the old Arcade in December, 1908.

ANNA LAUGHLIN IN SUPPORT.

For the support of Jefferson De Angelis next season, Paris & Lester have engaged Anna Lauglin.
BERNSTEIN UP FOR TRIAL.

Things have been moving for Free- man Bernstein this week, right up to and including his trial for acting as an agent without a license, is set down for Special Sessions.

Monday, Mr. Bernstein opened the Casino, Long Branch, with vaudeville, and claims he is doing business there. The busiest part of Freeman's week, though, has been guessing whether his picture show at Shanley's old restaurant (42d street corner) would open. Wednesday Mr. Bernstein thought the prospects were good, but wouldn't make any bets.

The Building Department required another exit from the picture-restaurant. Freeman fixed it. When he was through, the management of the Cohan & Harris theatre next door, said the exit was a dandy, but it opened right into their court, and they asked Mister Bernstein to shift the opening into some other part. That tied up the vaudeville magazine for a few days.

Otherwise Freeman says he is all right, because his name on the win- dows is in larger gold letters than any other vaudeville agent's in Manhattan.

EXTRA ! !

The place opened its door Wednesday evening and Bernstein is promising the Coronation pictures after the Mauretania arrives next week.

CHASED MAYOR OUT.


Mayor Dafoe of this city almost met with personal violence Sunday night at the hand of the audience in several of the motion picture theatres here, when he personally made an attempt to enforce the Blue Law in regard to the opening of places of amusement on the Sabbath.

When the Mayor left the Royal theatre, he was followed by a crowd of about 300, who would have done violence had it not been for the presence of the officers.

JOE SCHENCK LEASES COLONIAL.

"Give a fellow a chance, won't you, Joe?" asked M. S. Epstein, of Joe Schenck the other day.

"What kind of a chance do you want?" said Mr. Schenck.

"I want to be a manager all by myself, just like the Mark-Broock Co. is," replied Mr. Epstein.

"Well, what can I do for you?" returned Mr. Schenck.

"Let me run the Colonial, Pool- skill, for awhile" answered Epstein.

"Go right ahead," was Schenck's reply, "and draw up your lease."

Mr. Epstein edged his way over Joe Schenck's Colonial for next season. It is Mr. Schenck's own property. He conducted it as a "pop" house the season past.

Mr. Epstein is the booking man for the Mark-Broock Co. through Joe Schenck's booking department of the Loew Circuit. Messrs. Epstein and Schenck are so friendly with each other, they don't shake hands every time they meet.

The new Shubert theatre, Newark, is scheduled for opening the latter part of October. The initial attraction will be "The Deep Purple."

CANADIAN "SMALL TIME" AGENCY

Montreal, June 21.

The Canadian Theatres, Ltd., which has a couple of "small time" vaudeville houses in Canada, besides its big theatres playing the first class vaudeville, has opened a "small time" booking agency.

It will compete for trade mostly with the Griffin Circuit agency at Toronto.

Two offices will be maintained for the booking of acts. One is at London, with C. R. Colyer in charge, in that city the "Canadian Circuit" (as it is known) operates the Majestic, as a "small time." The other house of the lower division is the Savoy, at Hamilton. In about a month, when the Auditorium, Quebec, is repaired, that will become the third "small time" house of the chain.

The second booking office is in this city, with J. H. Alas in charge.

BESSIE MCCOY.

Featured with Ziegfeld's "Follies of 1911."

CALIFORNIA WHEEL.

San Francisco, June 21.

Sam Loverich says that his company has started a new circuit here and has secured the following houses: Victory, San Jose, Clunie, Sacramento, Yosemite, Stockton and the Chico Opera House. These are all first-class houses. Mr. Loverich states he has formed a vaudeville wheel, starting a show from San Francisco every week and playing in these towns. This is something new and the natives may fail for it. The venture will be under the general management of Loverich and Pincus, two well-known theatrical men. Tony Lubluki will do the booking.

BAD BUSINESS DOES IT.

Louisville, June 21.

The Avenue theatre, devoted to "pop" vaudeville, but which has been doing poor business, is closed.

ROCK AND FULTON'S NEW ONE.

Rock and Fulton are preparing an elaborate production for vaudeville. The managers will carry twenty people, including a Hungarian orchestra. They will remain in vaudeville all of next season.

SECOND SHOW FOR HERK.

The biggest event of the week in Western Burlesque Wheel circles was the opening of H. Herk from Chicago, who is here for a conference with the heads of the Empire Circuit and to select the costumes and scenery for his two burlesque shows next season.

Mr. Herk is working on "The Umpire." He will use the same title this season, but Hayes will not be with the company. With the addition of the Star, Chicago, to Mr. Herk's other show, he will present "Sam Rice and His Daffydills." "The Umpire" opens the regular season at the Empire, Chicago, while the "Daffydills" begins life at the Star in the same city. Herk has signed Charles Burkhart, Billy Mossey, Jack Kelley, Jack Bar- ton, May Yuir, Vergie Royden and Jennie Cortis for "The Umpire." Richard Patten will be back with the show, with Wash. Martin in advance. Wash. will also be ahead of the "Daffydills," with Sam Weinberg as manager.

Mr. Herk will be a busy man this year, having his headquarters in Chicago, and a manager of the northwestern houses by the Empire Circuit. In addition to personally managing the Empire and Star, Chicago, he will look after the Minneapolis and St. Paul Western Wheel theatres.

"Doo" Lotrop, manager of the Howard, Boston, and Oliver Stacey, Gayety, Albany, dropped in at the office this morning. "Doo" will again have charge of the Howard next season, and looks for an unusually big season.

Charles E. Taylor, who will manage "The Darlings of Paris" on the Western Wheel, is no kin to the Charles Taylor, former manager of the Gayety, Schenectady, N. Y., who is slated to take charge of the Western Wheel Gayety, Louisville.

The Taylor show, with a new circus legend, leaves for London, England, who, open July 31, playing one-night stands between New York and Chicago. The entire company has been signed. The principals include Stewart, Dandridge, and Vogel, Jack Moore, Gladys Sear, John and Jessie Powers, Watson and Bandy, May Hall, wardrobe mistress; George Oesterle, musical director; Frank Chamberlain, carpenter, and Jack Hall, electrician. Fred Elkin, a Parisian dancer, will present her "Gobble Rag" creation with the show.

Mr. Buckley, who formerly managed the Lafayette, Buffalo, was called by Mr. Herk to the Empire offices Tuesday. He is talked of as the "head man" of the Empire, Philadelphia. Charles Daniels, manager of the Chicago, Brooklyn, is also being mentioned to take charge of the Phillis house. The matter will be settled this week.

JOE WOOD SELLING ACTS.

Joe Wood is "colliding" this summer, owing to the dearth of "small time" bookings. The few houses remaining open, on Mr. Woods' books, permit of the agent handling several turns, after filling up the sheets.

Flo Rheinstein, formerly in the Woods agency, is now with Gene Hughes.
NEW GAYETY FOR EASTERN BUILDING IN MONTREAL

Canadian Theatres, Ltd., Secures Franchise. Will Erect $200,000 House, Seating 1,700. Ready March 15 Next.

Montreal, June 21.

The Canadian Theatres, Ltd., has secured the Eastern Burlesque Wheel franchise for this city. Clark Brown, general manager of the company, met the local architects, Tuesday, when plans were settled upon. W. H. McIntiark, the New York theatre builder, is consulting architect.

The site will be at St. Catherine and St. Urbain streets, but is not a corner. An entrance will be on St. Catherine street, Montreal's busiest thoroughfare.

The theatre, to be named the Gayety, will cost $200,000. It will seat 1,700 people.

The agreement between the Canadian Co. and the Columbia Amusement Co. (Eastern Wheel) calls for its completion by March 15, 1912.

The opening week is expected to be a fall on the Eastern Wheel. In the next season, the theatre will be closed up with the opening next spring of the new Gayety, Montreal's first big theatre. The route will likely then run from Schenectady to Montreal, to Boston, or the split week (Springfield and Worcester), may be dropped from the Wheel's list.


The lately secured Shubert theatre for the Eastern Burlesque Wheel may be renamed the Columbia or Gayety.

The house will open as a regular spoke Aug. 20, with Max Spiegler's "College Girls."

The weekly money capacity of the Shubert is said to be between $8,000 and $10,000.

ANOTHER FIGHT COMING.

There was a slight stir in the offices of the burlesque managers in the Columbia Theatre building during the early part of the week that threatened another outbreak of the recent trouble which the election of this month is assumed to have effectually quashed.

Gus Hill, it is alleged, is again the insurgent and this time his battle front will be slightly weaker than before.

However, nothing daunted is he going after the game with a view to winning.

During the last week Jake Goldenberg, came into possession of thirty-four shares of the stock of the Columbia Amusement Company. These shares he purchased from Fred Irwin, after they had been first offered to Hill.

He well believed at the time that he would have a staunch ally in Goldenberg. Just now he is not quite as certain, and is making an attempt to have Goldenberg reassign the stock to Irwin. This Jake refuses to do.

The refusal has had the effect of keeping the telephone company busy repairing the wires running out of the office of Goldenberg to that of Hill, so heated have been the conversations. The calls are also supposed to be playing their part in the transferring of communications between the two managers. It is said also that Irwin would not object to Goldenberg returning his lease of "The Majestics," which Irwin gave him.

Hill is said to have stated in one of his letters that he is not through fighting yet and all can rest assured that he will not cease battling until he has achieved his end.

As an outcome of the communications that have passed between Hill and Goldenberg, it is reported the latter has consulted with his attorney, Nathan Burkan. Incidentally he has also instructed his attorney to start suit against Hill for $50,000 for alleged slander.

GOES BACK TO SHOW.

Charles Burkhardt goes back under the direction of J. M. Herk next season, in the "Miss New York, Jr." show over the Western Burlesque Wheel.

May Yuir, formerly of Revere and Yuir, also joins the same company. Both principals played in the first "Miss New York, Jr." on the Wheel about three years ago.

TAKES ALL RECORDS.

All the box office records of burlesque passed into the possession of Goldenberg last night, when the final statement for the last performance of the firm's "Merry Whirl's" first week's engagement at the Columbia, New York, was turned in.

The gross receipts to the management of theatres and show for the twelve performances totaled a trifle over $8,800 exceeding by $1,000 the previous house record held over from last season by Max Spiegler's "College Girls."

In taking the burlesque pennant, "The Merry Whirl" overshadowed the record made by Harry Morris fifteen years ago (1896) at the Standard, St. Louis, and which has stood all the time since. That was a little above $8,100, and was drawn in by the late Mr. Morris and his company during fourteen shows on the week.

Chicago, June 21.

The Columbia theatre here will close for the summer on the end of the week, when The Bowery Burlesquers will conclude a four-week season.

While no figures could be obtained, it is not thought that the summer idea was a very profitable one for Chicago, especially since the Bowery Burlesquers have made two of the hottest weeks Chicago has experienced in many years.

Joe Hurtig who spends a few days each week in town last week reengaged the entire cast of the "3000" for the next season, with the "Bowery Burlesquers." Charles Jansen will head the same show next season, but the Hurtig & Seamon firm will distribute the other principals among their various Eastern Wheel productions.

FROM WEST TO EAST.

Mike McDonald, formerly of "The Ducklings" (Western Wheel), and Harry Caidor, have been signed for Shean & Gallagher's Eastern Wheel show next season.

Shean & Gallagher will open at the Brighton Beach Music Hall (in vaudeville) June 26, in "The Battle of Bay Rum," remaining a few weeks only.

SIGNS FOR THREE YEARS.

Will Fox, the burlesque comedian, signed a contract this week under which he will devote his services to the interest of Gordon & North for the next three years. He will be a member of their "World of Pleasure" company next season.

MANAGER HAWLEY DIES.

Frank J. Hawley died at the Post Graduate Hospital, New York, June 18. Mr. Hawley was manager of the Gayety theatre, St. Louis, and a well known showman all over the country.

RUBE IN NAME ONLY.

Rube Bernstein, who manages the Toronto baseball club in the summer and looks after Pat White's "Gayety Girls" in the winter, visited the Empire managers Tuesday while his ball boys were "on the Jersey side."

Rube closed his ball season in Toronto, and opens the burlesque season in that city.

PLAY FIVE OUT OF SIX.

Five out of six shows this season at the control of Jacob's & Jermie will be presented in the Eastern Burlesque Wheel by the firm next season. The sixth is the franchise of H. S. Woodhull's "Lid Lifters," which remains vested in Max Spiegler for next season, under the original agreement entered into between Messrs. Spiegler and Woodhull.

The additional show to the firm's four of last year will be E. F. Rusch's "Brown Tuna," to be known under the same title to Jacobs & Jerome have so far engaged for that organization Kelly and Feely, Babe La Torre and Clara Berg. The first and last named were the Rush company last season.

The most important engagement thus far entered for the firm's shows is Gus Fay, one of the standbys of Fred Irwin's "Majestics," for several seasons past.

The firm is also believed to have engaged a German role in the "Big Galsey Show." The "Golden Crook" will carry about the same principals it did the past season. Frank O'Brien, Nell Florence and Leo Stege, members of the Columbia Burlesquers. Harry Kohler, Kremmer and Miss De Mar will take part in the "Queens of the Moulin Rouge." Other principals are Arlington and Coobran, Johnson and Buckley, Jack Straus and the Musical Three.

MARION NAMES HIS SHOW.

Down in Tom's River, N. J., where Dave Marion is working night and day on the book, music and lyrics of his new "Dreamland," show for next season's Eastern Burlesque Wheel tour, has drifted up to the big city, the title. That is "Stageland." The piece will be offered in two acts. The driving force behind the. story reports also say that Mr. Marion is willing to stake everything he owns in the world, excepting his family, that "Stageland" will be in the van of all his other numerous productions of the past.

HOWARD SIGNS WITH "BLUCH.

Charles Howard has been signed by Bluch Cooper for "The Jersey Lilies" next season.

Howard was with Hurtig & Seamon last year.

NEW CHICAGO MUSEUM.

Chicago, June 21.

The old Trocadero theatre, a famous Chicago landmark and still recently a spoke in the Eastern Burlesque Wheel, has been turned into a museum under the direction of Harry Thurston, brother of the magician of that name.

While the new amusement place is known as the Chicago Museum, the old name, Trocadero, has been retained for the burlesque theatre and music hall on the ground floor.

Six shows a day is the policy of the burlesque hall, with Bill Irwin as producer. Howard Thurston has sent several freaks from Europe to the museum, among them Honig King Lute, a Chinese giant, measuring 7 ft. and a half feet in height.

The Big Otto Animal Show occupies a floor in the building also.

FLORENCE WILSON.

Another dainty Miss in "The Pink Lady."
GREEN ROOM INSURRECTION.
Up and down, around and in the vicinity of Long Acre Square, there are signs at present that the green room committee, under the leadership of Howard Cook, are about to conquer. Their success has shown the main grievances of the "insurgents" is the so-called "man-rule." The Leap on the subject of their grievances is in the interest of the strength of Holvs C. Cooley, for the past eight years pre- sident of the club under the title of Prompter.
At the annual election, three weeks ago, Cooley declined to permit his name to be placed in nomination for re-election. Howard Cook, who succeeded him, running on the regular ticket, although the insurgents en- deavored to place a ticket of their own in the field, but neglected to tender a ballot for the same, according to the by- laws of the organization.
Since the election there has been but one meeting. Then, in the absence of the newly elected Prompter, the Cali- boy, person of Cooley was again in evidence in the chair, which had pretty much the same ef- fect as a red flag flounced in view of a crowd.
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The insurgents claim that the af- fairs of the club have not been properly administered, and appointed a committee to examine the finances of the organization. The chair ruled that the meeting was not a personal, as, except at the regular seasons, no one had access at all times to the books, but that a committee was not in the regular order of things.
J. W. Rumsey, the Abbitt of the Friars, is said to view with apprehen- sion the assent to taking the green room club any large number of its members at this time, due in great part to the feeling of gratitude on the part of the Friars for the assistance rendered the club by Mr. Coohan at their recent Frolic. It is denied by the adherents of both sides that the poker games which have been a feature at the Green Room have anything to do with the threatened withdrawal of so large a number of its members. In fact, it is maintained that at present what is the prevailing pastime.

DEHAVEN APART FROM WOODS?
Bobbe Barry has been signed for Carter DeHaven's famous role in one of the legitimate companies, A. H. Woods puts out next season.
In the Western company will be Harry Hanlon, Helen Sillinger and Pearl Stidler. The last named is now in Paris purchasing new ward- robe.
It is said Mr. De Haven will not appear under the direction of Mr. Woods next season.

SLENDER, BUT AMUSING PLAY.
Paris, June 12.
The plot of "Chou-Maitre," by Fer- nand VANDEREM, producer of the Comedie Francaise, June 10, is some- what slender, but it is an amusing play, well written, and quite up to- date, which would have been better at the Central in New York where the classical Theatre Francois. Ducruet is a popular barrister, feted by so- ciety, who makes his wife assist him, but does not permit her to share his glory. She sees the daily books, and then tells him about them, so that Ducruet can prepare his candidature for the Academy of Letters. The neglected wife allows her husband's secretary to make love to her until their intrigue is discovered; then from pity she repents, and the lawyer re- gains his old assurance and power in the world. Without his wife's help and it was a failure in life.
In this three-act comedy much dialog is devoted to the sayings of modern society. The character of the young husband was well drawn, showing a youth who has become the brilliant lawyer, his employer, but falling under the charm of the wife, forgets his admiration for the hus- band.
The play on the whole, fell short of expectations, and is hardly a success. De Feraudy plays the role of the fashion- able lawyer with some skill, but he has not the scope to show his tal- ent as in "Business is Business."
Outside of the little "affair" with the husband's secretary, the piece bears a strong resemblance to J. M. Barrie's comedy, "What Every Woman Knows."
Ken.

MANAGERs ASSN., PHILLY.
The June 12. 1911.
The Common Pleas Court granted a charter to the "Theatrical Managers' Association of Philadelphia," last week. The Association has been formed for the protection of the interests of the managers of all the local playhouses, ranging from the regular theatres where the "$2 attractions" hold forth, to the humber place of entertainment where the motion pic- ture is the drawing card.
All of the managers in town are members. The officers of the associa- tion are Frank Stowe, jr., president; H. D. Myers, treasurer, vice-president; Israel Kaufmann, treasurer, and Thomas W. Love, secretary.
Among the incorporators are Fred G. Nixon-Nirldringer, Grant Laferty, Charles Elias and Mort Tomashoff.

GENERAL OPERATIC REVIVAL.
The success of "Pinofaro," at the Casino, is so great that one of the sponsors, the Mennet, Shubert, Brady and Am- ther, will make a series of revivals of the Gilbert and Sullivan operas next season and send them on tour.
There will be necessary a number of changes in the casts, as some of the stars now playing in "Pinofaro," are contracted to appear in their own pieces when the regular season opens.

Clarence Harvey and Jean New- come have been signed by Cohen & Harris for the support of Raymond Hitchcock in "The Red Widow."

SYNDICATING THEATRES IN CAL.
San Francisco, June 21.
"Syndicating" has become epidemic in this state. After the incorporation of the Blackwood-Morosco interests, came the syndicating of the following houses: Santa Barbara Opera House, the Potter, the Wyatt at Redlands, the Loring at Riverside, and the Pomona theatre. The Syndicate will also have control of the Santa Anna theatre and will have the Klaw & Erlanger book- ings for the new Spreckels, San Diego, and the theatres in Ventura, Oxnard, San Luis Obispo, and Monterey.
The "Syndicate" is composed of H. C. Wyatt as general manager, Mrs. L. Kiplinger, Judge H. H. Rose and R. R. Deming.

ACT FOR STELLA TRACY.
A "single turn" will be furnished vaudeville by Stella Tracy, a musical comedy young woman. Miss Tracy is under the management of Tom Pen- fold, and will be directed in vaudeville by Helen Lehman of the Dan Casey Agency.

LEE SHUBERT ON THE OCEAN.
The Lusitania Wednesday carried away a Shubert. On the same boat was Lew Fields. Both managers sailed away for a rest, but will not forget they are in the show business while on the other side.
One of the Shuberts, Mr. Shubert's trip is to look over the foreign market for feature attractions in the vaude- ville line. His leaving at this time recalls the strong report, printed in Vaudeville at the time, that the Shuberts would extend their list of "Winter Gardens" for next season. Support is to be given their New York house of that name, by other Winter Gar- dens in their cities over here.
Foreign acts must be had, and while Mr. Shubert does not pride himself upon any ability to select or de- termine upon the turns abroad suitable for America, he wants to see a few in the hopes of singling out one or more for future Winter Garden prominence.
In this connection also, it is being talked that the Shuberts may be obliged to cast about for some style of entertainment to fill the num- ber of their leased theatres, which will otherwise be idle when the fall arrives. By the Shuberts one of the legitimate houses, several will be closed to their productions with the new season. The Shuberts have learned that big productions only return in the fall, especially New York and Chicago.
It is expected by the Broadway wise boys that before long, something unexpected may develop between the Shuberts and the leg enamored plans and their surplus houses.
Primarily though, Mr. Shubert is taking the trip for a rest. He ac- cepted the opportunity of leaving on the Lusitania through having Mr. Fields for a travelling companion.

OBITUARY
Mrs. H. T. Duncan, mother of Blanche Duncan (Clark and Duncan) died here at her home, 1131 Prospect street, Indianapolis, June 8.

The mother of James Dolan (Do- lan and Lehmener) died at her home, Vancouver, British Columbia, June 15.

Mrs. J. H. Allen, wife of the well- known booking agent, died June 13 at the Allen residence, 324 West 43d street, after a prolonged illness, can- cer being pronounced the cause of death.
Mrs. Allen will be best re- membered among the profession as one of the Vadis Sisters, at one time considered the greatest of all concert- artists.

Thomas Santley, brother of Joseph and Fred. Santley, was drowned in the Hudson River Thursday afternoon, through the collision of a ferry boat and an ice canoe.
The body was not recovered. The daily papers confirmed him with his broth- er, Joseph, a member of the Marie Ca- hall company last season. The de- ceased was twenty-four years old.

Bob Mennet, the oldest and best known stage hand in Seattle, Wash., died last Tuesday.
London, June 14.

George Graves, who has been the eldest partner at Drury Lane Playhouse for two years, tells me he has an idea of visiting America. He will take with him "Kofof, of Bond Street," and two other short sketches.

A new act entitled "Naero" appeared at Finsbury Park Empire this week. It has the unmistakable stamp of Percy Boggis upon it. It consists of a series of dances by a Russian dancer.

In the matter of lighting Percy Boggis has elaborated upon some of his previously expounded ideas.

Albert Hyman, resident manager of the Empire theatre, Johannesburg, and one of the family of Hyman who conduct the chief music halls in South Africa, was married June 6 to Hetty Ruslan, the singer. The father of the bride is a member of the Johannesburg Stock Exchange and a director of the Empire theatre, Johannesburg, which the Hyman's manage. The couple will spend their honeymoon in England and upon the Continent.

When "Dick" Knowles opened at the Coliseum Monday, he had a big reception. His place on the bill was not good, one for he followed immediately upon the very depressing performance of Senti Mhesa, an alleged Egyptian dancer. In spite of this handicap Knowles kept the audience in full play. The extent of his success may be gathered from the fact that he is likely to be held over at the Coliseum.

The Palace, Shaftesbury avenue, has been the scene of several extraordinary disturbances in the last few days. The quarrels and bickerings in which Mordkin and Pavlova, and the other Russian dancers, who have been participating have occasioned a good deal of annoyance and little wonder. New features seem to be arising daily, and when it is Pavlova it is likely to befuse. Substitutes for both have been brought from Russia, so that in the event of either one or the other crying off, the dances could be conducted without disturbing the programme. Some of the Russians have struck against playing matinees, and Mr. Butt met them on all their grievances. Saturday and Monday, Mordkin and Pavlova did not dance together, and at two performances Pavlova did not appear. It being given out that she was ill. Mathilda Kjanski was brought over from the Baltic States, and both are good. Pavlova has been in touch with Mr. Foster, regarding their services when they return to England.

Carrell and Harris sail for the States June 25. They will return to open at the Palace, Feb. 5.

Despite rumors to the contrary, the Alhambra, Glasste, has completed its twi-eight-night plan Sept. 4, with Frank Bush and Charles T. Aldrich in the chief positions.

Brooks and Vedder have landed here. They are due to open at the Kink's, Southsea, July 3.

Sailed June 17 for South Africa, the Frosell, Granite, Sydney, and Sydney Flyer. They are all bound for The Empire, Johannesburg, and are going out under the direction of the Hyman's.

The Covent Garden authorities have decided to revive Bolto's "Mephistophiles," on the shelf a long time. It has also been secured for provincial presentation by the Carl Rosa Co., who will do it in English.

John Lawson will go over to America in the fall, using "Humanity" as his principal vehicle during his second trip there, although a number of other pieces will also be presented. Arnold Daly has the American rights to "The Monkey's Paw." Mr. Lawson paid $100 royalty a week for it last season. This was the reason for Lawson not fulfilling his contracts on the Pantages Circuit. He will not use the "Paw" sketch until Arnold's rights have expired.

Bransby Williams has been selected to act on the Dickens Centenary Come. He is the only music hall artist to be honored. Lord Roseberry is the chairman.

George Lyons, of Sanford and Lyons, died here this week. Mrs. Lyons was very popular among the artists in England.

Wilkie Bad is hearing on every hand that he would make a big hit in America. Barn is cautious, though not a Scot, and he says that when he does go to America, he will spend two or three weeks looking over the ground before opening. He has just made one of the biggest successes of his life at the Oxford and Tivoli in a song descriptive of the troubles of an English railway porter at a Welsh Station.

When the Two Boys reopened at the Tivoli, after an absence of many months, they had a great reception. The boys were immensely pleased and "Laughing, Bob" Anderson exclaimed as he came off into the dressing room, "There is some loyalty about these people, for sure.

James Welch, who has built a big reputation as a comedian tells me that he is enjoying himself immensely with his experience as a serious actor. He has dropped "The Holligian," which Sir W. S. Gilbert wrote for him, and taken "Mephisto" sketches in which he gives character sketches of a comic kind. In "The Eye-Opener," of which R. C. Carton is the author, Welch plays the part of a blind man who has just recovered his sight. Mr. Welch tells me that he has in preparation a new sketch for production at the London Coliseum at the back end of the year. It is by Judge Parry. It was suggested by "The Broad Arrow" and will deal with the process which led to the murderers' conviction. Mr. Welch has made a fortune out of "When Knights Were Bold." He will shortly put it on again for the sixth season.

I am told that about 150 American acts are now here or on their way to Europe. In the present condition of affairs with many houses closing down, and expenses being reduced all round, the American shows are not expected to hold their own, and they do not stand much chance of opening here. This promises to be the worst season for show business in a great many years.

The Russian dancer, Trouhanowa, is announced as the latest claimant to public attention here. She is at present in Paris figuring in a series of good success. She and her troupe are expected to reach London in the course of a few days. Mariniell's office is handling her.

A certain juggling was recently charged with unprofessional conduct. The man who made the charge was called upon to substantiate it, and this is what he said: 'This juggling has been inventing tricks all his life. I know that he went to see a 'copy act,' just to make sure that the 'copy act' was actually doing some of his stuff. He went right back, and cut out the business which the other man had stolen from him. This is what I call unprofessional conduct.'
PARIS NOTES

BY EDWARD G. LENDREW


Is Paris to have a proper theatrical journal at last? Four managers, Louis Duplais, Alphonse Franck, of the Gymnase and Apollo, Firmin Gemain, of Théâtre Antoine, and Albert Pautel, of the Grand Guignol, have formed a company for the purpose of "creating a special organ for all concerns that concerns theatres, music halls, concerts, and cabarets," the object for exploiting all systems and modes of advertising. (Thus reads the statute of the proposed society.)

"Alkéteis" will be revived at the Comédie Franaise next autumn with Albert Lambert fils, Delaunay, Paul Mounet, Mme. Bartet. This French version of Euripide's tragedy is by G. Rivelot, and was recently given in the open-air theatre of Orange. "Neiges d'Antan" by Jules de Marmois, formerly given at the Odeon, will also be included in the Comédie Franaise repertoire next season.

Detective pieces are not out of fashion yet in Paris, for we shall have two more here next season. In addition to a French version of the German story "Die Audere," M. Gugenheim is also busy on a similar play for the Theatre Sarah Bernhardt, while the Chatlet will present "Le Signe des Quatres," from an adventure of Sherlock Holmes.

The reappearance of Mme. Rejane at the Hippodrome, London, in "La Chance du Marl," an amusing French short piece, has been set back to July 3. Mme. Jeanne Granier, another clever Parisian actress, is also going to London about the same time.

The Apollo, Paris, is to have trouble, which the management has evidently courted. Seven members of the chorus are abruptly discharged June 9, intend to sue for a month's salary. The reason given was that the season had terminated, but the artists suspect it is because they are stung out as being too friendly with the Syndicate of Artists. As a matter of fact "Les Transatlantiques" was withdrawn about June 11, but the theatre is giving a summer series of "The Merry Widow" at half prices.

SHOwS NEXT WEEK.

CHICAGO.

ADORN OPERA COMPANY. Mount Victor's (4th week).

"GET RICH QUICK WALLINGFORD"—Olympic (3d week).

BERTIE (Charles Cherry)--Powers (11th week).

THE GREAT SCAKERS--Princess of Wales.

HOWE'S LECTURES--Garrick.

ATLANTIC CITY.

"MRS. AVERT" (Carloita Nilsen)--Apollo.

BOSTON.

"DR. DE LUXE" (Alphonse Heru)--Colonial (6th week).

"THE GENIE"--Casino Square; stock (1st time).

"ZAZA"--Majestic; stock (1st time).

SAN FRANCISCO.

ETHEL BARRMORE--Columbia (2d week).

MME. SANS OMBRES--Acasa.

NEW YORK.

"A COUNTRY GIRL"--Herald Square (6th week).

"A MAN THINKS" (John Monin)--Pazos' (11th week).

"BASTILLE PARTNER"--Biju (1st week).

"BIBLE OF VENUS"--Old Opera (11th week).

"EXCUSE ME"--Geelt (15th week).

"FLEISCHER OPUS"--New York (1st week).

"FILM OF WALLINGFORD"--Benson's 14th week.

"GREAT ITALIAN HIT"--Palace (5d week).

"LA DOLCE Combat"--Daily's (2d week).

"LA BIABON RUBBE"--Winter Garden (12th week).

"FINAFORTE"--Casino (5th week).

"FIREWORKS STOCK"--Corte Pasyan--Grand O. H. (5th week).

"FIZZLE STOCK"--Metropolis (13th week).

"FESTIVAL WHIRL"--Columbia (3d week).

"FRED THE LADY"--New Amsterdam (14th week).

"THE RED ROSE" (Valeria Surati)--Globe (2d week).

MAY HAVE BEEN "FRAME-UP".

Two managers, both members of this club, otherwise known as the Vaudeville Managers' Protective Association, were discussing this week as to the outcome in the event that Mountford succeeded in his libel action for $250,000 against the V. M. P. A. and a few newspapers.

The managers couldn't decide whether Mr. Mountford could collect the $250,000 from each of the twenty-eight or thirty people sued, or that amount collectively.

"If he gets it all from every one of us, he'll have a bunch of cobs, won't he?" said one of the managers.

"Yes," replied the other, "and do you know, I have been thinking this over. It may have been a frame-up between Mountford and the United.

"You see Mountford sued for $250,000, and then the United came back for $300,000. But there isn't any action against the United; that's against us as members of the V. M. P. A. The right judgment against us for $250,000, then have the United waive its suit against him for $300,000, and the two split up the $250,000 between them."

The other managers calmly pointed out, however, that if Mountford could secure $250,000 each from thirty people he would be foolish to split, as it would be cheaper to pay the $300,000 to United, then have the United waive its suit against him for $300,000, and the two split up the $250,000 between them.

"It's much more money, anyway," said the first manager. "I never knew there was that much in the show busin-ess."

-- C. F. KOHL, JR., REVOCEDER.

BILLS NEXT WEEK.

LONDON.

PALACE.

Buck's Dancers (Pavlows, Merkin Co.)--Walter C. Kelly (10th week).


NEW YORK.

HAMMERSTEIN'S.

MRS. WALKER--Mme. Garden (11th week).

Trinity Fringe--Donahue's People of Mystery (2d week).

Trenton. Anna Chandler (Delia). McKay & Cantwell (8th week).

Troupes--Bill & McKenna (6th week).

L. AUBERT--Beilies & Arthur (first week).

Cunningham & Mac- Donnell--White Plains.

Mary Yaude--The Ringlings (3d week).

FIFTH AVENUE.

Bussa--Ruscanora (3d week).

Berto Cost--& Co.--Johnson (first week).

Sloan--Brose (last week).

Weston, Fields & Cia.--Ruscanora (3d week).

Wyatt & Percival--Diamond & Newlon (last week).

CINCINNATI.

Majestic.


KEITH'S.

"The Meistersingers" (4th week).

WALL1NQFORD"--London (2d week).

SAN FRANCISCO

ORPHEUM.

"RIP Van Wou"--Butter- worth--Mason-Keeper Co. (Beilby's "Revue," last week).

"London by Day and Night"--Melville Bros.

"The Merry Widow"--Palace.

PHILADELPHIA.

KEITH'S.

Montgomery & Moore--Van der Koots.

BOSTON.

"PINTERS DIDN'T "WALK OUT".


It is pretty hard to put anything over on a booking agent, but some-thing like what Bob McHugh, the happy booker in the Land Title Building, McHugh is still hunting for the joke who cost him several phone calls and not a little worry.

Bart had a little difficulty with an act playing one of the houses he books for, owing to a cancellation, but every-thing was straightened out satisfactorily to both parties. Before leaving for New York, on June 24 McHugh started painters to work on his house. While Mrs. McHugh was watching the work going on, the painters suddenly laid down their brushes and left the job. Mrs. McHugh thought it funny, and when she went up to McHugh, office mentioned it. An actor said "Well, you know, he had trouble with that act, and the painters have been called out."

Mrs. McHugh called up New York and spent $26.60 for taxi fare trying to straighen it all out before she found that the painters left to give the first coat of paint a chance to dry.

Van Halperin who was the Billy Friedlander Musical Co. was married to Bill Friedlander proprietor and manager of the troupe at Los Angeles, June 4.
PLEASANT FOR STOCK PLAYERS.

The Orpheum Players bring their fifth season of stock in the Chestnut Street theatre this week, producing Evelyn Greenleaf Sutherland's "Mon- sieur Beauchaire," one of Richard Mansfield's greatest offerings. The piece was presented under the direction of Percy Winter and was credited with being the best production yet offered by the Orpheum Company.

The theatre was crowded Monday night to welcome the return of Will- iam Ingersoll, Lottie Briscoe, Carson Davenport, J. Hammond Dalley, and others, and to greet several members of the stock company making their first appearance here. Much enthusiasm was displayed. The stage was fairly covered with floral offerings. It was Mr. Ingersoll's first appearance here since a little more than a year ago.

Marlon Barne, Howell Hanel and Edwin Middleton closed their season of forty weeks at the Chestnut last Saturday night. There was almost a duplicate of the demonstration shown the newcomers. Next week "Arizona" will be presented.

The Orpheum Stock Company is managed by Grant LaFerty, for many years with E. F. Keith, and he has made a great success of stock on Chestnut Street, the house never closing since it opened five years ago, when the theatre was taken over by Percy G. Williams to prevent Klaw & Erlanger securing it for their "Advanced Vaudeville" invasion.

FRIEBUS RETURNS TO COMPANY.
Theodore Friebus, leading man of the Academy of Music stock company, returned to the organization this week after an enforced layoff, a fall of eight feet during a stage scene two weeks ago, which put him on the hospital list.

James E. Young was the emergency man who filled in at a moment's notice. Friebus' injuries were at first thought to be serious.

POLI GETS SHERIDAN.
Frank Sheridan, leading man of the Academy of Music stock company, returned to the organization this week after an enforced layoff, a fall of eight feet during a stage scene two weeks ago, which put him on the hospital list.

James E. Young was the emergency man who filled in at a moment's notice. Friebus' injuries were at first thought to be serious.

STOCK COMEDY RELEASES.
George Ade's "Father and the Boys" and George Cohan's "The Man Who Owns Broadway" were released for stock purposes this week.

SYRACUSE CO. CLOSES.
Syracuse, June 21.

Owing to bad business, the Wet- ling Players, at the Wetling Opera House, have been forced to close. The season started out fine and dandy, but the patronage failed to keep up. Opposition was encountered at the Empire, where another stock company was installed.

THE PATERNSON SITUATION.

The Glecker Players, Paterson's new stock company, opened at the Lyceum Monday to big business, appearing in "The Lottery Man." The Paterson Opera House Company continues at the old stand, presenting "Girls" this week, the piece with which they opened last season.

There is much speculation over the outcome of the rivalry between the two companies.

Next week, Glecker's Players will appear in "When We Were Twenty-One," while the Opera House Company produces "The City."

HIGH ARRANGING OPENING.
William Stoermer, one of the best known theatrical men on the Pacific Coast, who manages the Auditorium, Los Angeles, arrived in New York Tuesday to make final arrangements for the opening of his house with a big stock company, July 10.

HAYMARKET CLOSES STOCK.
Chicago, June 21.

The Haymarket unexpectedly closed down for the summer, Sunday, Je- anne Towler's Stock Co. was billed to offer "Resurrection" this week, following "Sapho," the attraction last week. "Sapho," may have proved a little warm for the west side. This is the first of the Kohl & Castle large houses to close down. The Majestic, Chicago Opera House and Olympic are still open.

CASEY'S DRAMATIC DEPARTMENT.
Isabel Prentiss, formerly in charge of the Old Producings Managers' Asso- ciation, is now directing the dramatic department which Pat Casey has added to his agency in the Putnam building.

A new addition of Casey's comes with twenty-two New York productions after him for talent. Miss Prentiss has signed quite a number of people for stock engagements.

REVIVAL OF "TWO ORPHANS."
Next week at the Grand Opera House, Corse Payton will give the West Siders a few inside moves on the playing of "Two Orphans."

LEADING WOMAN TRANSFER.
Minna Phillips, who has been leading woman with Corse Payton's stock company for several seasons, transferred herself from the Grand Opera House company (New York), to the Louis Leon Hall organization, Tren- ton (N. J.) Opera House this week.

"Forty-Five Minutes From Broadway" will be produced by the Leonard company next week. If the Cohen piece proves any kind of a box-office magnet, Louis will present musical comedies for the balance of the season.

Ethel Milton now takes the leading feminine roles with the Grand Opera House organization. She has been with Payton for a long time.

REDPATH BUREAU BOOKINGS.
Chicago, June 21.

Ralph Dunbar of the Dunbar Com- pany of bell ringers has been retained by the Redpath bureau to organize new quarters for their lyceum season.

The Redpath people have also rout- ed Ex-Governor Folk of Missouri over their circuit of lyceum time, handing him contracts for a two-month season.

Among other prominent attractions routed by the Redpath bureau for Cha- tuaqua associations are Miss Louise Renfert opening June 24 for a season of ten weeks; Laurant, who starts on a seven-week trip July 8; the Chicago Globe Club for ten weeks opening June 24; John B. Ratto, likewise booked for ten weeks opening this Saturday, and the Dunbar Bell Ringers, routed sold for July and August, opening at Jolion, Mich.

Two other prominent attractions favored in the lyceum seasons are the Le- Grand Opera Trio, a former headliner vaudeville act, who have been given a six-week season opening July 22 at New Albany and The Kel- loog-Halmes Singing Party, with a contract calling for ten solid weeks.

BACK IN LYCEUM FOLD.
Chicago, June 21.

Ellas Day has opened his spring season school of dramatic art, where he is busy coaching Lyceum students for the Mutual bureau.

Mr. Day was the character in the vaudeville act of Day, Crane and Co., producers of a sketch entitled "Hungry" at the Majestic, Chicago, last season. Last week, in a few weeks in the two-day Mr. Day decided to return to his original line in lyceum. Before abandoning vaudeville Mr. Day produced several acts that have turned out successful.

NEW CHATAQUA.
Chicago, June 21.

Three new Chataquas have been organized in Michigan by the Redpath bureau at Cold Water, Jolion and Hastings.

A new Chataqua has been organ- ized at Ridge Point Park, between Fon du Lac and Green Bay, Wis. and will run from June 30 to July 9. R. B. Alfred of the Redpath Bureau is responsible for this latest effort and has been engaged to manage it for the Mutual bureau.

New CHATAQUA.
Chicago, June 21.

The Aiolian Hall has started work on its new building on 42nd street, between Fifth and Sixth avenues, which will have two music halls within the structure. The larger and a small one.

The bigger one will have a stage, 50x54, and a seating capacity of 1,400. It will accommodate many of the recitals and concerts to be held in New York next season.

The Aiolian Hall will replace the old Mendelssohn Hall in the music hall world. The latter is to be torn down
In the summer of each year the English music hall artists hold a held day, which brings out a great number of laughs, and also not a little real athletic ability. It is a big afternoon amongst the performers and a neat little group is taken at the gate, the proceeds going to some charitable organization. There is a keen, good natured rivalry in the events, many of the artists going into systematic training for the meet. Comedy numbers are mingled with the regular track events. The sack races, driving races, (in which the women participate) and steeplechase race bring out many funny incidents. Why the American artists do not get together and put events of this sort over is probably because no one has stepped to the forefront to start it. There is much good derived from these meetings of the artists in a social way. It promotes good fellowship, and draws the artists closer together. The English artists through their many social events have built up a much stronger spirit of comradeship than exists in America.

M. S. Bentham's yacht, "Psyche" came in second at the races of the New Rochelle Yacht Club June 16. M. S. Bentham has been a member of the Club since 1876, without any of them discovering he is an agent.

The Murray Livingston, reported last week as a ball player, a member of the Alpha Tri, is not the Murray Livingston who heads a sketch company in vaudeville.

Pat Casey is helping A. J. Erlanger in running Lawrence, Long Island, this summer. Mr. Erlanger has a summer home there, with forty rooms. Mr. Casey never faces a scene when first going there, but under the Erlanger tutelage and system of training down, Pat is now using but two, having lost twenty-five pounds the first month in the country. Pat now runs into New York every morning, racing with Erlanger's auto. This helps some, says the agent, but the best weight reducer is playing baseball, that is, if you have someone but the flies over your head, so it gives you a long chase after them. And Pat isn't a chaser, either.

Joe Schenck and Roland West have been putting in two weeks in New York. Roland selected the boat and Joe gave it a deposit of $200 to bind the sale. The remainder of the purchase money was to be turned over when the yacht was moored to the Columbus Yacht Club dock. The day arrived. Messrs. West and Schenck went over to the dock. Their yacht came in. Joe looked it over, and was about to write out a check, when glancing over the off side of the gunwale, he noticed Frank J. Gould's $400,000 ocean-going pleasure boat, just breaking into commotion. Joe looked down at his own boat, then took another peek at Gould's yacht. "Come on, Roland," said he, "We'll stake them to that $200, and wait until we can get a regular ship."

The Variety Baseball Club and a team from the Colored Actors' Benevolent Association, will struggle on the latter's ground at 135th street and 5th avenue, Friday, June 30. The field is enclosed, and an admission will be charged. The first $30 taken in goes to the ground; the balance it has been agreed shall be split between the teams 60-40. (No provision has been made, if the receipts do not reach the $30.)

RUNNING A HOG FARM.

Bill Lykens has been appointed by the Sire Brothers official superintendent of the hog farm they intend starting at their country place, near Morris Plains, N. J.

Bill is a pretty wise little fellow on hogs. He says there will be 25,000 on the farm when all is ready, and he is using the Sire's auto every Sunday to scour the surrounding country in search of the swine.

What seems to strike Mr. Lykens as the enjoyable part of the hog farming business is that there is one hundred per cent. in hogs, with food free. The latter is secured from the New York restaurants. In vaudeville when booking an act, Bill gets five per cent. if he is lucky and a obliged to "split" that with the United agency, when booking through its office.

"WALTZING MAD" COMING OVER.

Marie Addis's "Waltzing Mad," a specialty that has been appearing in the European music halls for some time, has been placed with the Shuberts for next season. The contract calls for eight weeks, starting Oct. 2, with an option. The Marshalli office fixed it.

Henri Gressot and Barney Hollis, the two trotting advance men of the Henry W. Savage staff returned from a trip abroad Tuesday.

Roy Makker, a newspaper man, formerly of Boston and St. Louis, has been engaged as press agent for the Fantasties Circuit in Seattle.

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SPORTS

Jerome H. Remick, the Detroit lumber magnate, known also somewhat in the music trade, has a great system for a sure thing winner on the baseball season. Jerome H. Remick backs his home team naturally. Every day he places a $5 bet. In this way if Detroit finishes the season with a percentage of .500 or better, he wins. Tigers have been well up in the race, taking a few tops, in the past several years, Mr. Remick does not have to depend upon his lumber or music business for a livelihood, although the music business is necessary to his betting scheme. It is not always an easy matter to find someone willing to bet against the Tigers, and this is where the music business comes in. When a banker of the opposing team cannot be found, Fred Belcher and Mose Gumble have to take the anti-Detroit. The latter end of last week when the Yankees were lambasting the Tigers was a period of rejoicing for Fred and Mose.

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AS THE BALL PLAYERS MIGHT ADVERTISE THEMSELVES

AT LIBERTY

MIKE DONLIN

Would like to prove to some wide-awake manager that they can come back. Is ready to go on the diamond at a moment's notice. Mike Donlin, whom the Tigers sold to the Yankees, was one of the biggest drawing cards and hardest hitters in the National League.

YOU CAN'T GO WRONG ON THIS ONE.

LARRY DOYLE

THE BASE HIT KID.

Captain New York Giants, season 1911.

Excluive Management, JOHN J. MCGRAW.

TY COBB

THE BIGGEST DRAWING FARM IN THE AMERICAN LEAGUE.

BOOKED SOLID WITH DETROIT TIGERS.

Direction, HUGH JENNINGS.

CHRISTY

MATTHEWSON AND MEYERS

"No wonder lottery.

Home solid, the farm around. (Fred Warner, vaudeville)

For particular, see Miss MAY TULLY.

SOME DANGRY LITTLE ANIMALS. (Everett BROOKS HUGER)

In it: Acting last winter didn't hurt us.

JOHN J. MCGRAW SAID, "Yes, we're proud of that. When we play a game for the picture machine, you can manage the team."

THAT'S WHAT OUR MANAGER THINKS OF US.

P. 9-A FEW SUNDAYS IN THE EAST OPEN THIS SUMMER.

HONUS WAGNER THE PITTSBURG PET

Good notice in every city on the National League."

REACTION what the Pittsburg Ledger says: "Your own Hoonus Wagner, was the star attraction in the body contest game yesterday between the Pirates and the Phillies. In the third inning Hoonus dumped his bat, trying to get down to second and a called ball. In the third inning it was our wonder, and turn the trick with the "slip" that is so very much in vogue."

THAT THEY ALL SAY THE SAME.

FEDS AND PUBLIC AGREE THAT HONUS WAGNER IS THE GREATEST EVER. Here's what the Philadelphia Ledger says: "If it's speed for Wagner, the Phillies would want him.

BROKE THE RECORD AT THREE PARKS THIS SUMMER."

The only ball player in the world who owns a part of a city.

All time booked.

Personal and exclusive management, FRED CLARKE.

OUT OF THE ORDINARY

IRON MAN McGINNITY

NEW GLOVE

In an entirely new offering. Novel, sweater, original chewing tobacco. (Plants protected by copyright.)

Address, care NEWARK BASEBALL CLUB.

WANTED

Reliable Players

NO LUMSERS OR ONE-BACKS.

For all work and no work, on the field, or in the office, for short time or long, will pay for itself. We are willing to pay for talent and services. Address Manager, care VARIETY.
HOW THE VARIETY WON FROM THE UNITEDS 27-4

By BOZEMAN BULGER

The Famous Baseball Writer of the New York World

(Through the rain breaking up the New York-Detroit game last Friday, Mr. Bulger was declared as official scorer. Although Mr. Bulger fell asleep during the proceedings, he declared that the following account of the historic game at McComb's Dam Park is technically correct.—Ed.)

While the baseball team made up of Variety critics, office boys and ad-

vertisers, rolled along down the pages of diamond lore as the lamentable Casey who spilled the beans at Muddville, their overwhelming defeat of the team from the United Booking Offices has a line of thought in the National Pastime. It has upset all theories over which the experts have pondered for years. If the dear reader ever spills the three sheet portrait of Captain Dash, it will be noted that there will be a reason.

It will be remembered that some years ago Willie Keeler explained the theory of hitting safely by saying the only way to do it was to hit the white ball "with the handle of a cigar." At the outset of the hard fought contest Captain Dash punctured a yawning hole in this time honored theory by showing that Variety rather than "just as easily by hitting the ball "where the fielders are." It was a case of the United Booking fielders of course it necessitated the knocking off of an arm or a leg there and then, but at the end Captain Dash there theory had been established for years to come beyond peradventure of doubt.

The score of this momentous game was 27 to 4 in favor of the Variety critics but the reader must bear in mind that they had a decided handicap in their favor at the outset. The Variety followers were able to close in "one" while the curly wolves from the United shop required a full stage. In fact they could have used the whole stage as a backdrop in recovering some of the battered balls. Harold and George, the kid battery for Variety practically stopped the show. At the finish they did a single to base a double in one and retired six of the Booking Officers batsmen in succession.

Captain Robertson, of the Booking Office forces complained that after the eventful struggle that the balls of his heaviest weight were hit as full as holes in a swiss cheese or even a stepladder and he gave that as a reason for the numerous whiffs at the breeze.

If your Uncle Phil Nash "had been ten years younger," he says, the result might have been different. The Oldtimers over at the Orpheum doubtless remember the time when Mr. Nash was a baseball critic and a short- order chef in his salad days. Nash went for a walk that day and the ball went for a walk that day and he was unable to play but he helped the team along as best he could by directing the scientific inside stuff from his office by telephone. For instance, when Jess, of the Variety team, lifted a fly to center field in the sixth inning, Captain Robertson immediately called to Mr. Nash.

"A high fly has been sent to center," yelled Robertson over the phone "Who does it concern me to catch it?"

"Well," replied Mr. Nash through the receiver "I'll take it up and let you know. Now there is a week open at third base.

In the meantime the ball fell safe and the batting crisp spied around to third base.

There were numerous occasions where a critic spoiled a long hit. In fact that is in part of their business on any of our series extravaganzas they are good. Last week the slingers, started a hit in the seventh inning that looked like a rot when suddenly Joino, a critic, showed up in the outfield. He extended his hands to catch the ball but decided in the nick of time his talons, struck him on the thigh and finally lodged in the slack of his pants after ruining a baseball suit that cost seven dollars—two dollars down and a dollar a week.

Another rally started in the fifth when Manwarring, of the Max Hart Office, uncoupled a wallop that looked good for a circuit of the bases. It was a scream and would have had the bases loaded on him if the wings when all of a sudden the umpire, evidently was also a critic, called it a foul and Mannie had to go on next to the pictures for the rest of the afternoon.

This game was played under the rules that were in vogue during the days of the Willow Swamp League. Harry Weher, the real batting bespectacled of the United team, came to bat fourteen of his ninety times at the plate and hit nothing but the scenery. He always appeared with his war club when the bases were full. On ordinary occasions he did not bat at all. The Variety, being members of the union, complained of this as being unfair and went on a strike until he went back to the bench.

By the way, an interesting double play was spoiled in the eighth inning when a wild throw was thrown in a circuit of the bases. The shortstop of the Variety team refused to work longer with the second baseman on the same bill. This was brought about by the umpire declaring that all players show union cards.

Probably the most interesting and dramatic era of this historic contest was the eighth inning when Captain Robertson, of the United team, who had had a small roll of pilfering in a corner of correspondence school, decided that he would go in the box and show the critics just exactly how it should be done. He went to the mound, but at the end of a half hour he went away from there. The Variety fell bailed him for twenty-four hits and thirteen runs.

It was not until the minute that Captain Robertson discovered the trouble. He found out that he had studied the game at night and neglected to take into consideration the effect of the sun in his face which prevented him from getting the ball over.

Harold, the 15-year old office boy catcher for Variety, who tip the beans at about 88 pounds net, gave out an interview after the game in which he explained that he did not throw many runners out at second because they did not get on first. Today the United team is in the throes of distress. Mr. Allen has cancelled their act and closed them for good. They have failed to get any booking in the short time. Yes, it's that bad, but despite the fact that they have got new people and fresh stuff. Mr. Nash wont even give them a tryout at Union Hill or Camden.

Later Captain Robertson has engineered an entirely new company, and an announcement has been given for them to run the bases in taxi-cabs, they will give the critics another battle this afternoon.

CIRCUS NEWS

"WILD WESTS" IN CHICAGO.

Chicago, June 21.

The west is soon to get a good dose of "wild west." Chicago will have two weeks of it with the "101 Ranch" leaving the Windy City as the "Two Bills" go in.

The city is billed from one end to the other with the announcements of the two "wild west" aggregations.

The 101 Ranch opens in Chicago July 8, and makes four stands there, leaving July 15, the day that the Two Bills invade the Windy City for a nine days' engagement, making three of the lots on the "101" itinerary.

The Miller-Arington show puts in two days at each lot, the first stand being at Sixty-ninth street and Halstead avenue; the second, Thirty-ninth street and Wentworth avenue; the third, Douglas boulevard and Howard street; and the fourth, Southport avenue and Diversey boulevard.

The Two Bills are scheduled for a five days' stand at Thirty-ninth street and Wentworth avenue, two days at Diversey street intersection, and two days at the Southport and Diversey corner.

Several of the Ringling circus chiefs are of the opinion that neither of the "wild west" will do much in Chicago. They say that Chicago is not circus hungry just now.

YOUNG BUFFALO EAST.

Vernon Seaver and his Young Buffalo wild west show is now making stands in the east. The show wizards are wondering what he will do with all the other "white tops" on the same soil with him.

Seaver's show was at Mt. Vernon, Tuesday, and a number of New Yorkers went and looked it over.

OPERA DANCERS STRIKE.


The performance at the Paris Opera last night, was marked by an incident not often witnessed at this Academy. The male dancers struck, while the overture of "Coppelia" was being played, and refused to go on the stage for the rise of the curtain.

The conductor stopped his musicians, and one of the stage managers appeared, explaining that on account of a sudden strike the first act of Leo Delibes's ballet could not be given, and they intended to proceed at once with the second act. This was done.

Beyond a few protests the evening passed without further trouble.

The dancers stated that they had no intention of striking, but being informed suddenly by the management that a M. Claret had been appointed ballet master, the others protested and sent a delegation to Manager director of the Opera. Manager reflect in such a high handed manner across the matter that the dancers then declared an intention to strike. The question is to be discussed by the syndicate of Dancers.
NEW ACTS NEXT WEEK.

Mr. and Mrs. Erwin Connolly.

Sweethearts; (Dramatic).

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

Fifth Avenue.

In what they term their own version of S. W. Gilbert’s “Sweethearts,” a dramatic contrast in two scenes, Mr. and Mrs. Erwin Connolly are at the Fifth Avenue this week.

The first scene, “Love’s Young Dream,” who is the garden of Jane Northbrook’s (Mrs. Connolly) home in full bloom. Here Jane receives her lover, Henry Spredbrow (Mr. Connolly), who, in his English soldier’s uniform,changes his blase to dazzling, and India. He would show his affection at parting, but the girl treats him indifferent. They plant a little sycamore tree, there is an exchange of flowers, and the soldier hastily exits.

The second scene, “Age Ripened by Experience,” shows the transitory period. The sycamore is full grown, and the young sweethearts have become aged, and gray in the passerby.

Sir Henry returns in civilian’s clothes to the garden spot, where forty years before he had bidden adieu to Jane. He finds her still unmarried, and in love with him. Both reveal their true affection and the lovers embrace to part no more.

Connolly’s best work is done as the old man, while Mrs. Connolly shows to advantage as the demure young heroine spirited in the first scene. Her right arm and voice should stand out stronger in the second part. The piece has true sentiment, bound to appeal to anyone that is half human.

There is a delightful touch of nature that brings forth a responsive refrain from the heart. The Fifth Avenue audience voted hearty approval, and there were several curtain calls.

Jolos.

Rouble Simms.

Singing Cartoonist.

12 Mins.; One.

American Roof.

Rouble Simms was probably of the team of Hon and Pirie, before the act of W.B. Simms and Tracy Simms. If not, then some one got an idea from some one. Simms wears a comedy makeup that is funny because of his slight build. He has no voice, which doesn’t count, and he is a little kidder of the songs. The drawings also matter little. Simms has some funny talk that gets over, and he also secured plenty of laughs from seeming to take a theory of the audience as he models for one of his drawings, throwing the picture to the girls when he was finished. An Indian head marked the ending. A very good number for the small time.

Piries.

Will Roehm’s Athletic Girls (5).

Fencing, Boxing, Wrestling.

8 Mins.; Full Stage.

Hammerstein’s.

There is contained in this number the basis of an excellent vaudeville presentation. With a little more showmanship, it could readily be developed into a snappy bit of entertainment, full of comedy and instruction. At present there is too much posing. The services of a live stage director to inject a bit of ginger is essential. The act opens with two girls fencing, the “longing and “pounding” being performed through the participants wearing high-heeled shoes. Then follows some bag punching as a single turn—the weakest portion of the act. This is succeeded by a boating bout, in which some rather clever head twisting, or as it is displayed by one of the girls.

For a finish an extremely lively wrestling match arouses the audience to enthusiasm. The various holds and twists are executed with every semblance of a professional act. This is where the services of a stage director would be of value. The girls look clean and are neatly dressed—a potent factor in placing a valuation on the turn.

Jolos.

Claire and West.

Singers and Dancers.

9 Mins.; One.

Hammerstein’s.

On at 8:14, these boys had no chance to distinguish themselves even if possessed of any unusual talent. They do some loose dancing, with just a few steps away from the regulation framework of male steppe.

This is followed by a “rag” solo on the piano by one, while the other changes. Then the pianist tells and does the “rag” about the old soldier who had to go right arm and substitutibn has none for executing the treble portion of an instrumental solo. This is very old and always poorly done. No one has ever yet explained just why it was by a ser of poses. Illustrates, or to continue his instrumental evolutions when our liberal congress provides penalties for all disabled warriors. Claire and West are as good as most of the opening male dancing acts shown hereabout in recent years.

Josephine Le Roy.

Songs.

9 Mins.; One.

Miss Le Roy gives the impression that she is English with her opening number, but this is dissipated later on when she takes to “raggy” stuff. This little singer might dispense with the use of the present “special drop.”

There is a frightful clash between the red and green strips. Her first number, however, had a great deal of impersonation, and it is one of the best types of all. Miss Le Roy has a pleasing personality and with “Traumler” for the closing number carried several bows.

VARIETY

Six Telephone Girls.

Songs and Dances.

28 Mins.; Full Stage. Close Two.

American Roof.

The Telephone Girls make a girl act of the conventional type.

The act reek of Gus Edwards, and if it does not belong to him, it should.

There is a man at the head who works well enough to show his name in the billing. The full stage scene is in a telephone exchange. The girls are seated at switchboards while the man acts as office manager. There is a quantity of good, live talk, handled exceedingly well by the man, backed up strongly by the girls. The girls do well when dancing and singing also. Their appearance is hampered by the poor and cheap dressing. The one change of costume which loses any value that it might have through the second costume being worn as underdressing for the first. Whoever invented those half silk hose is going to have something to answer for before the coming season is over. They look worse on the girls than the old all-cotton coverings. There are a couple of gingly numbers in the appendix that is no better for the small time where it will make good and can be readily headed. That, however, is its limit.

Jimmie Murray.

Songs and Talk.

10 Mins.; One.

It doesn’t take long for the “act” on the “small time” to “cop” an idea. A short time ago Harry Cooper appeared at Hammerstein’s, in the make up of a Hebrew letter carrier. Now Jimmie Murray, whoever he is, is on the “small time,” first appearing in a postman’s outfit. Murray enters carrying letters, postcards and papers. His little prattle seems to be the advertising of a paper, since the postman adapted idea is merely utilized for the excuse of pulling “a lot of old boys,” long since released and left on the earth, off the backs of other.

After dragging through with this junk, Murray dons a Prince Albert, and further illustrates his versatility by delivering an “imitation” of James Thornton—which of course includes some of Mr. Thronton’s best jokes. But Murray didn’t commence to understand how to get them over. The “imitation” died without a ripple. He played the “bones” to the best of his ability. It was a relief to the audience, and they didn’t care as long as he was surely going. The act can’t stand up on the “small time.” It might do in the very slow company found in the picture.

Newboys Sextet.

Singing.

18 Mins.; One (5); Four (3); One (8).

The Newboys Sextet contains six of the members of the “Song Revue.” The boys who are the best of the numbers that were in the big act, and retain the “Jimmie Valentine” piece of business for that song. What is needed badly at present is more comedy.
Brothers Martine.
Comedy Trampolinists.
11 Mins.; Full. (Interior)
Henderson’s.

The Brothers Martine have an act that can fill in on either end of the ordinary small bill time. They work “straight” and “comedy.” The comedian does several nifty falls, leading to the finish of the turn. The “straight” man is an acrobat of no mean ability. The feature of the turn lies, somewhat, in 60 seconds “by the straight” from a trampoline. This brought a number of boas.

Fred.

Meuther and Davis.
Songs and Dances.
12 Mins.; One.

A pleasing “small time” “sister act” is offered by these two young women. The opening, as boy and girl, was pleasing, and the single numbers that followed, well received. The girls might freshen up their repertoire of numbers. Both have good voices. “My Country” and “My Father” were sung closed for number, received enough applause to warrant several boas. The act is well dressed and shows class.

Fred.

Beasie Evans.
Songs.
12 Mins.; One.

Beasie Evans bills herself as an English singer, but the only evidence of that is her singing of Clarice Mayne’s “Moonlight” song. Beasie starts off with a current song, changing costume quickly for the “Moonlight” number. When first appearing the singer is heavily under-dressed. It spoils her appearance. In the second song, she is a real good looker. For a finishing selection Miss Evans picked a song that shows a very good voice. She has a good chance on the small time.

Jess.

Dinehart and Heritage.
Comedy Sketch.
13 Mins., Four (Parlor).

In a comedy sketch with an old school plot, the pair show they are very capable. Besides the sketch there is a good comedy idea that “small time” audiences like. They make it appear that in two parts of the sketch that accidents have happened, appearing to be convulsed with laughter so as not to be able to speak the lines. And the audience laugh along with them. They are a laugh and causing applause at the finish. The young woman is a cute little blonde.

Jess.

Patty and Desparado.
..Hasta.
7 Mins.; Full.

Henderson’s.

The routine that Patty and Desparado are showing at Henderson’s this week will never earn them the big time. The act has nothing sensational, and the closing is weak. The best the men offer is a series of head-to-head stands, with a walk-over bridge stairs. An unnecessary assistant is carried.

Geoge W. Young.

Samson Tylo.
Strong Act.
9 Mins.; Full Stage.
Hammerstein’s.

These three men made their appearance at the roof garden at 11.30 Monday night, when scarcely one hundred people were left in the house. To make matters worse, their opening consists of a series of poses in front of a black curtain, which started them off in a druggy way. They yelled, number of combination feats of strength and agility, a few new, but not sensationaly so. For a finish one of the men in a “crab” posture sustains the weight of a piano and with favor here, they satiated in leopard skin trunks, extending up over the left shoulder. Their posing and “marching” to the accompaniment give them the unmistakable stamp of foreign importation. There is no especial style or individuality about the turn.

Jolo.

OUT OF TOWN

Earl and Romano.
Singing Act.
14 Mins.; One.
Keith’s, Philadelphia.

The reframing of the singing act with which Maude Earl and John Romano have entered vaudeville as a team places them in the better class of singing acts and in the way of making a number which should meet with success. It will depend mostly upon the combination of songs Miss Earl selects. She possesses a light voice of even texture and pleasing in tone and quality. Careful training has helped Miss Earl with the method of using her voice correctly, there being no effort to force it. But Miss Earl cannot sing all songs well and the selecting of material will be half her battle. Those which are well are suitable and well sung, though “My Hero,” from “The Chocolate Soldier” has been almost worn through. It brought her liberal reward, however, but not as much as a catchy little “Mammy” song. This is her best and with something to catch the popular fancy for a finish, Miss Earl will have a dandy little act. She has the advantage of youth, a winsome face and the two costumes, a natty white suit with a becoming hat for the opening song and a pretty girlish dress of pink, made her attractive looking. Mr. Romano accompanies Miss Earl on the harp, and plays a second piece, while she changes. Mr. Romano is an excellent harpist, but it is a question of the selection for him, too. He is using “O, Promise Me,” pretty and well placed at present, but it is possible he will try out one or two more modern numbers until he strikes something which will bring him all his good playing deserves. The act has been a large hit, winning on its merits. Miss Earl and Mr. Romano were members of Julius Steiger’s Company in vaudeville.

“The Meistersingers”; (18).
“Swept by Ocean Breezes.”
25 Mins.; Full Stage.
Keith’s, Boston.

Here’s the act that New York has been waiting for. It is all singing and all music, of varied one. Twelve male voices—some forming a combination from three famous musical quartets, have joined hands, and the result is “The Meistersingers.” Their offering is called at swept by a good title and they almost proved its worth Monday night, the hottest of the season. The audience that filled the house to about two-thirds of its capacity, were in a little mislead and to applaud thing was out of the question. “The Meistersingers” were “No. 6.” The audience was hot and tired. Yet after singing nine numbers and holding the audience for twenty-five minutes, three encores were demanded. The house is slightly darkened for the introduction. Before the rise of the curtain, the singing of “The Old Oaken Bucket” is heard. The rise disclosed twelve men seated on the veranda of a summer hotel at the sea shore. A cyclorama is used, showing a water ripple and a lighthouse in the distance. The floral decoration in the set consist of palms and ferns. These are seen to sway in the breeze and made the audience sit up and take notice. The singers, who looked more like staid business men out for a rest on a sea shore than professionals, sang until they were tired. The program consisted of “The Soldier’s Chorus” from “Faust”; “Beauteous Night. Tales of Hoffman”; “All That I Ask is Love”. “Cheer”; “Sunday Days”; “Invitation Waltzes” “The Mulligan Musketeers”; “Any Old Port In a Storm”; “Childhood Recollections” and “My Hero” from “The Chocolate Soldier”. Very close to the finish, “Onita” the “Brownie”, makes her appearance. There is no reason for bringing her into the act and her introduction acted as a damper for a moment. Onita did a “Brownie” dance. She wasn’t asked to score.

“The Meistersingers” hold over for a second week. Its needs slight adjusting and with about seven minutes cut from the running time, is good for a real headline in the biggest houses. The Harvard, Schubert and Weber Quartets make up the act. It is the goods.

Gootz.

Clarence Oliver.
Monologist.
14 Mins.; One.
Young’s Pier, Atlantic City.

Clarence Oliver has been playing for the past two years in the west. This is his first eastern appearance. He is a pleasant looking chap and knows how to wear his evening clothes. Mr. Oliver has a clear speaking voice, and really clever warps of telling. On one of the parts he quickly got into the routine of talk and his easy manner of delivery soon brought the audience into good humor. He registered a goodly number of laughs and, finishing with another parody, won hearty applause that brought him out for an encore number. Mr. Oliver scored nicely.

Suffragette Note:
Melville Ellis is back from Europe with a lot of new gowns.

The following bulletin was posted at the stage door of the Orpheum theatre, Los Angeles, June 12: “On account of the sad condition of our founder and first Big Chief, Geo. Fuller Golden, whose health has been for some time a precarious condition, suffering from tuberculosis, and having gained the information from his physician that he requires as much outdoor exercise as possible for him to obtain and being without funds other than necessary for the maintenance of his family, we subscribe the amounts opposite our names as a part and portion of a fund, to be derived from public subscription from the members of our order, The White Hat of America. This fund is to be used for the purchase of an automobile which is to be given to him in order that he may take the proper outdoor exercise prescribed by his physician.”

Arthur Dun, $10; Rob Cunningham, $1; Paul Dil- lon, $20; Billy Link, $5; Wilbur Hold, $5; Paul Deiss, $5.

HERE’S BILLY GOULD.

By WILLIAM GOULD.

17-1911 AIBAGES.

It’s a long lane that hasn’t a moving picture, but the act of a nameless one.

An act on the stage is worth two on the street.

He who hesitates is—a bad monologist.

If at first you don’t succeed try another act.

"Honesty" is the best (insane) policy. (That’s why there are so many bad actors.)

There’s always room at the top for (Victor Moore). (Make them) laugh and the managers are with you. Don’t—and he’ll leave you alone.

Live and let—other people’s acts alone.

In God we trust, but from all others we want an iron clad contract.

Early to bed and early to rise if you open the show. No 30 people in the audience to the choosers get busy. One good turn deserves another, but the managers seldom get two together.

Silence is (Geo. Fuller) Golden. I wish he would break the silence.

Little children (not to be seen—and not heard)—on the stage, nay the Garry society.

If you want some inside info read Elbert Hubbard June Number of The Fra—vaudeville number read what he thinks of first class vaudeville and be relieved. Then read Alice Lloyd’s advertisement in Vanity June 3, and what she has to say to the managers, attaches, and stage hands; then read Nugent’s letter to the owners of the places.

The managers, agents, and promoters who you “they” are actively engaged in first class vaudeville; they all agree.

George W. Young.
VARIETY

HAMMERSTEIN’S.

The roof garden on top of Hammerstein’s theatre seems somehow to be lacking in the main essential requisite to the successful performance of an enterprise even as a serial place of entertainment. Reference is not made to the absence of a liquor license, but to the total lack of novelty in the program. Mayhap one Wilhelm Hammerstein has never been able to nurture his theories because the roof garden management, prefers to withhold his novelties until the month of July, when they will be far better appreciated by the audience. Opening the enterprise, commencing at five minutes after eight and extending to a quarter of twelve, is about as tame and uninteresting an affair as could possibly be gathered together for such a purpose. Not the acts individually are poor, but it is the combination, with no novelties interspersed, that fails to create pleasing entertainment for an evening.

There was a big attendance notably not women, who seemed to overcome the absence of a “feature” by changing their program weekly. That keeps the “regulars” in line, and certainly is working out to better box office results than had been the sessions. The tickets were kept almost. For 40 minutes at a time.

Alvin and Kenney opened the show with a comedy serial act, entirely loose at such an early spot. Claire and West (New Brunswick, N. J.), brought up in the second position. Crouch and Welch were scheduled for “No. 3,” but cancelled through the illness of Miss Crouch. It is significant that through an error in billing the regular act appeared first.

The only real roof garden turns on the bill followed—Mille Eugenie Fouger and Martine and Sylvester. Both were through long before nine o’clock. The Fouger now has a woman working with her, singing while the curtain in the rear is closed to enable her to make costume changes. When Fouger finally emerges for the regular turn she introduces her assistant. This is the first time “‘Tighe-La-la”’—whatever that means, Martine and Sylvester were the one big “clean-up” Monday night. They can be clasped as the legitimate successors to the famous Rice and Prevost. Almon and Scott and Belle Blanch were next in order. For the roof, Miss Belle has had (in the language of Timothes Mcmahon) “her telephone cut out.” The remainder of the turn was very well covered by Miss Belle. Howard and Howard did remarkably well. They hesitated quite a while before accepting what they regarded as an open air engagement, but need have had no fear. The act was a great success from the first part. By the time their first selection had been rendered half the audience was on the Suffragette Farm.

The second half of the program ran as follows: Division Athletic, (Inc.), Bernard and Westen, “Consul, the Great,” Bedlin and Arthur, Winsor McCay, Sansom Trio. Bernard and Westen scored a hit. Dweirksy, trainer for “Consul,” is with him and the act is working smoothly; Bedlin and Arthur had nobody to burlesque, their stronghold for roof work. Winsor McCay did a “Brodie” and cut his act to “cases.” Sansom Trio (New AMERICAN ROOF.

“Whity” did some business atop the American theatre Tuesday night. A great evening for lemonade, and Whity was giving orders to his assistants on the length of a galling gun. It begins to look as though the management would have to switch with “Whity” on the process if they want to come out on the big end of the deal. “Whity” and Lingard, Tuesday, and “Whity” will be paying Ed Bloom his salary instead of Marcus Loew.

There was a good crowd assembled on the balcony. The usher was ideal for roof entertainment. A very good show was also in order and if the management can keep up to this standard, there seems to be no reason why the roof shouldn’t enjoy a prosperous season at the scale of prices.

Harry Tighe is the headline with his latest college sketch in which Harry has allowed the role of the joker. Tighe looks like a juggler in his own. The piece opened a bit slowly, but got going as it went along, finishing in very good style. The sketch, however, did not do as well as it has in other places. One of Tighe’s old sketched played by a small time company before the same class of audience did much better, perhaps because of the rougher comedy involved.

Leo Beers at the piano did well, although he has no material that has not been heard many times. Vesta Victoria’s “Mary Took Calves to the Dairy Show” was his biggest winner. The English songs are becoming popular, it seems. An act just before used Lilly Lena’s “Have You Got Another Girl at Home Like Mary?”

Gertrude Dunlop, assisted by a man not billed, did exceedingly well. Gertrude is a decidedly clever girl, with a good idea of comedy, and gets it over beautifully. She has a couple of very good numbers also, and a voice above the usual. The girls has a knack of setting her audience in her power water. Real funny women are scarce in vaudeville (or anywhere else).

The Webb Trio, with little trouble, could improve their acrobatic offering greatly. The boy should be dressed in his own attire. He makes such a poor looking girl that it takes away from the general appearance. The big woman in the act looks dandy and has that look, but the specialty as her size and appearance.

“The Australian Wood Choppers,” the same that William Morris dug up, made a very interesting closing number. The men held most of the audience in, which is saying a lot for a roof garden where the elevators are eagerly sought around 11 o’clock.

Foley Bros. opened the show, without starting anything until one of the boys announced the “silver shower cloog,” which sent them off to good applause.

Rouble Shams, Freeman and Durham, 6 Telephone Girls and Raymond and Faust Sisters (New Acts).

BRIGHTON THEATRE.

It’s Annuver Year Show down Dave Robinson way. The theatre is all done in red, white and blue, with flags everywhere. From the start that the house Monday night, as advertised as the most wonderful thing was going to do some business. The management thinks so well of it that next week they are calling the bill “the New Brighton Revue.” Changing the way this was every week is figured as making every program a feature.

It was something now. “Then matinee to get the bill running longer.” What was made, however, everything ran smoothly, aside from a short unavoidable wait before La Belle Tillotcom appeared.

La Belle closed the first half in her home act which she first showed atop Hammerstein’s. Things didn’t go just right for the singing equestrienne. The lights were troublesome and the horse didn’t seem to relish the heat. This miss is as a horse La Belle is singing much better than when last seen, which aids not a little, and her appearance (through the loss of some weight) is also improved. She makes a pretty appearance on the beautiful white horse.

The program boasts of three big laughing hits, with a fourth not far away. Barnes and Crawford were the first big laugh of the evening the first half. While Crawford is singing very well and looking dandy, carrying about ten pounds less averduro-poise. Dierro scored as strong a hit with his miniature instrument as usual.

Kate Ellmore and Sam Williams, second after intermission, were the second big laughing number. Kate had no trouble whatever. All she had to do was to laugh. The other fellow hollowed. The foolish “Salome” bit at the finish brought them back for four or five bows with a big laugh tided to each one.

Hills down next to closing, made the third of the trio of laughing hits. Nat is now confining his talk in the main to London. It is all funny, as it is all new and original with the comedian. It isn’t all material, though, with Nat. The tramp comedian has no superior in putting a story over. He gets three laughs out of a simple story that would in most cases call but for a single laugh. Two new numbers helped along and the house was not satisfied until he told of the act that was hushed over ahead of him.

Bert Coot and Co. were the nearly act. The Englishman didn’t fall much behind the others in corralling laughs. Coot is genuinely funny. The sketch is a poor vehicle for the comedian’s talents.

Valerie Bergere and Co. in “Judging” supplied the sombre side. Miss Bergere has rearranged the piece some since last seen. The character of the mother-in-law has been taken out altogether, removing the slight attempt at comedy and the act gains thereby. This leaves the piece alive from start to finish.

De Voile Trio opened the program to good effect. When the trio attain BRIGHTON MUSIC HALL.

Down at the Brighton Music Hall where the footlights are aglow again for the summer, Manager Charles S. Breed has an act to show which is an 8:30 and several of the acts moving longer than the time card allotted, the closing number Tuesday night at 11:18, made no attempt to put on the full act.

Hickey’s Circus was placed to follow the intermission; West and Van Slen assigned to close the show, following Eva Tanguay. The audience had been well entertained by the line up to that point and ran home. When she quit the stage, West and Van Slen came on for a corset duet and then vamoosed, the curtain being run down for the end.

Gordon and give immense satisfaction without Eva. Rem Brand opened, Dale and Boyle were “No. 2,” “High Life In Jail” was on third. Hardison, fifth, with Sam Curtis and Co. closing the first part. Each act scored in the audience showed hearty appreciation.

Louis Rheinhard comes in the “act” category this week, playing a violin solo, “Old Folks At Home,” during the intermission, and much applause for his efforts. Hickey’s Circus was “No. 6” and made it hard for McCoy and Cantwell, who followed. Howard proved the legitimate “clean up” of the second part, with his clever pantomimic act. This Scotch entertainer can let them all go by, then step to the plate and lace over a hit that ‘ems upstairs and down.

The opening of the Brighton Music Hall under Mr. Breed’s management, a number of changes have been made. The front of the house and the aisles have been covered with matting. New dressing rooms and several interior sets being added to the former equipment.

Frank A. Girard is treasurer, with James T. Dulan, his assistant. Edward Girard has charge of things back stage. Work.

Gordon & North have engaged Marguerite Chabauty, formerly of the “Columbia Burlesquers,” for their “Passing Parade,” Charles Raymond late of “Wise, Woman and Son,” the “Whirl of Pleasure“ and Phyllis Oden, for another of their shows for next season.
FIFTH AVENUE.

You never can tell what that audience at the Fifth Avenue is going to do on a Monday night, but this week it wouldn't have taken a wise man to have coppered any kind of a bet that it was doing a good imitation of the Egyptian mummy that hasn't enjoyed a laugh since the days the sand was dropped on the Sahara desert.

The audience was conspicuous by its absence. Even the ushers were too warm under the collar to start much applause. Both the old and the new acts suffered with the heat and from the lack of noise.

Troy Shattuck was headliner but, if Monday was any criterion, she isn't the "draw" at the Fifth Avenue she should be, after starring in "Alma" in the same neighborhood (Weber's).

Bell's Coney Island Acts) opened. Brent Hayes followed and his "banjolama" were well received under the conditions. The Avon Comedy Four were on third and worked hard to punctuate the deathlike silence with their songs and comedy, finally arousing them at the finish.

Mr. and Mrs. Erwin Connelly (New Acts), had an act that suited the Sphynx atmosphere, and Perry and White put the busy little bee to shame before the audience was aroused from its reverie.

Emmet Devoy and Co. between the "house" and the "chocolate colored baby" at the finish, gave the curtain a little more exercise, with the audience exerting its hands for a minute.

Miss Shattuck proved a feminine Horatius, for she stood at the footlights and almost dared them to applaud her. She was in good voice, but the house was in deep slumber.

Mabelle Fonda Troupe felt more like throwing the clubs into the audience than into each other's hands, but at the end, they did stick to the act and closed the show. The orchestra was awakened by the fall of the curtain.

Mark.

NEW YORK.

About half a house at the New York Tuesday night witnessed a "small time" vaudeville bill, remarkable for its lack of features and class. The one turn on the bill approaching anything near a solid hit was Milo, who has been seen under another name.

The opening turn was two colored entertainers, Gaines and Jones. They have a turn that would remind one in a way of Williams and Walker many moons ago. The straight is a dandy one and their speaker very well. The comedy man is a little shy at present, but should manage to loosen up a bit, and the turn would improve to a great extent. The second spot was billed as Brian the London, who delivered three numbers with pleasing result. The trouble with the act presented by the little Miss is that two of the songs she offers are superior and the last one should retain her closing number by all means and look for a new opening song. She was received excellently for the early position.

The Goldman Duo followed after a reel and managed fairly well. The Italian number used to close was not as strong as it might be. Then came Milo, who kept the house guessing for ten of the seventeen minutes that he held the stage.

Cohan and Young, with "Cohen from Bridgeport," pulled some laughter. They are a new combination, and the men do not work with sufficient snap at present to get as much out of the duolog as their predecessors (Harison and Barney Bernard) did on the big time.

A musical turn by the Banta Brothers was one of the hits of the night. The singing of the four was particularly to the liking of the audience. Josephine Le Roy (New Acts) was in the next to closing spot, with the finish left to Nat Lefougeville and Christy (Co. of America) and their "dough" comic artist, and his work kept the audience laughing to the end.

THE LIGHTS O' LONDON.

Cecil Spooner, this old English melodrama and ice-cream cones, were the main attractions at the Metropolis theatre in the Bronx, Monday evening. As an idol in the Bronx, Miss Spooner has Christy Matthewson backed off the boards. The play made no difference. As the characters appeared they were cheered for what they had done.

The ice cream cones came in quite handy while the stage hands were shifting London about at great speed. The big advantage in the play seemed to be the showing of snow. It was hot Monday and the London coats and wigs shivered with cold, and you have to hand it to them for being actors when they could extract sympathy from a perspiring crowd. And that hero did look cold. The little fellow went through three hours of drama without a bit of cheer until the last two minutes of the piece. That goes for the heroine as well. And the villain had to wear a fur-lined overcoat.

"The Lights O' London" has a plot that could really be played in twenty minutes or under, and in many cases, bigger plots are shown in the London hands at present. While at times the crowd groaned at the villain, they did not hiss him—for one time or other in his Bronx past, he must have been a hero.

The melodrama travesty of the present day must have been taken from this play. Harold Armatage was certainly a travesty name. Harold was the hero. Clifford Armatage was the hero's cousin and villain at the same time. Betty Fettes and Hetty Preene was a foolish girl who wanted fine clothes and also wanted to be a lady. Seth Preene was Hetty's father and he did the villainous bit because he wanted his daughter to get what she wanted. Joseph Jarvis was a kind actor, and Eliza Jarvis was his wife. There are other characters such as the hero's father, but he goes in his act.

Harold, the hero, played by a dark fellow who combs his hair like an actor, was certainly the chauvin grouch of the world throughout the play. But then he worked as though he was playing a regular part, as long as he is handed the leads the will get along. Rowland Hall was his real name. The villain was played by Hal Clareon. Outside of forgetfulness he was not a very satisfactory actor. He staged the piece as well. Richard Purdon perhaps did the only piece of real acting during the evening. The others played their parts in order to give the audience satisfaction. He staged the piece as well. Richard Purdon perhaps did the only piece of real acting during the evening. The others played their parts in order to give the audience satisfaction. He staged the piece as well.

Arthur's first program.

Asbury Park, N. J., June 21.

The first program of "big time" vaudeville for this summer, to be presented at the 'Criterian next week, has been arranged by Arthur Klein, the youngest manager of Walter Rosenberg's Criterian theatre.

Billed to appear are "The Bandit," Arthur Kober, Donovan and Arnold, Biscay City Four, Nancy Wither, Williams Brothers, and Bert McRose.

Mr. Klein is running the house on a per cent. plan with Mr. Rosenberg. Vaudeville will remain there over the summer. The initial bill is a sample show, preliminary to a big Fourth of July week, with the shows growing stronger weekly.

The Criterian is a theatre of small capacity. Bookings for it will come through the United Booking Offices. Mr. Klein has obtained the United "franchise" for this city.

Inge and Farrell, a "sister" act, have separated.

MUCKENFUSS COMING.

Chicago, June 21.

B. S. Muckenfuss, the former Inter States Circuit's booking manager, will leave for the west coast this week, taking his entire family along. Mr. Muckenfuss has been in the agency business here on a ten per cent. basis since retreating from the Inter State. There is a new booking office in New York and open an agency there. His daughter, Rosalie, is in the United Booking Offices, looking after "small time" in the South.

OFFERS FOR TINNEY.

Two offers from the different sides of the legitimate fence for Frank Tinney, are being looked over by his representative, Max Hart.

The Shuberts would like to engage Mr. Tinney to take part in the first Winter Garden show which was played by Al Jolson last winter. Miss Lillian Venice, New York. The other proposition arrived from a Klav & Ehringer manager.

ACIDENT COSTS 20 WEEKS.

Chicago, June 21.

The comedian who is still under the legitimate fence for Frank Tinney, are being looked over by his representative, Max Hart.

The Shuberts would like to engage Mr. Tinney to take part in the first Winter Garden show which was played by Al Jolson last winter. Miss Lillian Venice, New York. The other proposition arrived from a Klav & Ehringer manager.

The accident made it necessary for the trio to cancel twenty weeks' work recently contract ed for.

OVERLAND AUTO TRIP.

Portland, Ore., June 21.

Angela May, the prima donna, who is traveling the west coast in her own private car, has left for a visit of the summer resorts of this state, Washington and British Colombia.

The singer has been making a professional tour in her auto, starting after engagements at the Orpheum, Boise, April, of last year. She has been en tour for one year and three months, during that time traveling some 4,000 miles.

accident costs 20 weeks.
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MAJESTIC (Lyon M. Glover, mgr.; agent, Ophirum Circuits).—The Majestic has offered some exceptionally prominent headliners in the personal week. It is evident there will be a little "jump" around the house, for without exception they have fallen far below expectations. Louise Dresser would break the spell. After her opening number, it looked as though she would, but the headliner kept on singing number after number until it began to look as though she intended giving the evening's entertainment all by herself, and toward the finish the audience refused to applaud. Miss Dresser works in "two," accompanied by a pianist. With two or three songs eliminated from her routine and working in "one", without the pianist, there is every reason to believe she would do more. Better Edward Davis presented his own plays, "All Rivers Meet at the Sea," Harry Hampton, who impersonates a scrub woman, seems promising, but there isn't a chance for Earl Mitchell or Alice Lear, the other two members of the cast. However, the way it was above the average, which helps, although one is not much enjoyed, looking at a pretty stage presentation Australian poet Shakespeare's "Hamlet," a warm night. Harry Fox and the Millership Brothers followed Davis and Co. They alone gave the audience their money's worth. Fox is in a class by himself when it comes to light comedy. Sherman, Koszmat and White were also present, with Terry Sherman replacing Earl Taylor. Some new material has been added with good results. Sherman, if given a little more opportunity to clown, might help the comedy and considerably. The three boys are already working smoothly, and in a few weeks should have an offering fifty per cent better than their former one. With little, when the evening starts, the audience is enthralled, the evening is well, although last week Rogers is a relief from the conventional comedy angle. His talk is made droll and valuable through the music of "Happy Birthday," and through the desired laugh. The downtown show has been the big one for the house, and on Monday evening, and didn't seem to start until the dancing finish. This is no reflection on the quartet's work, however, for they have an excellent comedy act, but Monday's house refused to become interested. Corinne Francis in an early spot went through, with some good numbers well rendered. The Narrow Brothers opened the performance with a comedy bicycle act. The contortionists kept the house in good humor throughout his fall, and brought the evening to a close. Terry Sherman closed.

Willy Scott, a Jew-Mexican comedian, and until lately one of the Telegraph Four, is found his eyesight. No one can find the cause of his present trouble. Joe Altman is back in America after three years' absence in Australia.

Harry Lyons, a former Mort Siegel principal, has left Chicago for New York, after a few disastrous weeks in vaudeville. Lyons will attempt to contract with a musical comedy while in the east.

Terry Sherman has replaced Earl Taylor in the White City Trio. Sherman is a Chicagoan who has written several popular song hits. Taylor has found work with trio in San Fracisco.

The Interstate office has arranged to supply attractions for Greene's theatre, Tampa, and the Victoria, St. Charles, R. I.

Rivers Park at Hoboken has decided not to alternate between vaudeville and musical comedy this summer, and instead, will play solid vaudeville till the end of the season, booked by J. C. Matthews.

Kerry Mous: L. who will start a five weeks' vacation next month, has decided to take his vacation in a new house instead of spending it on the mountainous side of Pikes Peak. This will be Kerry's second visit to the big city in thirty-five years. Twenty-four years ago he got as far east as Hoboken, but sailed to the Hudson River and turned back Chicagoward.

This summer Kerry mustered up enough nerve to go the limit and took his first good look at Broadway. This summer his intentions are to go away up to Harlem and look at the Brons from the vantage. He may call you?
Mayma Childress of Rubish and Childress, attempting to save her nephew's life, when had set fire to his clothing, had her hands tightly burned. Despite her efforts the child in a hospital a few hours later. Mrs. Coack is recovering at her home here.

Harry Levi has been engaged to play the principal part in Diton and Ransome's "Happy Hook Nida." Lee Krause closed the contest.

Sandy McGregor, the Scotch comedian has been signed by Mort Singer to hold down a spot with "The Prince of To-Night" in which on Henry Woodruff will play.

The Policemen's Benevolent Association has selected Harry Akers' "The Girl I Love" for a New York benefit to be held at the Auditorium here next Wednesday.

Carlo Portello has opened a producing department in the American Theatrical Agency, a first effort being "The Portello Eight," in rehearsal.

Leon Pawie, a member of "Merril and Lea" will produce for vaudeville next season, a one-act play called "The Devil's Duet." Pawie has signed for "Pomper Walk," which opens here early in the season.

"The Goat Girl," from Haralad McPherson's vaudeville will go into rehearsal early next month production some time next season.

Sheppard Camp, a former burlesque man, will replace Frank McIntyre in "The Travelling Salesman" next season, when McIntyre goes with "B unc," the new George Bronson comedy.

Avery Hopwood has completed his next season's effort, which is entitled "Somewhere Else." Preparations are being made to launch the piece early in the fall.

McVicker's Geo. Warren, mgr.; K & E. — Aborn Opera Co. — COLUMBIA (M. Woda, mgr.; Columbia Am. Co.) — The Bowery Burlesque will close the engagement at the Columbia next week. House will be dark for remainder of the summer.

HORSE OPERA HOUSE (George Kingsbury, mgr.; K & E.) — "Little Miss Fix-It." It is nothing short of weather. It will probably last over the summer.

OLYMPIA (Tom Ledder, mgr.; K & E.) — " Bert Bus Quick Wallingford," located as the best show in town.

POWERS (Harry Powers, mgr.; K & E.) — "The Seven Wonders," eleventh week commencing Monday. A few changes in the cast have been made, but otherwise the show remains the same and present business looks promising for a good summer engagement.

PRIDDY (Herb. Ringer, mgr.; Shubert) — The management evidently appeared satisfied with the showing made in the new place where they have announced no plans for anything to succeed "The Heartbreakers" before next season. Business is picking up every day.

GARRICK (W. W. Freeman, mgr.; Shubert) — "Heine's Travel Lectures." RIVERVIEW EXPERTION. — Arthur Pryor and his band for another week.

WHITE CITY — Libertin's Grand Opera Co. and band. Feature attraction, Tuttles, seems to be the headline sensation, and is playing to several large audiences nightly.

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FOREST PARK — Johnny Hand and his band.

CHICAGO MUSEUM (Harry K. Thurston, mgr.) — "Big Otis's Trained Animal Company." Burlesque and Curio Hall.

LEWIS (M. Kline, mgr.; agent, Frank Q. Doyle) — "The Miller's Ekl Harem.

MORTON (K. Powell, mgr.; agent, Frank Q. Doyle) — "Frank La Marche."


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By J. E. McCLELLAN

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Mrs. Watson is booking the Richmond theatre, out in the Richmond district. This company has been playing some of the smaller towns in the vicinity of their home and have been successful in their efforts. This company is very popular and will do very well in the Richmond district.

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The advertisement for "The Perfect Girl" is noted as having been published, which indicates the advertisement might be for a theater or show featuring this title. The ad suggests that the opening of note was observed by Mr. Keeley and his presence was due to his upcoming engagement at the Oakland Orpheum. There is also a description of the Perfect Girl's role in the show, which is an assistant to the Perfect Girl. Mr. Koonseberg states that the Oak land Orpheum rented space to perform in the show. The ad mentions that the show has been an attraction to the Perfect Girl, and "The Perfect Girl" will go on to perform over the Orpheum Circuit accompanied by her mother, Halley, in New England and New York.

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I. (Carlson, manager — Juggling Jewels — Laf Harris, Zell & Hodge, The Manne's, Ringling & Thomson; Mysterious Strusses. Will Daven, Wheel Motown.)

ELMIRA, N. Y.


BROOKLYN: (George Lefler, mgr. — Manhattan Opera Co., large house — Mozart — W. W. Love, mgr. —agent, Edward Mozart — 19-21, picture, excellent business.)

ERIE, PA.

WALDAMEER. (E. H. Bieden, mgr. — agent, S. H. 111 — Five Musical Smith, Clowers, Made & Hunter, good; C. E. Kline, big, Pauline, Waldorf, good; Holman & Le Plate, entertaining.)

FOUR MILE CREEK PARK. (1 T. Callender, mgr. — agent, direct — Adams & Gitt Variety Comedy Co., hit.)

HAPPY HOUR. (D. H. Connelly, mgr. — Vaudeville and pictures. M. M. MIZENER.)

HARTFORD, CONN.

HARTFORD. (Fred P. Dean, mgr. — agent, Ananda (story — rehearsal Monday and Thursday — 11-12-25, Sandra, Russian Troupe, good; Will Adams, good; Annette De La Salle, excellent; Lawrence & Wright, wonderful; Walter & Warren, laugha; 22-24, Lawton — Armada, Morton & Temple, Morris & Kramer — Human Tropic.)

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WALTER K. BLAUFELD.

LOS ANGELES, CAL.

ORPHEUM. (Martin Beck, gen. mgr. — agent, direct — rehearsal Monday 12-25 — Week 12, excellent program. Hickman & Barwick, very big; Hoke & Levy, big; Tom Walker, capital; Tom Walker, capital; Tom Walker, capital — well received. Tom T. Ward, Golden Troubadour, Jones & Deely — Dooley & Tykes, Murphy, Nichols & Co.)

EXPRESS. (E. J. Donellan, mgr. — rehearsal Monday 12-25 — Week 12, Eight Years. [H. Le, later, excellent, Carla, Day, pleasing; Mr. & Mrs. McPhee, biggest, big & big, excellent; PANTAGES (Carl) Walker, mgr. — agent, direct — rehearsal Monday 12-25 — Week 12, Eddie Musical Hawaiians, very good; Charles Koons, amusing, Mr. & Mrs. William Martin, humorous; Salvaggio Sisters, charming; Sampson & Murphy, excellent.)

MASON. (W. T. Wyatt, mgr. — rehearsal — Week 5, fair houses — John Drew.)

MEDFORD, MASS.

BOULEVARD SUMMER THEATRE. (J. W. O'Connor, mgr. — rehearsal Monday 11-12, opening week — Harron La Belle Trio, good; Hiton & Lewis, favorite; Visconti Bros., good; Village Cafe, literally applauded, Brown & Taylor — The Hearings.)

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MILFORD, MASS.

LAKE NIPISCO PARK. (Dan J. Sprague, mgr. — agent, Fred Marlow — Georgia Tri, hit; Lighthouse Newton, clever; Dow & Levan, fair; Williams & Ross, excellent — Malady Rodan — excellent; Daylight Pictures, very good.)

CHARLIE E. LACKEY.

MUNIC, IND.

STAR. (Mrs. Chicago Park — Mr. Miller, Park, went big; Dubber & Turner, very clever; Andy Ross, good, Four-Casting Opera hit.)

GEO. FIFER.

ONEonta, N. Y.

OAKLAND. (Fred Fowler, mgr. — agent, Prudential, rehearsal Monday and Thursday 11-12: Mason & Ponce, well liked; Jack Dempsey, applaued; 12-25, Bilby Comedy Trip, general outdoor, and Williams; good applause — 22-24, The Stannahs, Wells & 11-14, 4 & 6 houses.)

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