RYAN IN INDIANAPOLIS.
Cincinnati, Nov. 2.
John J. Ryan and associates have succeeded in securing the theatre now being built in Indianapolis, which has one of the best sites in the city, located on Washington Avenue opposite Taggart's Hotel. Nearly two stories are now erected, and it will be pushed to completion as fast as the builders are able to proceed. The name of the new theatre has not been determined upon, but it will either be the "Olympic" or "Orpheum." Mr. Ryan has also secured a theatre in St. Louis, but it will be operated by a separate corporation under the name John J. Ryan and Rudolph Hynicka, of Cincinnati, the chief stockholders. F. C. Bonnack, S. N. Oppenheimer and Jacob Oppenheimer, of St. Louis, are associated in the theatre in St. Louis.

The site secured is the northwest corner of Sixth and Market streets. The building will be a combination hotel and theatre, the latter having a seating capacity of 2,500. It will be twelve stories high and has already been christened "Orpheum." These two theatres will be operated in connection with the other Ryan houses, all to be booked through William Morris, with whom they are associated.

This places Ryan in opposition to the Western Vaudeville Association managers in several cities. In Chicago Ryan will have Kohl & Castle to contend with whom his new theatre is located. In St. Louis the opposition will be Tate & Middleton, and in Indianapolis he will further oppose Max C. Anderson, who is fighting Ryan's Temple in Cincinnati at the present time.

WILL SELL LYCEUM AT AUCTION.
There is nothing so uncertain of a "sure thing," and those who thought the Lyceum Theatre to be their "bird in hand," now find it "in the bush." It will after all be sold by judicial process, the whole world at liberty to bid.

There was a formal arrangement with the Sims-Shirley Twentieth Century Syndicate, Ltd., subject to the consent of the court, and preliminary sales showed this deal was likely to go through. The publication came from Collector Mapleson's cash offer of $600,000, which showed the Lyceum was not such a dead property as it could not be galvanized into signs of life.

The second deponent holds, doubtless thinking the price might be run up higher by a little spirited bidding; raised objections on sober second thought to premature proceedings, and brought about this judicial ultimatum. So if Percy Williams wants a grand house to anticipate Keith or to compete with him when he opens, let him raise his asking price to the auctioneer's hammer falls. The old Jay Gould idea of buying a good thing when it is depreciated is not a bad one, and the Lyceum will make good money when the right man comes along.

EASTERN GETS BUFFALO.
The Eastern Burlesque Wheel will play the Garden Theatre in Buffalo from Monday next. That house belonged to M. Shea and has been playing vaudeville in opposition to Mr. Shea's other vaudeville theatre, the Garden.

The Garden played a good grade of the article at a lesser price than his own opposition, and Mr. Shea discovered he was hurting himself. The Eastern Wheel gladly relieved him of the Theatre for its combinations.

The burlesque organization to open will be "Paris by Night" next Monday. It is a new show on the Eastern Wheel. The first act will be

The New York Hippodrome Company, owners of the building, will be compelled to make some kind of a deal with the former managers of the establishment, in the event of a defection on the part of the present lessees. Thompson and Dundy own a sufficient quantity of the stock of the corporation to prevent the levying of any assessments and should there be at any time a deficit there would be no way of making it up without their consent.

WILL INVOK CODE-TRUST LAW.
Variety's Chicago Office, 79 S. Clark St., Nov. 2.

Suit in the United States Courts under the Anti-Trust laws will soon be started, it is claimed, against the Western Vaudeville Association. Intimidation and coercing of artists and acts will be the basis for the charges.

Behind the suit will be the Sullivan-Considine circuit and the International Theatre Company. The name of William Morris is also mentioned, but it is not believed that he is concerned.

Great rivalry has been going on for some time over the capture of acts for the cheaper circuits and the smaller houses booked by the association. The latter has used its influence to corral all available acts in sight and to prevent them from playing on the other circuits. As a result, the "ten-cent" people have had hard bills to sell. The matter has reached such a pass that the suits have been threatened.

Members of the association admit that they have heard some such talk, but refuse to discuss it.

SEABROOKE AND HALL SEPARATE.
The newly organized vaudeville act of Thomas Q. Seabrooke, Pauline Hall and company has dissolved, Miss Hall deciding that she can do better alone. The dissolution may have been hurried by the fact that the Orpheum circuit decided about the middle of this week that they do not want the Seabrooke-Hall combination.

Miss Hall has recently developed not a little business acumen, as evidenced by her action while playing Hurgit & Seabrooke's last Sunday night, on which occasion she refused to go on with the sketch until she was assured the amount of her salary. Jules Hurgit personally guaranteed it.

Vaudeville experts forecasted several weeks ago, when the new sketch played the Keeney house for the first time in the metropolis, that the combination would not last long. It is declared that it would have dissolved after the Brooklyn date had it not been for the special request of the Morris office that they play Springfield for one week in the Shubert house there.

SOUSA REFUSES $30,000.
An offer of $20,000 for a four weeks' engagement new names at the "White City" park in Chicago was made for Sousa's band this week by F. M. Ibarra, the Chicago agent, while in this city.

Sousa refused the offer for the reason that he would not play a "ten-cent" park. An admission of ten cents at the gate at "White City" is charged.

GUILBERT AND CHEVALIER HIGH.

Both factions are in treaty with the Guitelb and Albert Chevalier, when that pair complete their whirlwind concert tour. To all overtures Mme. Guitelb and Mr. Chevalier have thus far replied that they would consider them for joint tour, or single salaries at $2,500. Among those who have made tenders are Mark Lusecker and William L. Lykena.
Emma Carus asked $800 weekly for South Africa. Miss Carus isn't going.

Creator's Hand will be seen at the Williams house soon; also Kocian, the violinst.

Trixie Friganza will not leave vaudeville at present, not while engagements are forthcoming.

Arnold Daly has a blanket contract amounting $24,000 for eighteen weeks with the Keith office.

The St. Onge Brothers have been booked to April 30, 1908, including a five months tour on the other side.

The Great Lafayette has been booked for two weeks at the Columbia Theatre, Cincinnati, for $9,100 each.

be the third in that city, which is doing fairly well for a town so far from New York.

A French pantomimist, Severin, who has never played outside of his native country, is being offered here for from $600 to $750 a week. Severin has an immense reputation at home.

The most valuable horse used in the race season of "The Fairway Winner," died last Saturday while the act played at the Columbia, Cincinnati. Another animal was secured from the Latonia race track.

Georgia Lewis was billed at the Elite, Davenport, la., this week, but upon her arrival was suddenly taken ill. Doctors were consulted and it was found necessary to remove her to Chicago for treatment.

The largest juggling animal of "Woodward's Seals" died while the act played the Orpheum in Brooklyn last week.

When Joe Welch goes out presently in his new play he will be under the management of Gus Hill and will play Stair & Havlin houses.

The "Baltimore Beauties," under the management of Charles E. Taylor, broke the record held at the Lyceum Theatre (Western Burlesque Wheel), Albany, last week by $200. "Wine, Woman and Song" held the big figure up to that time for this season.

Stuart Barnes is said to have been aroused to a considerable degree of indignation while watching the act of Leah Russell at the Grand Opera House Sunday night. He went behind the scenes, according to the story that circulated about the theatrical district this week, and was heard loudly decrying against the "Belle of the Throttle," whom he accused of using some of his "stuff." He did not meet Miss Russell and Miss Russell did not learn of it until later. Then she "stood pat" with the simple statement that her whole act had been written by Dave Lewis. And there the matter stands for the present.

REGARDING INCORPORATION

In the advertising pages to-day Variety announces the formation of a stock corporation, and invites subscriptions to its stock, setting forth the reasons, and the mutual benefits to be derived from such an organization.

The idea of a co-operative artists' paper originated with the birth of Variety itself, but was not made public through the resolve of the founder of this paper that we would first prove to everyone's entire satisfaction that a theatrical newspaper conducted on the policy of fairness and for the artist could be successful.

This has been done. It was evident within three months from the date of initial publication. The variety artist has been the main support of Variety through advertising and the universal interest taken in the paper. We have been in receipt of hundreds of letters offering suggestions, giving valuable information and professing any assistance. The letters have not been restricted to any one locality, and attested that the variety artist as a body appreciated Variety, understood that it was endeavoring to follow a set principle, and stood in fear of no one.

The first anniversary occurs December 15, and on that date we will mark the event by taking in as co-partners in a stock corporation all artists and others who may feel that they would like to have a direct interest in the paper; that they were a part of it, and knowing whatever efforts were exerted to better the paper in any way would be given for their individual interest, as well.

The incorporation of a stock company will bring more variety artists into one company than would ever probably be brought together by any organization in this country. No distinction will be made in the distribution of stock. Anyone who makes applications for stock will be supplied with the stock and its stock certificate.

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Pauline Berry, of Berry and Berry, mourns the loss of her mother, who died in San Francisco October 21.

James Rice, of Rice and Prevost, played a "home" date last Sunday over the ad- vent of a girl baby in the family.

The two Crane Brothers open next Monday in Cleveland with their new act. They are being booked by Myers and Keller.

Vaudeville at the People's Theatre in Evansville, Ind., will be discontinued and the house made a combination one, commencing Monday.

Frank E. McNish, the originator of "Silence and Fun," will play at Ted Marks' Sunday concert to-morrow at the American Theatre.

A new vaudeville theatre opens to-morrow (Sunday) at St. Joseph, Mo. It will
KEITH TYPING UP ACTS.

The United Booking Agency is actively engaged in endeavoring to secure the signatures of as many of the standard acts as they can corral to blanket contracts for thirty weeks for the next season which will do away with the present battle. Up to date the strife has been one continual strain, causing financial loss and much worry to the managerial minds and pockets. For self-protection if nothing else when "fight" means continual financial loss, the burlesque managers would come together and straighten out the lines and kinks.

This week Variety prints the views of a Western theatre manager, Thomas W. Dinkins, on the subject. Next week an interview with an Eastern wheel man will be published.

Mr. Dinkins said:

"Mind, I am expressing my personal opinion and in no sense speaking with any representative of either of the two Western Circuits (Western Burlesque Wheel) when I say that there is not the slightest probability of the two Wheels pooling interests within the next half dozen years. The circuits are as apart just as these two have been since they have had separate existence.

"The operations of both sides in securing new houses this year has contributed to this condition. There is too much capital invested by each to permit of a merger.

"The Empire has now some thirty-five houses and needs but four or five to complete its season of forty weeks. We could enter that many cities in which the Eastern people have houses and in which we have not, whereas should there be a combination, the burlesque season would be burdened by an enormous surplusage of theatres and shows that would stretch it out almost twice around the calendar unless an immense number was eliminated. This alternative is certainly not possible to either circuit, both sides being bound up in contracts that make such a solution an impossibility."

HAGENBECK LEASES ATHLETIC PLE.

New Orleans, Nov. 2.

The summer amusement resort known as Athletic Park, which experienced financial difficulties some time ago, a recent season having been appointed for the company operating it, has been leased for four years to a corporation entitled "The Hagenbeck Garden and Zoo,"

J. H. Livingston, a park promoter, and W. E. Fuller, general agent for the Hagenbeck Shows, put the deal through.

It is the intention of Hagenbeck’s to make New Orleans a winter quarters and maintain a permanent zoo. During the summer comic opera or vaudeville in the park will be arranged for. The Hagenbeck show winds up the season here on next Wednesday, going into winter seclusion at the park immediately.

NORFOLK PLAYS VAUDEVILLE.

Norfolk, Va., Nov. 2.

The Majestic Theatre, which has been abandoned by the Eastern Burlesque Wheel, owing to the alleged crude local management, will play vaudeville, obtaining its bookings through the office of William Harris in New York City. The last burlesque show played here on October 27.

BARNES’ AGENCY N. Y. OFFICE.

F. M. Barnes, of Barnes’ Western Theatrical Exchange, has been in the city this week looking about for a location for a New York branch of his agency. Office will be opened here by December 1. Mr. Barnes’ permanent headquarters will remain in Chicago.

Mr. Barnes makes a specialty of faithful for him this good and many of the bookers who graze every day, and as the salaries are regulated by the demand they feel reasonably sure that they can command more money through delay.

Of course a contract calling for thirty-weeks work in the future is an alluring bait and one worth considering, at the regular salary or even at a reduction; but the artist has the idea that he will be entitled to more money as his reputation is enhanced and that the demand will be greater for the right kind of material.

It becomes a difficult matter to convince him under those circumstances that he should accept any amount of looking at the present time or salary.

Another important fact to be taken into consideration is that the Keith Agency contracts prohibit him from playing in any other opposition house for either a week or a Sunday concert under penalty of a cancellation of the remainder of the route. That Keith intends to enforce this clause seems well grounded, when man took off on Wednesday and unable to play at the Victoria. Clarice Vance was appearing at the Keith-Prorctor Fifty-eight Street Theatre, and William Hammerstein wanted Miss Vance to help him out by finishing the week at both houses. Miss Vance was willing to oblige, but permission was refused by the people for whom she was playing.

BERKELEY LYCUM IDEA REVIVED.

The failure of "Mam’zelle Champagne" at the Berkeley Lyceum and advance notice of the closing of the theatre under the Blumhental management to-night caused negotiations to be again renewed by Mark A. Luescher for the control of the house.

Mr. Luescher’s original scheme was to place exclusive vaudeville features in the theatre for an exclusive clientele. It will be settled on Tuesday next whether he will assume the future management on those lines.

THE CANDY FOR "NERVE."

Gus Edwards, the music publisher, is persona non grata in at least one vaudeville theatre in the city. Not long ago he sued MauriceBoom, proprietor of the Grand Street Family Theatre, for the balance of salary alleged to be due his "Postal Telegram Boys," and was defeated in the courts.

Subsequently in the search for places for his gratuial songs he is approached the gets on popular ballad in the Boom instanter with the request that she use some items from his catalogue. The request was referred to Miss Wineberg, the chief official of the Grand street institution in the absence of Mr. Boom, and she placed his immediate and emphatic veto on it.

Mr. Edwards, who will still be seeking for a home in vaudeville, is now in London, sending out references for engagements in London, returning to his studio in the west end of New York where his work is now being carried on.

Although not decided, it is unlikely that she will appear at the Williams’ Amphitheater with the "Aspinall Girls," who are finishing engagements in Nigeria.

NEW MAGIC CLOCK.

Felix Berol, formerly of Berol and Berol and a brother of Max and William, with J. Warren Keene, have devised a "magic clock," which will tell the date or birth of any prominent person. It is called "Askme." The face of the clock only is used. That is a transparent glass, fastened to a small box. An exhibition of this was given this week in the agency’s office. The clock may be used in connection with Miss Keene’s own act.

Clayton Kennedy and Mattie Rooney were sent to England, next week, for a Scotch engagement, to return to the United States upon the expiration of their contracts.
UNDECIDED ABOUT SCRANTON.

There is no certainty about what will eventuate with the Family Theatre in Scranton, Pa. That is the Pennsylvania town where S. Z. Poli has in course of erection a vaudeville theatre.

The Family is operated jointly by the Sullivan-Considine-International Theatre Company, the two leading spirits being John J. Ryan and John W. Considine. The first would like to play two shows a day and "make" the house while the builders on the Poli edifice loaf, but the Considine end of the concern away out in Seattle, where anything less than "three-a-day" would be simply killing time, can not "see" Mr. Ryan's reasoning and is in continual communication with the New York office of the Sullivan-Considine circuit over any threatened extravagance in the mining section.

John T. Kelly is said to have been booked for Scranton this week at $450. When Mr. Considine read the "one" week for that amount he is reported to have written a letter which still echoes in the lobby of the building where the New York branch has its office.

Mr. Kelly played the engagement, but runners are current that there will be some local changes among the agents if Mr. Considine has his way.

The Three Coates have under way for early production a new musical comedy sketch. The act was formerly known as "Charlotte Coate and Sunflower."

"VANITY FAIR" ATTACHED.

Cincinnati, Nov. 2.

George L. Meeker and George J. Clark, who compose the Meeker-Baker Trio, have caused an attachment to issue against the box office receipts of the Standard Theatre and the stage property of Bob Manchester's "Vanity Fair" Company, to recover the sum of $375, which they claim of Mr. Manchester as being due on a contract for wages. Bond was immediately given by Mr. Manchester and the property released.

Meeker and Clark claim they have a letter from Manchester engaging them for five weeks, to open in Cincinnati. Mr. Manchester cancelled the act, hence the suit.

TOLEDO'S HIPPODROME.

Toledo, Nov. 2.

From reliable sources it is learned that the Coliseum may be turned into a winter hippodrome and circus if satisfactory arrangements can be made. If it goes through the building will be ready to open early in December.

The Ferrari Trained Wild Animal Shows are not likely to return to the winter quarters here, as it is proposed to tour Cuba.

Horace Streuse, late of Streuse and Young, left the "Merry Makers" company at Cincinnati, owing to poor health. Mr. Streuse will spend the winter at San Antonio, Tex.

EDNA MAY FOR A WEEK.


The management of the Empire has hopes that Edna May, the American actress under contract with Charles Frohman, may be secured for one week, at least, for an appearance in the hall.

An offer has been made and reply from Mr. Frohman is awaited. It is thought probable, if she may be had, that the engagement is successful, the time will be extended.

WHITE RATS WILL MOVE.

The Saranac Hotel will lose the order of White Rats next week. Temporary quarters have been taken on the west side of Broadway between Forty-fifth and Forty-sixth streets until a permanent location is secured.

William H. Thompson, the legitimate actor, now playing vaudeville for the first time, has made application to be a member of the order; and Charles J. Ross' name is also up for admission.

Last week a "scamper" was held at Brigham's, in Boston, attended by about fifty members and guests. Messrs. Thompson and Ross were among the latter. The affair was arranged by Geo. Evans and Leo Carrillo, both of whom were playing in the city at the time.

Law Cooper and Irving Gear, formerly of Gilbert and Gear, have combined for a double Hebrew act.

"BILLY" GOULD, SINGLE.

Not seeking a short season of idleness until his play goes on the road, William Gould, sometimes referred to as "Billey," will go back to the vaudeville stage with a single act during the interim, opening at Young's Pier, Atlantic City, Monday next.

Mr. Gould will sing, dance and talk a little in the various houses, with the book- ing facilities of Myers & Keller to guide his travels.

MUSIC HALL NOT RENTED.

Mark A. Loecher has not secured Weber's Music Hall for a short season of vaudeville. There was some hitch over the terms and Mr. Weber also did not feel like taking a further chance before his own show opened its winter engagement in New York.

COMEDY CLUB'S SPECIAL MEETING.

A special meeting of the Vaudeville Comedy Club will be held to-morrow (Sunday) at noon in its clubrooms. Will M. Creasy and James J. Morton, the president and secretary, respectively, of the society, will be present.

I. A. T. ELECTION.

The election of officers for the ensuing term in the International Artisten Loge of Germany will take place at Berlin in December. The re-election of Max Berol-Komorah is conceded.
"SUNDAY CLAUSE" PERPLEXING.

The "Sunday performance" clause in the artists' contracts is giving the managers and booking agents so little concern, though not quite enough, that first-class managers are being a little overconfident. Thus the popular vaudevillians are insisting on their "Sunday clause" in all their contracts. The clause requires any booking in which the theatre is not leased to pay for Sunday performances. The clause was originally inserted into contracts because it was believed that the public did not attend first-class theatres on Sunday, and that such performances would be a financial loss. However, the clause has been increasingly difficult to enforce as the public has grown more willing to attend Sunday performances at first-class theatres.

KEITH AFTER "NAMES." 

There is a persistent impression abroad along the big thoroughfare that the Keith-Prospect people are out for NAMERS Tuesday, Nov. 7, but that last Saturday's exploitation was their attempt to show their house. The story is more or less substantiated by the fact that the merger firm has retained Philip K. Mindil under a permanent agreement to do "special publicity work for feature acts." Who make up the prospective string of stars is not known. The first of the crowd is Arnold Daly, in whose special interests Mindil was engaged.

MAY STAY IN IMPERIAL.

In all probability the Empire Circuit (Western Burlesque Wheel) will continue to enjoy occupancy of the Imperial Theatre, Paris, which was taken over from William T. Grover for burlesque, until nearly the end of the current theatrical season. The municipality is drawing down $40,000 in rents from the property condemned for the proposed improvements, and, inasmuch as there has been no appropriation for the Flatbush avenue extension, there is, according to competent authority, little probability of any active work being commenced for six months at least.

BIG VERDICT AGAINST EMPIRE.

The chances of collection in the big verdict of $60,750 rendered against the Empire Circuit Company in the suit brought by Edward J. Rosenau for $100,000 damages, alleging conspiracy causing him to lose the Court street theatre are being discussed. The Lafayette Theatre here is supposed to belong to the Empire circuit, but whether it is a matter of record in its books or has been sold is not known. Last week Jas. L. Kerran, who held three-quarters of the stock in the company owning the building, disposed of his holdings to Harry Martell. Notice of appeal has been filed.

ENGLISH ACT DROPPED.

"Les Rossignols," a quintet of English girls playing last week at the Murray Hill, one of the features of Harry Bryant's show (Eastern Burlesque Wheel), were closed at the termination of that company's engagement at the Forty-second street house. Bryant and his book could not see the imported five. A Russian dancing troupe filled their place.

SHAYNE CLAIMS RECORD.

Indianapolis, Nov. 2. 

Edward Shayne takes exception to the statement that the largest week's receipts for a burlesque show were $8,000, as stated by the late Harry Mann, who wrote and produced the Standard, St. Louis, during the World's Fair. In support of his position he declares that he played the same house last year to a total of $9,703.90 with the original movie pictures of the Brit-Nelson bunch. He gives these figures for the week beginning November 5, 1905:

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</tr>
<tr>
<td>Total</td>
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</tr>
</tbody>
</table>

MISS VAN STUDDIFORD LOSES HOME.

St. Louis, Nov. 2.

It would appear from certain public records filed this week that Grace Van Studdiford's tour of the concert halls since her last visible appearance in a vaudeville house of noticeable standing has not been altogether satisfactory to her financial well being. A deed transferring her country home in St. Louis county to John W. Thompson to secure debts has just been recorded in Clayton. The consideration named in the transfer is about $25,000, but it is explained that this is a nominal amount, the total of the Van Studdiford obligations to Mr. Thompson being considerably in excess of that.

The case is novel as representing a satisfied claim against the former prima donna and her husband.

MONEY EASY FOR THEATRE.

Cincinnati, Nov. 2.

Local bankers stand ready to advance John J. Ryan all the money he may require for building operations in theatrical quarters. Within the last two or three months the plans for new theatres in Buffalo and Pittsburg will have assumed definite form and operations started. There was a report early in the week that Ryan had hired William Morris to book the shows in his houses direct, disregarding William S. Cleveland, Ryan's representative in New York. It was said that some provision was made over the bill for last week at the Olympic.

Several reports of a like nature have recently emanated from this city and it is the general impression here that some person near to Ryan is anxious of Cleveland's success thus far. Mr. Cleveland has had the bookings for Cincinnati, Erie and Cleveland in charge. Up to date has not failed to deliver every act billed as per program, a most remarkable record in these times, when even the placid managers know not the makeup of their own shows before the opening performances. There is no reason why the Ryan staff who could successfully handle the booking end of Ryan's vaudeville business as well as Cleveland. Mr. Ryan may go "up in the air" over some detail, but each time upon sightseeing he was out around for Cleve- land to rest against.

STATEN ISLAND NOT NEGLECTED.

It did seem at one time that Staten Island would have to plod along without its vaudeville. An attempt was made to secure in Richmond or Stapleton or some other place a theatre now playing stock, but the manager had an advance sale for the week and would not listen to a proposition.

Victor Leavitt, however, walked over the third-rail until he struck West New Brighton and the Union Opera House. It looked like a promising combination to Mr. Leavitt and after ascertaining that the house had a seating capacity of 750 he clinched the articles on the spot.

The era of Staten Island vaudeville will start on November 19 with Lottie Gilson as the headliner.

SIMPLE REASON FOR MOVING.

The Banning Music Publishing Company and the Banning Dramatic and Vaudeville Agency, which took up its tangible existence in rooms in the Theatrical Exchange Building at Fortieth street and Broadway two months ago, has suddenly and completely faded from view, as with any this revolution between the elevator operators by that establishment that one who sought the ever present musical and booking firm: "What's become of the Banning agency?"

"Dunno. Haven't seen 'em for a long time."

"Huh. Didn't pay rent? Yes!"

"How did you guess it?"

Which seems to be conclusive.

FORD AND GERHUE IN "ONE."

John Ford and Mayme Gerhues, both returned from the other side, will play a new act in "One" at the Union Square Theatre next week. Myers & Keller have handling of the team.
ARTISTS' FORUM

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

Editor Variety:
In order to correct an erroneous rumor set about me having been closed by the Interior, I may assure the world that I have been the last show Monday night and some rowdy sitting down front made a remark to me. I ignored it and went on working, but any one who does not know the business will associate how hard it is to remember your lines when you are being interrupted. So made another remark, then I told him. "Now, see here, I'm good at 'kidding' people. I have a living at it, so don't be grabbing my job for nothing."

The manager's assistant came back to my dressing room to reprimand me, and I told him that if I were a three dollar a week salaried man in some hotel the manager would protect me or allow me to protect myself from insult, and as an artist I expected as many rights as are granted to a chambermaid. He said I should have notified him. I suppose I should have sent him a postal card telling him some one was annoying me. He was not even in the theater at the time, because there was any one else in charge. Walter Poulter, the manager, was sick in the hospital.

So on Tuesday I was closed, not for my act, nor for "roasting" the man in front, but for objecting to the manner of this assistant when he came to my dressing room. We are not in Russia, and we are not convicts, and there is no reason why we should be subjected to this.

I have a one who doesn't know a sheet from a handbill rore like a bull at you.

They should have had some one there to maintain order, for the night before Miss Hardy Landon left the stage almost crying because the boys in front annoyed her. I demanded a week's salary. One of the stockholders, who drives an ice wagon, laughed, but offered to pay me for one day. I went to the Masons and the Mayor. They got my full pay. When I arrived in Chicago the Western Vaudeville Association gave me more and better work. I had been in the wrong they would not have done that. But the iceman in Rock Island knows more about the show business.
Nellie Reeci, "The Woman Who Says Things."

Editor Variety:

Please publish in your next issue a direct contradiction of one Tom Wilson in regard to Unison Theatre. He boycotted, Wilis, dated October 20, which you printed last week. In the first place there are no "warm, large, airy, dining rooms." All dressing rooms are downstairs in the back of the building "as they promise to be". They are made of rough boards, cold and damp, and so dark that in midday you have to light a match to find the electric light. No windows for air or light. When you take off the shoes you wear on the stage and place them on a shelf, the next morning they are blue and moulty. There is no such a thing as a "smoking room and green room for artists."

If the manager (E. P. Klein) isn't personally pleased by an artist, he sends in a bad report about the act. He has even asked an artist for the loan of twenty-five cents, and the wife of T. Wilton to compare that house with a first-class theatre.

Please keep out my name. Sign
"Old Performer."

EDITORIAL:
New York City, Nov. 1.

Editor Variety:
Will you permit me to correct one or two statements contained in an article headed "Family of Ventiloupies Here," published in your issue of the 29th inst?

The article tends to show me as Miss Edward's business manager in an unfavorable light and I shall be glad if you will insert this letter which will fully explain the situation as it really stands. The true facts are these: In England Miss Edward's was continually approached by innumerable agents who tempt her to quit her salary for America, but the only office through which we did any actual business was that of H. B. Marinelli. Final contracts were signed for fifteen weeks, and Miss Edward's transferred her engagements, in many cases at a big financial loss, and acting on instructions booked her passage from England. On her arrival here Miss Edward's was taken to the manager's office, and was asked what she had come for. It was only after considerable pressure had been brought to bear that her first appearance was arranged for Fall River, October 15, with a week at Keene. But English artists are continually told that an American contract here is not worth the paper it is written on. That also remains to be proven. This kind of misrepresentation is not calculated to inspire confidence in English artists who may be approached by agents acting for this side in the interest of the profession in general and ourselves in particular, we are determined to see this matter through to the end.

Miss Edward's was engaged for the Williams and Hammerstein houses, but so far as she is concerned they are a myth. Tom Edward.

New York City, Oct. 31.

Editor Variety:
There is a comedian in burlesque by the name of Sam Rowe. Since we have been in the business he has consistently asserted that we stole the dance he originated, a statement he cannot prove, as we are not doing a Hebrew "cakewalk," but a burlesque on a Russian dance called "Ramarabika."

This is the dance I did before Hove knew what the show business was, to be exact, nineteen years ago at the Arcadia Theatre in S. Petersburg. We have found that Mr. Howe deliberately stole our idea of the Hebrew jockey and is using it in the burlesque show he is with. We would never have paid any attention to this had not been given us occasion. He cannot prove that we stole his Hebrew dance, while we would have no difficulty in showing that he stole our Hebrew jockey idea.

Max Haldyn.
Of Gilday and Fox.

EDITORIAL:

In Joe Barton's letter which appeared in Variety October 3rd he stated that he and I performed the ladder trick found you ago, and as proof said that said ladder could be seen at Miner's Theatre, New York City. Mr. Barton was willing to give away $500 if it were not true. In proof that it is not true he gives himself away accidentally by stating in his last letter (October 27) that the ladder was built last year. Now then if Mr. Barton is a man of his word he will forward that note to Variety for the Actors' Fund. Barton also says he couldn't perform the ladder trick this season because of a contract with Mr. Miner to play comedy part, but it is usually that he has shown a bicycle act in the show. In regards as to who is the best rider we can settle that when we meet.

M. C. Berg.


Editor Variety:
The unknown Harry Hatfield, who in your last issue had the galvanised nerve to claim he was the original "Dixie Boy," has been unable to locate or find any one who ever heard of him. Yes, my name is Noble, and from Kentucky. Don't carry programs or letterheads; am the original of originality, and the title "Dixie Boy," and always with a capital letter.

Billy Noble.


Editor Variety:

To the Wright regarding title of "Dixie Boy" amuses me. For three years I have used this, and I know at least four who have stolen it from me. I came by it through a song. Bob Adams, who was my song, sold me from him to the coast as the "Dixie Boy" and I have held the title ever since.

Eddy Cassady.

Duluth, Minn., Oct. 28.

Editor Variety:

We wish to say that we are the original "Dixie Boys," having been connected with the show business for over twenty years, and that we are the only ones so connected. The person claiming that title now was put in the business about four years ago by a well-known artist who discovered him in Louisville, Ky. We think he had better wait awhile before claiming anything.

James and Dave.

With "Yankee Doodle Girls" Co.

Chicago, Oct. 29.

Editor Variety:
I notice that one Billy Noble claims the title of "Dixie Boy," also others. All are mistaken, for Daniel Emmett, author of "Dixie," gave it to me in 1878, when I was playing at the Olympiec Theatre, Chicago, then known as the Metropolitan, under the management of Walker & Keuster.

Frank Williams.
Of Williams and Pullman.
CINQUEVALLI PLAYING FOR RYAN.
Paul Cinquevalli, the foreign juggler, is playing at the Olympic Theatre in Cincinnati this week for John J. Ryan, having been booked there by W. S. Cleveland through Richard Pitrot.

There is a long tangle to unani to reach the opening of the juggler in the Ryan house, and Mr. Cleveland was not quite certain where Cinquevalli would be this week until late last Saturday night.

Around Third avenue and Fifty-eighth street where the Keith-Proctor firm owns a theatre it was prominently placarded that Mr. Cinquevalli would be the feature at that house commencing last Monday matinees. Mr. Cleveland knew of this and also was aware that his contract called for Cinquevalli's appearance in the Ohio town. He haunted the K.P. neighborhood until the early hours on Sunday morning waiting for the arrival of the baggage to tell him another headliner would have to be procured for Mr. Ryan, but the long distance telephone ended his vigil and Mr. Cleveland sought his needed repose with a reassuring and defiant smile on his cherubic countenance.

Had not Cinquevalli been brought over to this country on the last trip under contract to Hyde & Behman for a number of weeks, and did not Hyde & Behman book through the Keith office, there would have been no alarm, but the billing by the uptown house caused a disturbed feeling.

The Hyde & Behman concern was supposed to have engaged Paul to strengthen the shows of the Eastern Burlesque Wheel, and this had been followed until Richard Pitrot, who booked Cinquevalli from the other side, arranged with Cleveland through the Morris office to play Cincinnati.

Pitrot shakes his head when questioned; Cleveland is still smiling, and the disappointed members of the managerial end are silent and sad.

RAPID TRANSIT IN BROOKLYN.
Everything in Brooklyn runs along the lines of rapid transit. Only a short time ago it was announced that "Acker's Music Hall," somewhere over there, would open.

Now the announcement comes that it is closed. They arrive at a conclusion so quickly on the other side of the bridge that it has been suggested a few booking offices ought to move over there.

LASKY & ROLFE MANAGING.
Several future vaudeville productions will be made by Lasky & Rolfe other than the musical novelties they have formerly given attention to.

Pilar Morin has placed herself under the management of the firm and will be the centre of a $4,000 production. Mlle. Morin gave a trial of her semi-pantomime monologue last Wednesday at the Hudson Theatre.

Another single entertainer is Merri Osborne, who will have her vaudeville engagements under the firm's direction.

Benj. Chapin, who played "Lincoln" at the Liberty Theatre, will also be presented under the same management in a condensed version of that piece.

Fennell and Tyson cancelled a vaudeville date at Poughkeepsie this week, owing to an engagement with the "Trans-Atlantics."

TOOK A CHANCE ON "BARRING."
One act whose defiance of the barring clause has not been visited by the dire consequences threatened comes up in the case of "That Quartet." The quartet was booked last week in Boston at the Williams house, the week following being for the Keith house in Rochester. The singers' manager was informed that he would have to cancel the Boston date. The quartet refused, played the Williams time as laid out, then stood back to wait for the blow to fall. But there were no consequences. "That Quartet" played Rochester time and has heard nothing more about the matter.

ROTYAL AT COLONIAL.
On Monday at the Colonial Theatre the Princess Estelle de Broglie will appear, while her husband, who is a scion of the royal family in some foreign country, will conduct the orchestra.

There is an elopement concealed in the history of the couple and the newspapers gave some space this week to the privations of the pair.

When the press took up the matter Percy Williams "discovered" the foreign titles and at once adopted for his circuit.

Charles K. Harris returned this week from a Western trip.

MR. CLARKE WROTE HIS THOUGHTS.
Portland, Me., Nov. 2.
In the greenroom of Keith's Theatre here is a book, and artists playing the house are invited to leave their impressions of the theatre in the large volume.

When Wilfred Clarke and Theo. Carew, with their company, played Portland Mr. Clarke spoke his mind freely by way of pen and ink anent this town and its audiences, and the remarks have gained publicity in town. The management of the theatre did not like the written truth, and it still "hurts."

What Mr. Clarke said was this: "I have played for a week in Portland town In a comedy sketch of some renown To an audience somewhat mixed! Not a smile or hand did our efforts crown— Those Puritans sat with a Puritan frown And gazed with faces transfixed!"}

Nor acrobats, monkeys, dancing or song Seemed to have effect on that motley throng; There it sat with a look that was dumb. Monologist tried with the orchestra men To crack a few jokes. One laughed, but he then Hid shamafaced behind his drum.

All of us gave up and cried in despair. What most of us said didn't sound like a prayer As we started to make for the street! What's that? Is it a fire? A riot? A fight? No; it's laughter—applause—the first of the night! At what are they stamping their feet? The pictures. That's what they wanted to see! Their Puritan faces lit up with glee, They laughed and they cried out aloud. That's what their teeming brain understood— That's what they wanted! That's what was good! It was "pictures" that nailed that crowd.

Farewell, sweet Portland. Fare thee well! Your laughter still infatuates me. 'Tis when I hear sounds my death knell I'll think your audience calls me! — Wilfred Clarke.

ALTOONA HAS OPENING.
Altoona, Pa., Nov. 2.
The new Lyric Theatre of J. K. Burk's opened here Monday night. The initial performance indicated that the theatregoers of the town are interested in the new venture. The house was sold out before the doors were opened. Manager J. B. Coal rushed the completion of the house and everything was in shipshape for the opening.

Josie Antoinette, who has been flitting with vaudeville for some time, will play Proctor's 125th Street Sunday. The young woman with the historic name lately left Hanley's "Superba."

RUTH EVERETT AND MAIDA DUPREE
In the "Restaurant Scene" from "The Jolly Grass Widows."
(Sketched by Miss Everett.)

ROCK ISLAND AFTER MORRIS' SHOWS.
Rock Island, Ill., Nov. 2.
There will be another vaudeville house in Rock Island by December 15 having its bills booked through the Chicago office of William Morris.

A ten-year lease of the building at 112-114 Eighteenth street, has been taken by Norman Friedwald, who will entirely reconstruct it. The theatre will have a seating capacity of about 800.

The Golden Gate Quintet declined the opening position on the Hammerstein bill this week, giving as a reason that they had practically a new act and that position was not a proper one to show it. Fred and Bertha Gleeson took the place.

TATE BOOKS WITH UNITED.
Harry Tate has entered into a tentative agreement with the United Booking Agency under which his vaudeville productions next season will be booked through the agency in the St. James Building. Pressed for a verification of the above, Tate said that he had simply made an arrangement to play his "Motoring" act over the Keith circuit. It is believed, however, that the English artist is simply awaiting signed contracts before admitting the report.

H. R. Smith, formerly treasurer of the Family Theatre at Scranton, has been appointed manager in place of W. W. Ely, who has been assigned to New York by the Sullivan-Condit circuit.
MR. KEITH WAS ANGRY.

Last Saturday morning at the Fifth Avenue Theatre in Chicago, a man named Ray was booked for playing a character in a play. The booking took place in the dressing room of the actor who played the part. Mr. Ray was booked by the manager of the theatre, who was looking for an actor to play the role of the second detective in the play. The manager had been looking for an actor to play the role for several weeks, but had not been able to find anyone who was suitable. Mr. Ray was discovered by the manager, who was impressed by his acting abilities. He was booked for the role immediately, and was to begin rehearsals the following week.

HAVE EXPENSIVE SKETCH.

Selwyn Co. have imported from Europe a one-act dramatization of "Sherlock Holmes" requiring the services of fourteen people and are anxious to produce it in vaudeville. How much money they expect to receive for the act is not stated, but the prevailing quotations on actors' salaries the price they would have to ask would make it very high.

RAILROAD WANTS TO SETTLE.

The Lake Shore & Michigan Southern Railroad has offered to settle the $6,000 damage suit brought against it by The Great Lafayette. The damage was caused to Mr. Lafayette at Adrian, Mich., three years ago. The railroad offers $3,750 to avoid trial, and the manager says if his attorney is satisfied with the figure he is. Not long ago the Lake Erie railroad paid a judgment obtained for damage to Lafayette's private car at Indianapolis.

ONE BILL WEEKLY.

Appleton, Wis., Nov. 2.

It is probable that the policy of the new Bijou theatre in Milwaukee and Michigan owned by the Bijou Amusement Company, will be changed to one bill a week. Under the present system the bills are changed every Monday and Thursday. It has been found that the small towns can not stand two shows a week. The idea is to have only one show and increase the number of acts. This will improve the quality of vaudeville offered on the Bijou circuit. The new system will soon go into effect.

AL REEVES AFTER RECORDS.

Landing in the East after breaking several records on his journey, Al Reeves, proprietor of his own "Beauty Show," heard about the high figure for receipts around these diggings and immediately opened negotiations with Hugtig & Seanmon to secure "The G. I in Blue" when he plays Hule & Behman's two houses in Brooklyn later this week.

Mr. Reeves naively states that he is willing to rest his own organization against any similar aggregation, but as the record-breakers had some special feature to attract he will just take on an "extra" to avoid any chance.

WILLING TO WAGER.

The statement was made during the week that Percy Williams had offered to wager $1,000 to $250, or 4 to 1 in any amount, that the receipts for the Orpheum Theatre in Boston this week would more than equal the joint takings of the Keith-Proroit Fifth Avenue Theatre and Harlem Opera House for the same time.

WILL IMPROVE BILLS.

Duluth, Minn., Nov. 2.

The Amalgamated Theatre Company, operating the Bijou Theatre here, announce that they have placed their bookings with the International Booking Agency, of Chicago. At the same time they declare they propose to better the class of bills to be given at that house and raise the admission scale a little.

WAYBURN'S SCHOOL OF INSTRUCTION.

Ned Wayburn, the stage manager, who probably has had the training of more budding aspirants for the stage under his supervision than any living person, although a very young man himself, has opened a School of Instruction at 115 West Forty-second street.

Mr. Wayburn will teach dancing, acting and the art of "making up," besides the other essentials of a stage training.

In the "making-up" department Mr. Wayburn will undoubtedly draw his school any number of professionals for whom such an institution has been a long-felt want.

That gorgeous scintillating evening gown which Nora Bayes is wearing comes from Paris, of course. Miss Bayes has been studying music with Mme. Robinsson-Duff, a vocal and dramatic teacher in the French capital. It may or may not be a solution with Mme. Robinsson-Duff, who is responsible for the chic little cosmos of a costume, which Miss Bayes has imported with her wonderful evening frock, not to mention some street costumes which are most attractive. The dainty Nora declares that she wants to turn America she has become so accustomed to being followed on the hill by animal acts that she no longer feels at ease unless, during her stage appearance, she bears the subdued chatter of trained monkeys, the restrained moo of a performing cow, the latent barks of actors, or the muffled yelps of juggling seals to encourage her on her way.

Emma Carus should be the envy of every woman in vaudeville who wishes that her too, too solid flesh would melt. Two seasons ago Miss Carus was appearing in Mr. Hammerstein's burlesque of "Parasal" on the Victoria Roof Garden. Lout was her lamentation throughout the entire engagement because of a preponderance of avodiptes which made the process of dressing for the stage one full of torment. This was especially true after a good dinner had been indulged in, so that Miss Carus was forced to wear a vegetable hot water before meals and other joy-kill ing expedients. Suddenly all this was changed and I was shocked to see a photograph of the lanky so slim and trim of waist that at first I did not recognize her. She confided in me when next we met that her altered appearance was due entirely to the art of her corsetiere. Well, what can one say? Anyways, they will never tell you how they really do it.

"Preserve me from the mothers!" is the plaint of Mike Simmons, the automaton man behind the scenes at Hammerstein. Mr. Simmons, who is one of the best known and best liked stage managers in vaudeville, declares that the "mothers" who accompany certain girl acts and sketch teams drive him to distraction.

"They kick from the time they set foot inside the theatre until they leave. They kick about the ground cloth. They kick the lights, about the place on the hill, about the wood, and always they kick about the fact that the particular house in which they are appearing is the only place where they are treated so wick edly." The stage manager doesn't seem to remain in the first entrance where there's a mother attached, for she way-lays him on every occasion to reiterate her never-ending complaint.

"There's only one way out of the difficulty that I can see," declares Mr. Simmons. "Some day when they have done their worst and have driven me to the point of action I intend to organize the mothers into a double sextet."
NEW ACTS NEXT WEEK

Sherman and DeForest (New Sketch).
Hyde & Behman's.
Barrone, Lancaster Co. (New Sketch).
Hyde & Behman's.
Princess de Broglie, Colonial.
Trizio Frigiana (Reappearance), Kee-ney's.
Three Liviers, Keeney's.
McVeigh and Daly, Keeney's.
The Great Lafayette (New Tricks), Or-phenum.
James Witt Dougherty, Pastor's.
The Sully's (New Sketch), Pastor's.
Laura Bennett (Reappearance), Novelty.

Arnold Daly and Company (s).
"How He Lied to Her Husband."
29 Mins.; Full Stage.
Fifth Avenue.

For the advent of Arnold Daly in a Bernard Shaw sketch in vaudeville to draw a top-heavy house was not more remarkable than the lethargy displayed by the entire audience Wednesday evening at the Fifth Avenue Theatre toward the play and players. It may have been the dissimilarity of the expressed ages of the characters and the stage appearance of the participants, or it may have been that the subtle sarcasm of Shaw flew over the vaudeville head, or it may have been that the audience as one was in total ignorance of "Candida" or George Bernard Shaw, and possibly also Mr. Daly, but the truth remained that for a "headliner" in the continuous Daly, his company and act lack weight. As a prelude to a two or three act piece, with an audience intellectually capable of grasping the finer points of Shaw's critical writings, "How He Lied to Her Husband" would prove amusing. Without Mr. Daly or Isabelle Urquhart for as-sistance in vaudeville it would place the "house" in a comatose state. Its reception depends altogether upon the per- ceptive faculties of its hearers. Mr. Daly was disappointing as an eighteen-year-old boy; Miss Urquhart was apparently in the dark as to how old she appeared upon the stage, and both showed a lamentable lack of knowledge in the art of "mack-up." Daly's conception of the part is not gauged to the vaudeville stand-ard, regardless of his legitimate repu-tation. There is no vaudeville "sketcher" who could not have conceived his character more acceptably.

Corbyle and Conley.
"The Piker and the Sport."
14 Mins.; One.
Pastor's.

A bit loose in construction and showing some minor faults, the conversational sketch displays nevertheless some novelty in conception and starts off well enough with a quantity of fairly bright racetrack talk. The act is given with a special drop showing the "outside" of a Sheephead racetrack with a glimpse of the grandstand. For the appreciation of captious audiences there is perhaps too much punning in the talk, but at Pastor's the house manifested its approval. Both men work with certainty and confidence, but in the recitation concerning telegrams there is a bit of seriousness that has been dragged into the proceedings without due process of dramatic law.

NEW ACTS OF THE WEEK

Master Gabriel and Company (s).
"Auntie's Visit."
25 Mins.; Full Stage.
Hamlet Opera House.

Seven people back up the diminutive comedian in a pocket edition of the original "Buster Brown" production in which Gabriel's cleverness alighted and abetted by the dog "Spike" (George All) do all the following. Maurice Hageman has a fairly amusing comedy role, but the others merely furnish a skeleton of story to hang the pranks of Richard Outeasen's miscar-vilescious boy upon. In person and makeup Master Gabriel realizes the Sunday comic section creation perfectly and All puts an amount of effective comedy into the grotesque dog that raises it to the dignity of a "fat role." The audience put the stamp of approval on the offering.

Helen Trix.
Sor's Comi.
15 Mins.; One. Keeney's.

With a pretty figure and a neat costume Miss Trix made an agreeable impres-sion on the Keeney audience, an impression that was heightened by a good selection of songs. At present, however, she has not the art to hold down a single act in an important place, rather sug-gesting the advisability of working up an incidental interest by the use of a clever "pick" or two.

H. W. Tredenick and Company (s).
"The Lobster and the Maid."
15 Mins.; Full Stage.
Keeney's.

The program announces that Mr. Tredenick was "late of Mme. Schumann-Heink's Opera Company," a claim that is partly borne out by his typical musical comedy voice. He is assisted by Elise DeLaire, a pretty, vivacious young person, who gives agreeable and much-needed relief from the rather laboriously glooming of the principal. The greater part of the offering consists of a travesty upon musical comedy in which Tredenick burlesques the chorus, the tenor and the baritone. There are real laughs in the sketch, but they are due rather to the idea of travesty than to any particular cleverness on the part of Tredenick. As an act of the lower comedy grade with a "pretty girl" interest the offering should enjoy fair demand.

Artie Brothers.
Comedy Bar Act.
10 Mins.; Full Stage.
Hammersstein's.

Lately arrived here, an English pair of horizontal bar performers, with one a genuine comedian, go right to the front of their act. Both men have evidently made their position for some time. Both work in clown makeup, and not only has the comedian the ability to draw laughs, but he is a contortionist as well, with humor even in this. It is a rattling good act.

Mr. and Mrs. Gardner Crane and Company (s).
Protean Panic, "Everybody's Up."
32 Mins.; Full Stage.

The program frankly says that the latest sketch of Mr. and Mrs. Gardner Crane is a "protean farce" without divulging the character's name. The scene is laid in a hotel office, one of the women guests dis-covering at midnight the loss of some diamonds, accusing each person in turn who has been in her rooms during the day for taking them. The jewels are finally located in the waistcoat of her tipsy husband, having been placed there as a substitute for his watch charm which he was unable to find. Before the complications are cleared away, Mr. and Mrs. Crane each assume six characters and the inquisition is taken charge of by the guest (Vira Riall), a hotel clerk (L. P. Reinhart) and the proprietor (Phydroph). The wit of the piece is underlying comedy and this is brought out both in dialect and character-izations by the principals. A few quick changes are made. The final one by Mr. and Mrs. Crane is effected simultane-ously in 25 seconds. Another rapid one for Mrs. Crane is 30 seconds and for her husband in 45. The others average about one and one-quarter minutes, ex-cepting the first, Mrs. Crane scores in three of her characters and Mr. Crane has the same number to his credit. The company is capable, although the landlord's part is too boisterous for a gentle bon-iface. The sketch accomplishes its objects of amusement and interest.

Brass' Dogs.
14 Mins.; Full Stage.

The dogs of several sizes and species are exceptionally well trained for acrobatic work, which is done in the opening. A change is made in the setting for panto-mime, when some more painstaking training is shown. The animals might be ac-cused of having seen the Byrne Brothers in their play. The acrobatic tricks are the best, but the act is pleasing through-out.

The Balisters.
Acrobats.
13 Mins.; Full Stage.
Hyde & Behman's.

A European acrobatic act, the two Balisters, show some neat work on the balance beam, performed by ordinary acro-batics. An attempt has been made to dress in conventional garb and the combi-nation is not attractive. Either evening dress or suits with knickerbockers should be worn. The act proved a first-class opener.

The Great Alexanders.
Jail-Breakers.
16 Mins.; Full Stage.
Al Rever's "Beauty Bowl."

A young man and girl doing familiar handcuff work. Both are good looking.

The best feature is the "calculation" at the opening. After the addition is made Mr. Alexander, who is in the orchestra, points to the different figures without spoken words and the woman calls accurately one by one, some twenty in all. The act should be placed in the middle of the olio instead of opening, if possible, and the pair develop a showy style of working.

Six European Bijuex.
Acrobatic Dancers.
7 Mins.; Full Stage.
Al Rever's "Beauty Bowl."

Better looking than as the usual English "girl act," this troupe sing poorly, but dance better. The "acrobatic" portion causes no excitement. The girls help to fill up the ranks in the show's chorus.

Murphy and Palmer.
Songs and Dances.
14 Mins.; Full Stage.
Pastor's.

"Funny oddities" is the billing. Their cavortings were accurately described by the latter word, but the house refused to believe the qualifying adjective. The woman attempts a ballad, but has no voice to carry this performance. It was painful enough, as was also the dancing of the man, but the joint comedy efforts of the pair were the worst indictment against them. The act will hardly find place.

STRIKE OFF IN DETROIT.

Detroit, Nov. 2.

The Theatrical Stage Employees' Union has given up its struggle to control the situation in Detroit, and the strike that has been going on intermittently for six years has been given up. There was no compromise with the managers, but the union is allowing its members travelling with road shows to work in Detroit houses where formerly non-union men made up the crews.

MAY ENLARGE ACT.

A proposition has been submitted to Klick, Keen, Brothers and Nicholson, the musical quartet, by a New York firm, probably Dial & Armstrong, to increase the act next season through the addition of six female instrumentalists who can also sing. The four men are thinking the matter over. Meanwhile they will close their vaudeville tour January 1 to go out with a musical comedy.

A COSTLY WARDROBE.

Miss Harris, of the vaudeville trio of Brown, Harris and Brown, comes forward with the announcement that she has just acquired two new gowns at a cost of $1,450, which she will presently show for the delectation of vaudeville audiences.

A new sketch will soon be introduced along the Sullivan & Consideine line in which the Four Masons will appear for the first time as a quartet. Mr. Mason, the head of the combination, has been seen in the vaudeville circuits as part of the team of Mason and Frances, Miss Frances being his daughter. Miss Mason is going out with a show and Mason has arranged a sketch for the rest of the family.
NOTES.

Charles R. Sweet will make another tour of the world beginning in February.

The bill at the Keith-Proctor Harlem Opera House this week costs the firm $3,400 in salaries.

Will Evans, the English character comedian, will probably appear this season on the Williams time.

W. L. Lykens has booked Willard Sims for an English tour, opening at the Palace, London, in April.

The Temple of Vaucluse at Fort Wayne, Ind., will increase the number of acts weekly by one hereafter.

The Kostons (Joe and Myra) had a further addition Tuesday. The baby will be named after Louise Dresser.

The Five Vernons, a foreign musical act, has been engaged to play on the Orpheum circuit commencing December, '97.

The prices at the Fifth Avenue Theatre have been reduced. There are no longer one dollar seats in the orchestra.

Taylor Granville expects to have his new sketch to be called "The Young Aeronaut" in presentable shape within three weeks.

The Arizona Troupe left the east of Phil Sheridan’s "City Sports" company at Albany last week. They will play dates for a while.

P. F. Casey of the Morris office, dictated a letter the other day, addressing it to "Haffin’s Monkeys" and beginning "Dear Friends."

M. S. Bentham is piloting the debut in vaudeville of Alice Fitch, formerly a stock company player, and three people in a vaudeville sketch entitled "The Out of the Cards."

There is a rumor afloat to the effect that the United Booking Agency has made an offer to Leo Masse, now H. B. Marl- nell’s New York representative, to take charge of its foreign bookings.

The Eight Primroses, a Dolly Bell English "girl act" which has played a few weeks in vaudeville around here, will join the Lew Fields show at the Herald Square Theatre after fulfilling a few vaudeville dates now contracted for.

R. A. Roberts is making ready a number of quick change acts for his forthcoming tour of the world. One will be given a London hearing at the Palace Theatre December 17. It is entitled "Ringing the Changes" and in it Mr. Roberts will impersonate eight characters.

Nan Engeaton received a hurry call on Monday to take place on Proctor’s Newark bill varied by Jules and Ella Garrison. In one hour and twenty-five minutes after receiving word in New York Miss Engeaton had finished the afternoon performance in the Newark theatre.

SUMMER PARKS

In Toledo next summer the new resort, Ottawa Beach, will be opened. That will occur about June 1. Work will be started at once upon the swamps, converting them into lagoons.

Bids have been submitted for a new park to be built in Chicago by the Manhattan Street Railroad. The location for the proposed amusement resort, is supposed to be at the terminal of its line.

Frederick Ingersoll has been awarded the contract for the construction of a park at Hamilton, Canada, to be operated by the street railway in that city.

The Dominion Park Company of Montreal has purchased the Lents Avenue Park property for $105,000. The contract was signed by H. A. Dorsey, president of the company. The park will be modelled after Coney Island and a large amount of money will be spent in refitting it up. It contains forty acres with a splendid beach and is just within the eastern city limits.

Phillippi’s band has been booked to be the permanent attraction at the new Young’s Pier, Atlantic City, this winter.

The proposed park on the former Fair Grounds at St. Louis has been abandoned. The scheme originated with Aaron Jones, who is interested in the “White City” at Chicago. A noisy clamor made by the residents near the site in St. Louis when the proposed venture became known caused the promotion to fall through.

Col. John D. Hopkins believes that the new park venture contemplated for Louisville by Indianapolis people will not materialize next summer. “The chances are very much against such a project,” he said. “I was in Chicago this week, and if it is to be a ‘White City’ the summer amusement going public in Louisville will not take to it, preferring the natural trees and lawns of a real park, where the visitors can hold picnics and other free sport, amid country-like surroundings, the same as they do at Fountain Ferry Park. It does not seem possible that a sufficient amount of money could be raised to build a park there. In my opinion the matter will pass into oblivion in a short time and nothing more heard of it.”

After an absence from the theatrical business of several years Von Pritwitza Palm, one of the original producers of living pictures in America, is again in New York, as the booking manager for the Dixieland Amusement Company which is building a “Luna Park” on the south bank of the St. Johns River, immediately across and within three minutes ride of the heart of the city of Jacksonville, Florida. The company has a capital of $100,000, all paid in, and its chief promoter is John M. Barrs, city attorney and political mogul of Jacksonville. The new resort will probably be opened about January 20, and run round the year. The theatre will play two attractions controlled by the Shubearts and the outdoor shows will be booked through the office of William Morris.
**SHOWS OF THE WEEK - BY RUSH**

THE AVENUE GIRLS.

"The Tiger Springs," the opening piece of this Campbell & Dress offer, seemed to start somewhere with a sort of promise of reaching a definite destination and telling a story. For this reason it was a matter of surprise that it was chopped off in midair by the final curtain with a sud- denness that suggested it had been cut up a good deal since the beginning of the season. It runs along on the accompaniment of a first-rate series of dancing numbers and a generous amount of reasonably effective burlesque comedy business on the part of Charles Johnson (the only condition of the organization) in a German dialect part.

Most of the chorus numbers are led by Olga Oriel, a striking brunette, with one of the best voices for this purpose having been purchased so far this year in burlesque. Toward the latter end of the opening piece she had three songs singing. Mabel Lord was the soubrette, but did not figure prominently in the opening piece except during the first half. After that she scarcely appeared. Elsie Leslie was another who was given rather less emphasis in the first part than her agreeable appearance and vocal ability would tend to call for. Miss Leslie did very well with what numbers they had.

Miss Leslie opened the opening with a semi-straight singing act that was popular, followed by Leboy and Vanion, a comedy bar pair who got away with some fairly funny clowning and a good deal of com- edy for which they were indebted to the drummer. McFarland and McDonald, one in Irish and one in German character, caught plenty of laughs with a familiar sort of conversation, and the Musical Simpsons gave an instrumental specialty, of which the xylophone work of the man was the best. Cunningham and Smith did fairly with dancing through which some talk was scattered. They dress neatly and their single dancing goes very well, but there seemed to be something lacking in the seriousness of the effort.

The burlesque had rather more rapid comedy than the opener and the leadership in the musical numbers was more evenly distributed, at least somewhat evenly throughout. The burlesque showing a pretty adaptation of the "Pick-aninnie" costume. The whole show is clean in its talk except for several small violations on the part of Johnson in the early part, and the chorus makes a most attractive six-girl group. All the girls are bright and animated and the ranks show not a single heavyweight.

FAY FOSTER COMPANY.

The Joe Oppenheimer organization at the Dewey this week has elected to use a more or less recognizable adaptation of the old opera "Robin Hood" instead of the straight farce idea so popular this season in burlesque. It was in the particular of pretty chorus girls, attractive women principals, costuming and scenic dressing up is to the established Fay Foster standard.

Surprisingly enough there is no comedian who attains anything like the dignity of a leading position, unless Harry L. Cooper in a German makeup and dialect to match might be considered to hold that position.

Tom Nelson, George Suly, Leonard Roomey and William McCall as a quartet of brigands should have been depended upon to lend vocal weight to the ensemble numbers, but somehow failed to impress their presence upon the audience. Glode Lee came in for display type on the program by virtue of her ability to fill out a set of white silk tights satisfactorily.

For the rest the music is taken care of equally by Bessee Phillips whom does not appear on the program except in the printed list of musical numbers; Ethel Beyer, Maline Darell and William McCall. Bessee Phillips has an excellently agreeable voice hidden somewhere in the chorus, seemingly coming from the extreme right of the front line.

Altogether the opening piece is attractive, due to its seeming spontaneity, with a good balance of picturesque, musical and comedy values.

Henri French, the added attraction, holds the whole of the opening number with his exuberance of "Uncle Tom's Cabin" whom he showed in vaudeville recently.

Alace and Lorraine make the best of the permanent items. There is a touch of originality about their work and several of their instrumental combinations were effective, noticeably that of the organ and glockenspiel.

Bessee Phillips opened the opening with sing- ing that averaged up fairly and the McCall opening was followed by a number of others each turn which lacked nothing to make it go but an added touch of tastefulness and originality in dressing. The Four Nelson Comiques play comedy acrobatics for the limit, being made up of three comedians and a straight man. The ground tumbling was interesting enough, but they drew out the clowning rather too much.

The burlesque showed an excellent ar- rangement of musical numbers all prettily dressed, the girls appearing almost entirely in tights.

PASTORS.

One of the longest entertainments the Fourteenth street house has shown this long while. The pictures closed at 10:45. Bert Fitzgerald, the Trix held to that place by virtue of their familiarity with Pastor audiences. Bert Fitzgerald displays a youthful exuberance in his work, the effectiveness of much of his comedy being due to its seeming spontaneity. There is not a little "slapstick" in the sketch, but that seemed to be what the crowd wanted. Thomas McCoy did very well as an Irishman.

Nible and Bordoux did nicely with a character change act, of which the latter half was rather the better. In the early part Mr. Nible seemed a bit uncertain about his dialect, but he is a willing work the usual tricks, including the "property" snail, which gives a good finish to the turn.

All Carleton amused with the talk about his own extreme thinness and a George M. Cohan song, and Stine and Evans, appearing as the "extra attraction," got through handily in the comedy sketch "Wanted, a Divorce!" It was a pity that the bright line of the lines got past the house, but they found plenty to laugh at.

Martin and Higway put a good finish on their escapist sketch by the use of that plump little page who changes the cards and who is almost as well known to the audiences as Tony Pastor himself. The man has a good comedy makeup and the woman shows plenty of animation.

Cook and Sylvia were "at home" and got the reception that Fourteenth street audiences accord only to the chosen. Miss Sylvia has the secret of keeping her gowns always fresh looking. This pair is using a floor mat and Phil Cook's intricate tapping comes out, clearly.

John F. Clark knows he's good and therefore indulges in the "kiddie" audience when they do not show sufficient appreci- ation of his mild fruitions. These side safeties are the best things he does.

The rest of his talk is made up of quite the oldest stories obtained from a number of different sources. Corbly and Conley are under New Acts, as are Murphy and Palmer. The others were Harry Millo, a rather odd style "strong man" act; Will and May Reno and John Walsh.

KEYNEES.

One of the first bills of the current sea- son not made up to a considerable extent of "slapstick." A number of the acts are on the opening for the extra man who are but two, that of H. W. Tre- denerik and company and Ileen Trix (New Acts).

Robert Hilliard and company are showing the dramatic sketch "As a Man Sows." The playlet is immensely popular with the feminine contingent, but for pur- poses of masculine appreciation there is perhaps too little relief from the dead serious situation. Mr. Hilliard, however, is exposed rapidly with frequent shift of interest and the long speech of the husband (Mr. Hilliard) holds attention to the last. A great deal of stage arrangement is shown here, the steady flow of talk being skillfully broken up by well-handled bits of business. Frances Whitehouse plays a rather negative role with intelligence, while Earl Ryder is a bit inclined to overlap.

Walters and Prousty get away with a quantity of first-rate talk and score without resorting to parodies. The comedian is a really good talk, and his partner makes a first-rate "straight" man with agreeable stage presence and an excellent voice. Their only approach to roughness is in the operatic trueness and even her "en duet," which is a little too obvious. Bowers, Walters and Crocker have re- visited their act considerably toward the finish. The burlesque baseball game has been eliminated from their program. McCay of the Keeney house last spring. In place of it they have a quantity of good pantomime work.

Patsy Boyle was funny for a short time with his stick, but his acting is rather immature, but when he began to deal out the sort of "gags" which were popular some years ago there was an inclination to revolt. He has enough good material to make up an act and does not need the greater part of the riddles he uses.

Bean and Hamilton opened the bill with barrel jumping, having a striking trick for a "slum," and James and Bonnie Fairley in second place to fairly well with a well- dressed dancing and singing specialty. This arrangement placed two full stage acts in succession and by way of novelty the crew was permitted to strike the scene in full view of the audience.

HARLEM OPERA HOUSE.

On the strength of a real vaudeville bill the Harlem Opera House has raised the prices to about the same scale as the Alhambra nearby. Harlem does not take kindly to the continuous idea, the house seems really empty until after the opening of the regular show.

With the "Buster Brown" sketch (New Acts) and Winsor McCay (Silas) separat- ed by only one number, the Sunday comic section of the bill is planned to be rather new. "The Norumbegs" is a title given to Bayes herself. The act is simplicity itself, but as in the case of Clarke Vance and several others, it is the individuality of the entertainers herself that carries her offering triumphantly. With the extra tag of burlesque on the Edwards Davis sketch which preceded was exceedingly well done.

The Davis sketch, notwithstanding its rather stilted language and ultra-serious story, grips the attention and runs smoothly to the end. The climax is a bit unconvincing. Mr. Davis is a leading man of ability and his dignified manner and deep rich voice contributed vastly to the ensemble effect. As much could not be said for Adele Blood, who plays according to the book of rules issued by the dramatic schools. Frederick Hawthorne strained after feats from the stage beyond, which seems to be the only down-stage curtain the equipment affords. The sketch scored its usual ten strike.

Tom Moore "shouted" his "coon" songs for the delectation of a score of persons in the orchestra, all of them packed away behind the balcony line. This was about 7:30.

Count Debluta and Brother did well with a comedy bicycle act. Both men have some striking feats in trick riding and the comedy man uses a bunch of novelties that are good for laughs.

The Willis Family have not changed since their return home. The girls injure the agreeable impression they make early by a change to military uniform and a snare and kettledrum performance. Otherwise the act pleases.

The Durand Trio should hold the Toreador song until later, singing the popular ballads before changing to Spanish cou- tume. The men have uniformly good voices and are burdened by a poor opening number.

Alexis and Schall, Mattheiu, Thomas Meegan and company and Lowell were the others.
SHOWS OF THE WEEK - - BY SIME

HAMMERS'TIN's.

Three sketches grace his program at Hammertstein's this week, each a leader in its class. The newest is "For Love's Sweet Sake," by Clay M. Greene. When a one-act drama, more properly a curtain raiser, is the opening act of a triple, Mr. Greene's well-written playlet reaches the vaudeville stage it should close the bill, even at the loss of the moving pictures. In that position "For Love's Sweet Sake" would linger in the memory much as a problem does play at the Empire.

To tell such a complete short story, regardless of the improbability of it, requires an art which Mr. Greene assuredly has. It is intense and it is a love story, poetically and graphically told, with the centre picture a father's love for his only son. The shadow of the same affections for the departed wife is in the background, while the son's youthful romance furnishes the point. The audience was so wrapped up in a love story containing no feminine character that it forgot to snicker when a part of two or three hundred dollars was made as though the gift were a cigar certificate. Wm. H. Thompson, who is on his first vaudeville tour, lent his masterful acting toward the success, and the audience in and out of the box office is blocking the street.

We struck the theatre shortly before seven and one inside discovered the piano player in a doze.

"Isn't this 'continuous'"? she says.

"Of course," says I. "Be careful, you'll wake him up."

"Who were the audience?" she whispers.

"They're coming," I whisper back. "Sh, here's an act."

"Ain't it a pity?" she says. "And so many plush seats."

"Don't say, says I, you'll disturb the air."

"Oh, look," she breathed, "there are two men in the balcony."

"Sure," says I. "There's one of them.

"How long will we have to wait for Daly?" she wrote on a pad.

"It will seem an awfully long while, says I with the pencil.

"Can we get return checks?" she says.

"Dummo," says I, "no one ever asked for one yet."

"Are these vaudeville acts?" she says.

"Sure," says I. "They all need an audience."

"There's another man coming in," she says, giving me a nudge.

"That's nothing. He's the third since we've been here," says I.

"How do they keep the house open?" says she.

"Like the sign outside," says I. "Keith holding up Proctor?" she says.

"Listen," says I, "here's Daly."

"My," she says, "he's a drawing card."

"That's bad comedy," says I.

"How'd you like it?" says I.

"I think Comstock ought to have a medal, says she.

"For suppressing Shaw?" I says.

"No. Daly," she says.

"Come on, let's go out," says I.

"Don't be home," she says, "I'm afraid."

"Of what?" says I. "The red velvet seat."

"No," says she, "that the show won't start."

"Will you stay home after this?" says I.

"Will I?" says she. "Just mention continuous."}

Artie Ball is "negotiating" for a London engagement in the spring.

FIFTH AVENUE.

It was wet and dreary Wednesday evening after the rain, and the only plausible excuse for The Head of the House making an appearance downtown was a gentle reminder of some "C. O. D." on its way.

"Hello," says she, "I know where you're going."

"You do," says I; then we'll better go."

"Let's go right away and get a good seat," says she.

"I've had hard work. I says. "We'll dig, but where?"

"The Fifth Avenue to see Arnold Daly," says she.

Is that what you set the alarm clock for? I says, having my first laugh for a week.

"Sure," says she. "Gee, everybody knows that actor, and I bet the crowd outside the box office is blocking the street."

"All right," I says, "you'll see the mad rush." We struck the theatre shortly before seven and one inside discovered the piano player in a doze.

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For the Purpose of Co-operation and

INCORPORATE VARIETY

The Stock Will be Placed on

VARIETY has in less than one year assumed a commanding position among theatrical newspapers. It has attracted attention through the quality and quantity of news contained in its columns each week. Always standing for the variety artist, VARIETY wishes to be a truly representative artists' paper, and will incorporate into a stock company.

It invites artists and others to become stockholders

The beneficial features are manifold. Holders of the stock will have a safe investment, returning at the most conservative estimate NOT LESS THAN 10 PER CENT. ANNUALLY IN DIVIDENDS, while the earnings of the paper may eventually cause its stock to be held at a high premium.

The formation of a stock company, with variety artists among its stockholders, will bring to the paper

An army of active workers, directly interested, financially and otherwise who will become a corps of representatives scattered over the world.

From a business standpoint purely, it will be advantageous to VARIETY. The advantage of placing an advertisement in VARIETY with its formidable list of stockholders could be presented to the business man eager to reach the artist.

The commercial advertiser would of necessity recognize VARIETY as a valuable medium.

The benefits to the paper would be numberless. With artists continually travelling and always with the welfare of VARIETY at heart, the interests of the paper would at all times be fully conserved.

The moneys derived from the sale of stock will be utilized to improve VARIETY

Each stockholder means so much towards its ultimate destination, which is to be the leading theatrical publication. The incorporation will attain this object the more quickly.

VARIETY will be the only paper in America to allow the artists to participate in the profits. The "New York Clipper" is a corporation, and pays large dividends, but its stock was never placed on public sale, nor can any be purchased at the present time.

"Das Program," the German variety paper, is controlled by artists, and has been immensely successful for that reason.

VARIETY is already better known and liked abroad than any native paper, and carries more genuine foreign news matter each week than the foreign papers themselves. It is the accepted variety journal everywhere.

The stock will be sold at the face value of $10 per share. Although on the basis of a 10 per cent. dividend, the market value will be at a premium. VARIETY in its desire for a large list of subscribers on the lines set forth, will dispose of the stock at par.

The shares are placed at $10 each in order that everyone may purchase.

VARIETY wants all artists, large and small, East and West, North and South, at home or abroad, to become its stockholders and work for the present and future of the paper.
Mutual Benefit, it is Proposed to

**VARIETY FOR $100,000**

Sale in Shares of $10 Each

No stockholders are wanted, however, other than those who are willing at all times to concern themselves, by virtue of being stockholders, in the future of the paper, and who would consider that for the same reason, they were a part of and held proprietary interest in, not alone of the publication of the paper and the increase of its circulation and business, but also that it retained its position as the premier variety sheet.

The statement that Variety is a success financially needs no confirmation. The paper itself is the verification. Its circulation has steadily mounted upward until it is led in the variety field by the "Clipper." Only. That is accounted for through the older organ reaching many points where Variety has not had the time, as yet, to penetrate. Where the two papers are on sale together Variety is generally the largest seller.

Variety's advertising columns have been fruitful almost from the first month of issue. Variety is read, both for its news and advertisements. If an artist wants his announcement read by others, including managers and agents, it would have to be in Variety to insure this. That is patent.

With an investment requiring a higher per cent annually in profits than could reasonably and safely be expected from any other source, the stock will present a larger return as time passes and Variety grows.

The stock will be negotiable. IT MAY BE EXCHANGED AT ANY TIME IN PAYMENT FOR ADVERTISING IN THE PAPER. It will be accepted at the market value, never to be less than its face.

No minimum or maximum limit is placed upon the number of shares which may be applied for.

Common stock only will be issued. There will be no preferred.

Allotments of stock will be made December 15, 1906. Applications will be filed in order of receipt.

One half the total amount subscribed for must accompany the application. The remainder of the purchase price to be paid when certificates are ready for delivery within thirty days after allotment is made.

Subscribers will be duly notified of number of shares allotted.

The right will be reserved to reject any subscription, and to allot any subscriber a part only of amount subscribed for.

ALL SUBSCRIPTIONS MUST BE MADE BY MAIL OR IN PERSON. NO SOLICITORS WILL OFFER THE STOCK FOR SALE.

Use form in making application.

VARIETY PUBLISHING CO.

New York City, November 3, 1906.
The program at the Opera House here is one of the most interesting that has come in a while. Mrs. Gary and Mr. Prominent, with Wally Arbuckle in the center, are playing a vaudeville, and a small film company is running a short film, and a small vaudeville show is also playing. The program at the Opera House here is one of the most interesting that has come in a while. Mrs. Gary and Mr. Prominent, with Wally Arbuckle in the center, are playing a vaudeville, and a small film company is running a short film, and a small vaudeville show is also playing.

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Cobb's Corner

November 20, 1906

The Song-writing team of Cobb and Edwards has ceased to be. Who’s got a good melody?

Paul Barnes Please Write

1416 Broadway

VARIETY

late; Lester and Moore in a bright specialty, and Sherman and Fuller in a tumbling act.

OLIVER, MARY

(130 feet; William M. Gay, mgr.; Dave Robinson, res.)—It is not often that one can go to a show and have the pleasure of seeing four great stars. Dell Fox, George Thatcher, Fred Hal deen and Homer Fagan. Such is the program offered to the patrons of this fine theater. Mrs. Williams, “The Crying Harlot,” Black Jack, “A Perfect Woman,” and “The Black Cat,” were featured in the comedy, and the women dressed well. The rating of the piece was considerably elevated by the Metropolitan Four, good singing. Hal deen and Fuller in their “Monday School Bell” act. Western audiences for some weeks will be able to see the five new acts, as Dell Fox, looking pretty, made a hit, and after a night in the “Blues of London” made her debut. George Thatcher, featured by Charles Keaton, a new and popular old-time minstrel first. The show should be seen to be appreciated and will last for years. Fagan and Syron are doing the same old act and went well. James F, Mason, and Tamala’s Acrobats round up the balance. Last week was the miner week at this house, and the way business has been handled, the show has started the week the revue will be begun. The next program will include “The Faya.” Tom New and company, Josephine Elder, John Colman, and Fred Miller. The Metropolitan Four, who are the stars of the show, each week’s show contains three new acts—Ann, and her little girl, “The Brownie Beauty,” and George Evans, who is on the third floor of the act. The Metropolitan Four is considered by many to be the best act the company has ever played.

ALBERT, R. T.


THURMAN, MARY

MARCH, 1905

ALPENA, MICH.

MALIC (Steele and Deaton, mrg.; Rehearseal in Hartford).—This is a very clever act and took the house; Evans Trio, clever dancers; and the best act to make a neat appearance and show some good variety. McBride and Toole, dashing couple, dashing diphalmia; “ginger” cornet; Mason, baton, and courtly. GEO. J. QuELLETTE

ALTGOLDS, PA.

LYRICK (L. B. Cook).—McMour and Poe Pleasure rides, exceptionally good; Hendrix and Pecklau in singing and music; Gallo, behind the mask, J. W. and Mrs. T. C. Herf, dime novels, and the famous “Duffy” and “Bible.”

ATLANTA, GA.


APPLETON, WIS.

BIZOU (Ray Lessac, mrg.; Monday and Thursday rehearsal 11) —Women’s acrobats, good; Norton, magicians, clever; Pierce and Millard, sketch, “The Man of the House,” well received; Quinn Trio, fair, Tight and Give- more, musical hit.

BROOKLYN, N. Y.

SALVATION ARMY

BUFFALO, N. Y.

SHULA (M. Shula, mrg.; Rehearseal in 1906).—Crowded house with Henderson, headline, an act to remember to the patrons for a long time to come. "Lita" pleased in parlor; Berthold’s cockatoes showed off; "J. H. Britton” pleased; "Diedrich” and the Johnsons. "Jerry," "The Magician," and "The Wolf Man." NAT WILLIAMS

BUFFALO, N. Y.

MAJESTIC (R. E. M. G. de Parry, mrg.; Monday rehearsal 10).—Gage and Arnold, well; Raymonde Krile, wife of the married pair, "The Love Kidd," and "The Squire." Charles Perry and company in a fine comedy sketch. Bertie Howard, delightful, and a fine selection of animal training; Bertie Howard, delightful, and a fine selection of animal training; Bertie Howard, delightful, and a fine selection.

WILLIAM O’BRIEN


NEW-STYLE RAZOR

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THE CHAS. K. HARRIS COURIER
Devoted to the interests of Songs and Singers.

Vol. 5, No. 12.

The McDonald Stake, both of their four children in June of this year, have been living in Salt Lake City since their first appearance at Manhattan's Victoria Theatre, have been married to each other since the two competed in a prize fight in 1904.

THE CHAS. K. HARRIS,
31 W. 33rd St., N. Y.

Meyer Cohen,

COLUMBUS, OHIO.

GRAND (Shafer Engler, mg.)—Coral, the popular and well known song for 1906, has come out with a good performance. Charles, F. Senon, scored the best of his life. The music is a beautiful combination of fine melody and harmonies. Engler's and Senon's voices are well blended together.

CHICAGO, ILL.

BIZZI (E. J. Cox, mg.)—Clean and proper singing, and the voice of the singer is quite clear. The song is well sung and has a good effect. The harmonies are well spaced and the melody is quite pleasing. Engler's and Senon's voices are well blended together.

THE CHAS. K. HARRIS,
31 W. 33rd St., N. Y.

INDIANAPOLIS, IND.

JACKSON, MICH.

GRAND (M. Leonard, mg.)—The music is a beautiful combination of fine melody and harmonies. The voice of the singer is quite clear. The song is well sung and has a good effect. The harmonies are well spaced and the melody is quite pleasing. Engler's and Senon's voices are well blended together.

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THE CHAS. K. HARRIS,
31 W. 33rd St., N. Y.

JERSEY CITY, N. J.

BON TON (W. T. W. Dukiak, mg.)—The music is a beautiful combination of fine melody and harmonies. The voice of the singer is quite clear. The song is well sung and has a good effect. The harmonies are well spaced and the melody is quite pleasing. Engler's and Senon's voices are well blended together.

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CHICAGO, ILL.

MISCELLANEOUS.

STAR—Cortiz and Hara, comedy singing and dancing, very good; Hara, good; Hara, very good; a chorus, very good.

INDIANAPOLIS, IND.

GRAND (E. F. Krueger, mg.)—The music is a beautiful combination of fine melody and harmonies. The voice of the singer is quite clear. The song is well sung and has a good effect. The harmonies are well spaced and the melody is quite pleasing. Engler's and Senon's voices are well blended together.

CHICAGO, ILL.

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Halifax, Fair; Marabelle Adams, pleased; Mr. and Mrs. Jimmie Barry, well liked; Addison's animal circus, best seen late in some time; Fields and Woody, made no impression; Al Lawrence, well liked; "Virgin," "girl act," well received; Marzella and Millyar, liked.

RICHARD CAMERON

TOLEDO, O.

VALVEING (Olive Clave, mrs. Sunday rehearsal 10).—The headline is a motor cycle, sort of "a hog-like-look" arrangement. Clave and exciting, Clayton White and Marie Stuart in "Cable's No. 425" are popular. The H is up to standard. The Red Cycle State Quartet, Son. Alton, Kingsley and Lewis, Ed. Gray and the Majestic Trio also appear. — EMPIRE (Abingdon, mrs. n.).—"A lot of English Folk" company to fair houses.—CRYSTAL (L. Raymon, mrs.).—The Meredith, remarkably clever, Holmes and Shadelton in "Looking for Happy," great favorites.

STUBB WEM

TORONTO, ONT.

SHERMAN (J. Shaw, mrs. Rehearsal 10).—Fred Watson is a politician of high rank and he did well of a high order in "Cable's Dream" and is well supported. Another feature act was that of the Four Harveys, tight acts artists; Lew Bloom and Jane Cooper got a warm welcome; Julian Ross, the Hebrew music, was clever. Others who made good were Baddeley's, heavy experts; Clif- ford and Harms, singers and dancers, and Contino and Gillette, acrobats. — STAR (F. W. State, mgs. Monday rehearsal 10).—The "Puritan Ballet" appeared. The company is a well-balanced act.

HASTLE.

TOBY, N. Y.

PROCTOR'S (W. H. Graham, res. mgs. Monday rehearsal 10).—Gertrude Manfield and Carolyn Willburn, singing; Munkar, Houghton and Mink, acrobats and comic bicyclists; good。

Trina, comedians and character singer, was well received; Polly, Kettlins and Charmey States, pleased; others on the program are: Orth and Crew, funny comedians; White Weston, invaders; first rate; the Toting Animals, comedy acrobats, and Orth, equilibrist. —LYCRA (R. H. KELLER, mgs.).—The first half week: The "Star Show Girls"- The "Star Show Girls" — STAR (J. M. N.).

WASHINGTON, D. C.

NEW LYCRA (Eugene Kerram, mgs.).—American, pleasing entertainers. Some good musical numbers by Gladys Clark and a good chorus of andy girls. — NOTES.—Eugene Kerram, manager of the Lyceum, was suddenly taken ill and has been confined to his bed for the past week. He is improving and will soon attend to his duties again—Frankie Neter, "the boy agent," late of the Barron show. Is ahead of the "American." — W. H. BOWMAN.

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Chl. In time to take part in a Christmas dinner with family. When dinner is over will return to the land of music halls and grind out thirty weeks with Moe and Sholl. P.S.—Am not returning to England immediately after eating, for I’ve promised Father I’d allow time to pay my board and expenses for five weeks before taking the seven day swim to London. Many thanks to managers for the offers I didn’t get.

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"More than one person present thought that the Trocadero Quartet was it and not only the best act of the show but a very large part of all that was good in it.

"Many were surprised that these able young men were not given more prominence than that accorded them, for if any bit was made the score book will show it placed on the side of the Trocadero Quartet."

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**WHEEL FIGHT MAY END**

Meeting of the Western Wheel held in Cincinnati last night to consider terms and conditions for settlement or amalgamation with Eastern Wheel.

"HAS COST $4,000,000, HOPELESSLY LOST."

Cincinnati, Nov. 9.

The quarterly meeting of the Empire Circuit (Western Burlesque Wheel) will be held here to-night.

Variety is informed upon the best of authority that a proposal will be submitted to the board for the settlement of the present fight between the Western and Eastern Burlesque Wheels. Harry Martell came on from New York, arriving this morning to attend the meeting.

The above dispatch from Cincinnati regarding the probable settlement of the differences between the burlesque circuits is borne out by the interviews published in this issue of Variety with members of the opposing Wheels.

The concluding remarks of L. Lawrence Weber (Eastern) might be diplomatically understood to indicate that the plans are afoot, while the Western Wheel magnate who attended the meeting at Cincinnati last night, but does not wish his name mentioned, frankly says that negotiation are under way.

Without speaking officially, Variety can state that the ultimate result of the peace offering will be either an amalgamation of the Eastern and Western Burlesque Wheels, or a war agreement whereby the opposition now so dominant in the executive department of each circuit may be entirely done away with.

In the former instance the probable course would be to reduce the number of burlesque theatres and shows to a profitable sized circuit, and in this event the number of houses would make a "wheel" with too many spokes for one company to play all in a season.

For self-protection, and to prevent further or threatened opposition, the burlesque houses in cities where results have shown that two can be supported would be continued, while in those towns where loss has been sustained by either section one house would be dispensed with, but still remain within the control of the faction now operating it. The paying houses outside of opposition would be retained also.

The Eastern Wheel has new modern houses along its route, under the direct management of the Columbia Amusement Company, composed of the principal Eastern members. The Western Wheel likewise owns its theatres in several cities, and this is one of the main reasons why a settlement of the fight is desired. The decreased income from the houses and the shows seriously affects the season's profits.

An amalgamation would give a circuit of between fifty and fifty-five theatres, with a like number of shows. The remainder of both theatres and shows would be thrown out of the combined wheel, causing a dropping of from fifteen to twenty companies, and from eight to fifteen houses.

The other course, an understanding, would bring opposition to an end, and with a controlling board composed of both Wheels' members, the business would be regulated to decrease the expenses, limit the cost of production and salaries, and work together on a harmonious footing.

Another plan which has been suggested is to pool all the holdings retained by the circuits, both theatres and shows, engaging an expert valuation on each, and apportioning the profits pro rata each show, the entire direction of the combination to be under a controlling board, with sub-committees to provide for suitable productions, employ the casts and superintend the theatres. This is not looked upon as entirely feasible, however.

A secret agreement may be arrived at under which, while ostensibly the two Wheels are at daggers' points, the "fight" will be for publicity purposes only, and the sub rose understandings follow mutually agreed upon plans.

The discarded theatres will occasion no worry to the holders. Where no other disposition is made, vaudeville will be installed. The Eastern Wheel has built all its recent houses with a solution of the war in view and all possible contingencies provided for. Even in the matter of leases the prospects of a settlement were considered.

The burlesque war has been expensive to each side. Mr. Weber places the loss at $2,000,000. Were the salary list of each house computed reduced by one hundred dollars weekly it would have effected a saving of $280,000 in one season: The extra cost of production in face of opposition and the net loss in receipts when compared to previous years brings the total while the fight has been waging to this figure.

With the business heads of both circuits in consultation it is not at all a hazardous prediction to say that by the end of next season's drawings shall have arrived the Eastern and Western Burlesque Wheels will be under one roof.

**EASTERN AFTER SCRANTON.**

Scranton, Pa., Nov. 9.

The Eastern Burlesque Wheel has a site in this town. McKeltrick, the New York architect, was here this week looking over the ground. The move is in opposition to the Star Theatre under the management of Al F. Herrington, who "jumped" the Eastern for the Western Wheel at the beginning of the season.

The Star is considered the finest theatre of any on either burlesque circuit, and there is talk about town that the Western Wheel is looking for a site to build also.

**FINED $50 FOR SUGGESTIVENESS.**

Cincinnati, Nov. 9.

A girl in Hyde's "Blue Ribbon Girls" burlesque show, playing at the Standard Theatre this week, was fined $50 by the management for violating the house rules through singing a suggestive song to the orchestra, aided by a spot-light.

The Commercial Tribune on Monday adversarially commented upon this portion of the performance.

**WHAT THE MANAGERS SAY**

Western Manager Admits Merger Proposition Is Being Considered. L. Lawrence Weber Thinks Solution Possible.

Approached for an opinion upon the present status of the rumored movement looking to a merger of the Eastern and Western Burlesque Wheels, a manager of the Empire Circuit who is high in its executive council declared, on the promise that his name be not used, that all preliminaries had been arranged for setting forth a proposition before the Empire Circuit's Board of Directors.

The details he refused to disclose, but emphatically declared his conviction that there has never been a time when the chances of amalgamation were so bright.

"A definite proposal comprising in general terms the agreement upon which it is hoped the two Wheels can come together will be laid before the board at Cincinnati Friday night," said Variety's informant.

"What this proposal is I am not at liberty to state. Nor will I say by what means the matter has arrived at this point.

"I will state, though, that this movement is not a reopening of the negotiations which were conducted last spring and which came to naught. The further consideration of merger terms is in response to certain business conditions which are sufficiently understood to need no comment on my part.

"It will, of course, require time to bring the matter to a final conclusion. This meeting will by no means complete it. In all probability a committee will be appointed to look into the question, the committee will make its report, and after that the business of arranging the details will be commenced. This will naturally take time."

"Is it possible for the two Wheels to come together, involved as they are in contracts with house managers throughout the country, particularly in towns where there is opposition between the rival circuits?" was asked.

"Quite possible," was the reply, "although the process will undoubtedly be an expensive one. Where there are two burlesque houses in opposition in the same city it stands to reason that even if both are making money the ultimate gain would be the greater through the elimination of one. It would be rash to place an estimate upon the cost to both sides of such an arrangement, but I roughly venture $1,000,000 will not more than cover it."

**GOOD FIRST WEEK AT BUFFALO.**

Buffalo, Nov. 9.

The opening week of the Garden Theatre as an Eastern Burlesque Wheel house will prove satisfactory to its management. The week's receipts will be close to $4,000.

"Paris by Night," called "The Parisian Boulevard coquettily," is the occasion through lack of proper "paper," is the attraction here.

"The Girl in Blue" did her share toward drawing in the currency.

John Griese's "Parisian Belles," the Western Wheel show at the Lafayette, had a counter attraction in the Gama-Nelson figure pictures until some newspaper man in town served an injunction claiming the sole rights for this burp.
In the advertising pages to-day Variety announces the formation of a stock corporation, and invites subscriptions to its stock, setting forth the reasons, and the mutual benefits to be derived from such an organization. The idea of a co-operative artists' paper originated with the birth of Variety itself, but was not made public through the resolve of the founder of this paper that we would first prove to everyone's entire satisfaction that a theatrical newspaper conducted on the policy of fairness and for the artist could be successful.

This has been done. It is evident within three months from the date of initial publication. The variety artist has been the main support of Variety through advertising and the universal interest taken in the paper. We have been in receipt of hundreds of letters and we are enclosing a valuable information and proffering any assistance. The letters have not been restricted to any one locality, and attested that the variety artist as a body appreciated Variety, understood that it was endeavoring to follow a set principle, and stood in need of no one.

The first anniversary occurs December 15, and on that date we will mark the event by taking in as co-partners in a stock corporation all artists and others who may feel that they would like to have a direct interest in the paper; that they were a part of it, and knowing whatever efforts were exerted to better the paper in any way would be given for their individual interest, as well.

The incorporation of a stock company will bring more variety artists into one company than would ever probably be brought together by any organization in this country. No distinction will be made in the distribution of stock. Anyone who makes application and is believed to be sincere in his regard for the paper, whether as an investor or worker or both, will be allotted stock. The benefits of this plan have been set forth in the advertisement.

REGARDING INCORPORATION

The burlesque companies playing Brooklyn are cutting their shows up considerably for Sunday performances owing to the concerted protests of the clergymen at the Baby Borough against Sunday shows. At the Star announcement is made at every performance that the whole show will not be given, but that various feature acts will be added to make up the deficiency.

Harry A. Bailey, who has grown immensely popular as the manager of Weber & Rush's Armory Theatre at Binghamton, N. Y., in its first variety season, likes the town notwithstanding the foolish questions hurled at him while the telegraphing portion of the public is becoming vandicated. Last Monday a feminine voice inquired of Mr. Bailey over the telephone, "What have you this week?" "Vaudeville," answered Mr. Bailey. "Oh! phew, he was there last week," said the voice. "I know," replied Bailey, "but he has a new act now. Come over."

What some resident managers consider a perquisite of their position is an excess of baggage transfer charges collected from artists playing at their houses. A rate levied by the theatre company for handling "in and out" from the theatre to the depot. Usually it is 25 cents. The manager charges 50 cents and believes he is legitimately entitled to the difference. An act has several pieces the charge becomes exorbitant.

There are any number of acts playing three shows a day in the continuous run who think if they were given a favorable opportunity at some performance during the week, with a position affording an orchestra and an audience, that a more true credit could be made out of the reception by those in front. As it is, the early acts must play to a piano and empty chairs, with no incentive for energy. The Western houses where three or four shows are given daily treat all artists alike, and there is no favoritism or "elite" on the bill. In the East, though, a distinction is made.

A female juggler and strong woman is creating somewhat of a sensation in Berlin at present. She is named Alba and in addition to the regulation feats of dexterity and strength, she has the trick worth recording. Across her shoulders is placed an iron frame resembling a dairymaid's yoke of antique design, to each end of which is suspended a bicycle handle. She begins to revolve, slowly at first, gradually increasing the speed of the revolutions until the riders assume a horizontal position. Meanwhile, to add the effect, the riders continue to pedal rapidly while in the air.

Few artists object to playing Tony Pastor's theatre owing to the reduction in salary that follows that engagement. As a matter of fact the largest and best known real variety acts consider it a pleasure and a honor to head the bill there. Sometimes, too, an artist takes the financial end into the question without giving thought to the open Sunday that follows the Pastor week. No shows are given by Mr. Pastor between Thursday and Monday. An act playing there may work wherever it pleases on the Sabbath, with the net remuneration for the week, adding the Sunday revenue, more than equaling what he might have received elsewhere in the city at the "fourteen-a-week" houses.

Usually at Kenney's Theatre in Brooklyn a goodly crowd assembles, especially for the night performance. The house has become a popular resort for "social clubs." There is a dance hall connected with the theatre. It is customary weekly in that block of Brooklyn for each club to host a "committee" to make arrangements for the rental of the hall. The "committee" (usually composed of all the club's members, with a few friends added) calls on Mr. Kenney in a body, 8:30 is generally the hour selected, and after arrangements are completed the affable manager invites the crowd in "to see the show," giving the orchestra a well-fed appearance. One club has engaged the dance hall for sixteen evenings, a different member of the "committee" acting as spokesman each time without Mr. Kenney having discovered the deception.
MORRIS GIVES UP SHUBERT TIME.

There will be no more William Morris vaudeville companies travelling over the open time of the Shubert Brothers' theatres. The past experience did not prove profitable, and when the subject was broached by the agent to purchase the leases of several of the houses on the Shubert route the final arrangements were delayed so long that Mr. Morris became impatient, throwing up the entire affair; both the contemplated purchases and the bookings.

The papers had been drawn for the transfer of Shubert theatres in Newark and Milwaukee to one of the managers booking through the Morris offices. At the last moment the Shuberts entered a stipulation that the manager of the Newark house be retained. Mmes. Osgood, Nelson and Bonnack, of St. Louis. After remaining in town for a couple of days enjoying the hospitality of their local partners, the St. Louis men set off for home, determined to push the building proceedings for an early opening.

GOLDIE MOHR PRACTICING.

The widow of Alan Mohr, whose death was revealed the marriage is rehearsing in her sumptuously furnished apartment for a vaudeville tour. Goldie Mohr is the actress who received the part of Miss Grant in the film version of "The Blue Bird." Her salary, reported, is exceeding $100,000.

LYONS' SCHEME CAUSES TALK.

The scheme of Joseph Lyons, head of the famous refreshment firm of Lyons & Co., Ltd., to open a chain of his famous chains distinct from any yet attempted has caused any amount of talk over here, and seems to be developing some opposition among the "Syndicate" managers, who are said to be seeking other methods.

It is Lyons' individual venture, the firm not being at all interested. Mr. Lyons claims that the keynote of his success will be "refinement" without the usual bar atmosphere, or any other feature that may be objected to.

Without giving the slightest heed to the managers' remarks about American salaries, Lyons says he will look to America for the major portion of the acta. He says the scheme is no dream or air castle. Ground has been broken on Regent street for the first house, and a half dozen halls will be erected in a year's time. It would not be a cause of surprise here if the Palace passed into the possession of Lyons before a year has flown.

Artists are not rushing into long contracts in view of the possible opposition.

Mr. Lyons is a multi-millionaire, and wields policy on his own; for attractions it is believed that his scheme of eventually successfully placed in operation will work a reform in the variety business in London.

LILLIAN RUSSELL WEVERING.

Undecided as to what department of theatricals she will enter for the remainder of the season, Lillian Russell is believed to favor vaudeville, notwithstanding contrary reports when Variety printed ed at the day of the disappearance of "Barbara's Millions" that the beautiful Lillian would likely entertain an offer. The troublesome point to Miss Russell is whether she shall again essay the variety stage as a singer or with a sketch. Casual comment says "sketch," for it adds, "Miss Russell has the real vaudeville atmosphere about her." She acquired it while playing at Weber & Fields', and with a suitable playlet in the light and airy style could carry herself over the rocky way.

Vaudeville has a fondness for Lillian and when it can observe her moving over the stage instead of boring holes with her French heels in one spot it will develop a liking that may hold her permanently.

WOULDN'T PLAY MISS LOFTUS.

After having billed Cecilia Loftus all over the Bean town, the manager of the Atlantic Theatre would not be permitted to open in Boston this week. Miss Loftus' agreement with her managers forbids the artist giving imitations in vaudeville, and a sketch was selected for the offering. A special performance of the playlet was given at the Hudson Theatre last week, and F. P. Nash, of the United Booking Agency, attended to look it over. One look seemed plenty and Miss Loftus has in rehearsal another short piece which will be produced in a fortnight—perhaps.

The new sketch will be called "The Leading Expression," and accessories will be supplied by Charles Frohman.

LYRIC SALE TO OPPOSITION DENIED.

Cincinnati, Nov. 9.

The reported sale of the Lyric Theatre property in Cleveland, O., to Messrs. H. M. Rowand and J. C. Shubert, was denied by Ben Hildingsfield, attorney for the vaudeville managers, upon returning from Cleveland, where he had gone, supposedly to close the deal.

The lawyers representing the Internationale Theatre Company of Chicago and the present term does not expire until 1900. It is admitted by Mr. Hildingsfield that the theatre has been sold and that the consideration was $200,000.

He said this week to a VARIETY representative:

"I purchased the property for myself and my two cousins for a vaudeville invest. It is for sale to any one if a profit is offered. The larger the better. Messrs. Anderson and Ziegler nor any other theatrical managers are concerned in the transaction."

WINROSS GARDEN OPENS.

New Orleans, Nov. 9.

Thomas Preston Locke and his Chicago Marine Band were greeted by a large crowd on the opening night at the Broke Winter Garden. The winter garden was built especially for Mr. Locke. It is 100 feet wide by 180 feet deep and the centre is 60 feet clear, without posts. The building is of steel and brick and has its own lighting and heating power. Seating capacity of the first floor with the tables is drawn 1,400; galleries will seat 700.

The building has been leased for five years at $13,000 yearly, with the privilege of another five at $13,000.

Concerts will be given every evening and Sunday afternoons. Twenty-five cents admission is charged. Drinks are served at the tables.

N. J. Moore is treasurer and business representative.

SAN FRANCISCO BOOMING.

San Francisco, Nov. 9.

Everything is happening in this town and money is plentiful. Grauman's, National, Novelty, The Mission, Empire, Lyric and Orpheum are giving vaudeville to good business. The new Orpheum now building will be a modern fireproof building equaling any theatre in the country. There are three skating rinks in the city, all drawing profitable patronage.

KEENEY IN NEW BRITAIN.

New Britain, Conn., Nov. 9.

The Majestic Theatre here, formerly under the management of H. H. Jennings, has been sold to Frank A. Keeney, the Brooklyn vaudeville manager. Mr. Keeney will take over the house number 19, when vaudeville only there will be presented, booked from the Morris office in New York. The seating capacity is 1,600.

ORANGE NOW HAS VAUDEVILLE.

The Orange Music Hall or theatre under the management of Currier & Daniels will play vaudeville commencing Monday, November 12, probably for the remainder of the season. Bookings will be made through the William Morris office. The seating capacity is 1,600.

BRINDISI'S FAMOUS CIRCUS \CHECKER, will be the headline on the opening bill.

CHAS. WRAY DEAD.

Seattle, Nov. 6.

Charles Wray, booking agent at this point for the Sullivan-Conradine circuit, died last night.

Charles Wray has been a booking agent for several years. Prior to his connection with the Sullivan-Conradine circuit, with which he has been identified for several years, Mr. Wray conducted his own agency at San Francisco. His headquarters for the circuit have been at Seattle. He was about forty-five years of age at the time of death and was one of the most widely popular vaudeville men in the West.

Al Onken, former manager of the Family Theatre on 125th street, is on his way to Seattle to take charge until a successor to Mr. Wray has been permanently appointed.

LOUISA PAYNE WRAY Dies.

At the age of eighty-two Louis Payne Wray, wife of William Wray, died this week at her daughter's home in Sand Lake, N. Y. Mrs. Wray was a variety actress of the old school and played at Tony Pastor's Bowery theatre over forty years ago.

William Wray, her husband, was the original "Lively Moke," a type familiar on the variety stage in the long ago. Ada Wray, the daughter at whose home her mother passed away, is the widow of Johnny Wild.

ONE SUCCESS; ONE FAILURE.

Two vaudevillians of the feminine gender lately left the ranks to tempt fate in the legitimate and the result has been an "even break" for vaudeville, which will regain one.

Valeska Suratt, formerly of Gould and Suratt, has, it is said, scored the hit of the entire cast in "The Ball of Mayfair," where Miss Suratt is playing the leading part.

Grace LaRue, formerly of Burke and LaRue, did not create any enthusiasm at the opening and last Saturday night was heard at the first performance in New York of "The Blue Moon." Miss LaRue was undoubtedly nervous, and besides in her first number was required to wear an exact duplicate of the customary costume worn by Clara Morton, of the Four Fortons, for the past two years.

The piece itself was a handicap. Allan Dale, the critic, said: "The blue Moon is a piece of cheese." That critic also said that "Grace LaRue probably got in the wrong car without a transfer."

Miss LaRue left the show after the first performance. She explains that a desire to return to vaudeville robbed her of any ambition to gain praise in the Shubert production.

MRS. BROWN POTTORF'S BIG DEMANDS.

It is not likely at this time that satisfactory arrangements can be made by which Mrs James Brown Pottoff will be brought to America for a vaudeville tour. Her latest demand is that she be given a contract for $1,000 weekly for a period of thirty weeks. While the price is within reason, the thirty weeks is one part of the contract that vaudeville managers do not care to enter into. Managers—vaudeville or otherwise—don't tie themselves up for $45,000 every day.
VERBAL CONTRACT DIDN'T HOLD.
With the handicap of having to appear minus a portion of his music and some instruments, Amer and his English military band opened the Savoy's Music Hall on Monday. The program was made up of equal parts of classical and popular selections, all splendidly executed. The soloist is Miss Edith Serpell, who sang an especially Tosti's "Killarney" and Nevin's "The Rosary." Probably the most popular portion of the program to the appreciative audience on Monday evening was a medley of patriotic American airs.

Mr. Amer and his band were booked to play this week at B. F. Keith's theatre in Philadelphia under a verbal contract. When Mrs. Langtry secured so morgently the Quaker City it was decided at the last moment to retain her for a second week, and the English military band was "cast out" without further ado.

LUESCHER WAITING.
Whether the Berkshire Lyceum Theatre shall take in the possession of Mark A. Luescher depends to great extent upon Mr. Luescher's ability to secure several foreign acts he has in view.

Arrangements have been made agreeable to Ada Reeves, the English comedienne, whereby she will come over here on an eight weeks contract at $2,000 weekly. Jennie Jacobs, the London agent, settled that by cable this week.

Tortajada, the dancer, will also make an American visit through the same agency, but Luescher is still waiting, bent upon securing an attractive bill for some time in the possession of America's "Good-Bye," "Killarney" to attempt the direction of the bandbox theatre.

VAUDEVILLE ACTRESS DESTINATE.
Word comes from London that Edna L. Kollins, well known in variety circles over here as a whistler, is to destitute circumstances at 51 Paulet road, Camberwell, S. W., in the theatre line. Mrs. Kollins has been fortunate in finding a lenient landlady who has cared for her and her two small children until a bill of some $600 is owing, but the actress is unable to make any payment or any provision for her children's or her own welfare owing to a lack of funds. With the additional misfortune of lung trouble oppressing her, Mrs. Kollins is in a sad plight.

Funds are being raised to relieve her financial stress and contributions forwarded in care of Variety or any reputable agent will be promptly remitted.

Mrs. Kollins is the wife of Stuart L. Kollins, of Polk, Kollins and the Carmen Sisters. Owing to her ill health Mrs. Kollins is unable to appear upon the stage.

LYKEN'S LEAVES THE Firm.
The firm "with branch offices in every city" has lost William L. Lykens, who was one of the charter members of the magnitudinous concern. Robert Grau, Freeman Bernstein and W. W. Ely are left. There are possibilities that it will "listen" like the story of "first there were four and then there were three," running on down to the cipher.
Mr. Lykens has resumed his former office with E. M. Markum in the quarters of Charles K. Harris at 31 West Thirty-first street, where he will book hereafter only for the manager circuit and the time, for the managers receiving acts from the United Booking Office.
Rumor said that Robert Grau would also leave the firm. That was to have occurred early in the week, but the cold weather arriving suddenly caused Mr. Grau to hesitate.

SEASIDE LIKES "BILLY" GOULD.
Atlantic City, Nov. 9.
William Gould is playing Young's Pier week, "breaking in" his new single act. The patronage of the Pier theatre has taken a large liking to Mr. Gould at each performance. He is singing five songs, the closing one being his own composition, called "You Was Made for Me." It brings three encore regularly.

There is a new Western musical act on the same programme. Verdon, Perry and Willter is the trio's name. An Eastern success is predicted.
The latest date set for the opening of the proposed Nixon & Zimmerman Hippodrome-theatre music-hall roof-garden-restaurant and office building is July 4 next. The site for the combination building is still here.

DAIZY BREAKING RECORDS.
Cleveland, Nov. 9.
La Belle Daisy (The Red Domino) has been breaking records at the Lyric Theatre since the opening matinee last Monday, which drew $200 more than any Monday afternoon show ever given at the house. The house record has been broken every performance since. It is expected that La Belle Daisy's engagement will bring at least $5,000 into the theatre for the week going above the former high figure by at least $1,500.
The bill this week will cost the Lyric management about $2,500, a considerable leap from the salary list of $600 under the former "three-day" plan.

"CONTINUOUS" IN CINCINNATI.
Cincinnati, Nov. 9.
A rumor has gained circulation that the Majestic Concert Hall will shortly be leased by Eastern parties, and conducted as a continuous vaudeville theatre. Bolt & Taylor, architects, have been employed to draw plans.
Owing to the building laws, some difficulty may arise which will prevent the matter from being consummated. Mr. Taylor admits his employment to draw the plans.

CHARLES WARNER IN A WEEK.
Charles Warner, the eminent English character actor, will arrive here about next Thursday. He opens at a Williams house on December 3.
"HIPS" CONTRACT SWEEPING CLAUSE.

The second clause in the Hippodrome contracts is causing considerable discussion among foreign artists over its sweeping nature. Under the clause as it now reads an artist may be booked for the New York Hippodrome, but by virtue of this clause may be played wherever the Hippodrome management may direct.

Some "dumb" acts who are booked with circuses in the summer have read the Hippodrome contract submitted and figured that should Max C. Anderson, one of the managers, decide to send them to either of his Western houses, or play it over the Eastern or Western time of the United Booking Office, with which Mr. Anderson is connected, their value to the circus managers would be lessened.

Another side of the question which has appealed to the artists is that, while ostensibly they may be booked for the Hippodrome, vaudeville time only will be offered, and circuits upon which time might not be accepted otherwise would be played if the contract was lived up to.

Mr. Anderson, who is the only vaudeville manager concerned in this clause of the contract, favors it highly through its feature acts he may obtain for his own vaudeville theatres in Cincinnati and Indianapolis.

The clause referred to reads as follows: "The artist hereby agrees to permit said employers (New York Hippodrome) to contract with any theatre, circus, music hall or any club in America for the services described in this contract to be performed by the artist and everything pertaining thereto at any time during continuance of same, and providing the said employers may such new persons as railroad and steamship fares and transportation incurred therefor."

STUART BARNES EXPLAINS.

Stuart Barnes asks to be set right in the matter of his controversy with Leah Russell at the Grand Opera House two weeks ago.

"I heard Miss Russell tell a story," says Mr. Barnes, "which I had bought from Julius Tannen and to which I thought I owned the exclusive right, as I had paid Mr. Tannen $100 for that privilege. I protested to Miss Russell, and she declared that she had paid Dave Lewis for the story. I have since learned that this person is not Dave Lewis, the actor, but an attache of a Broadway music publishing house, who had doubtless imposed upon Miss Russell."

PAULINE HALL REHEARSING.

Immediately following her desertion of Thos. Q. Seabrooke in his vaudeville offering, Pauline Hall, operatic prima donna, commenced rehearsals for a new act she will have in vaudeville in which four young men will be engaged.

Last Sunday night at the Amphion in Brooklyn Miss Hall helped to entertain the audience, as did also the Savoy Quartet. The members of the singing four are announced to be the support of Miss Hall in her forthcoming tour.

IDA HAWLEY WANTS A TRY.

Ida Hawley, late of "The Blue Moon," is anticipating a vaudeville trip. A demand for services has come from several points of the theatrical compass, but Miss Hawley has a longtime faith in the self-managed swim for awhile.

"SKIGIE" AT BURLESQUE AGAIN.

Sees the "20th Century Maidza" at the Dewey and Says "Very Rot-ten."

"Skigie" is a boy eight years old. Having been a constant customer at vaudevilles since about the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind.

That was a very rot-ten show ("20th Century Maidza," Dewey Theatre, November 6). I liked the first piece better than the last, but there's nothing in the show anyway. In the last part somebody would stick his finger in the air and then shoot revolver and that's all they did, just shoot and I don't see anything funny in that and one girl sang "Waltz Me Around Again, Willie" (Grace Foster), and four or five men in the audience sang with her and then there was one girl who didn't look like a girl but had a face like a monkey (Manie Diamond as "Mrs. O-What-A-Mug") and they put the fellows in jail and they broke out and there was a make-believe cow on the stage and then a big fellow with a neck came out (and was a new act, I guess) and a girl (Miss Diamond) kept slapping him on the face while the audience laughed.

They had a line of girls and there were two big ones on each end and the little girls were in the centre and they had the games you play in summer ("Athletic Girls"). Some were good looking girls too, and they danced a couple of times, but I didn't know what they were doing half the time and I liked the Jew fellow (Joe K. Watson); he was the cow.

And they had some acrobats who weren't acrobats at all but jugglers (Corinalla and Eddie) and there were a lot of the girls dressed up like clowns with another one in front (Toma Hanlon) and they looked all right and that's all there was to the show. Six fellows and girl sang a song and one fellow kept on saying "Why does a chicken cross the street?" and a lot of bum jokes like that were handed out.

The best part of the show I liked was when I went between the act they did, put a cent in a slot machine down the street.

ADDITION ONE MORE IN MARION.

Marion, Ind., Nov. 9.

Another vaudeville theatre to be "The Bell" will open here November 19. It will be booked, 'tis said, from the Western Vaudeville Association's office in Chicago.

People do not start suddenly over Marion's tremendous growth, but it has three vaudeville houses, with two "five-cent" shows. For this reason alone the public-spirited citizens of this town are clamoring to have Marion placed upon the map.
The Lyric Theatre, playing Keith vaudeville under the management of Reniger & Brown, closed last Saturday, owing, according to an announcement made to the audience by Mr. Brown, to the lack of financial support by the theatregoers of the town. The halls there are understood to have cost in the neighborhood of $450 weekly. What the future of the house is to be is not known. One thing contributed to the failure of the venture was the location, which was down a side street.

It has been announced that an agent for the Eastern Burlesque Wheel was in negotiation with Reniger & Brown last week, just before announcement of the closing of vaudeville there. The negotiations resulted in nothing, the rest of the house ($8,500 it is understood) being considered too high. The Eastern Wheel men deny the allegation.

WASHINGTON WILL BE STARTED.

Building operations upon the new Eastern Burlesque Wheel theatre will be started within ten days. The house is required to be completed by February.

The Eastern Wheel has a site in some Western town about which no information can be obtained. An announcement will be made regarding it within a week.

MISS VANCE EARNS PRAISE.

Clarice Vance is creating more than passing comment at Keith's Theatre in Philadelphia this week. The following from the "Ledger" is one of the many favorable notices that have been published in the daily press:

"Mrs. Langtry and Clarice Vance Among the Best."

"Clarice Vance, who has a way all her own of playing varying roles, scored hearty, and deservedly so, for there is not another artiste on the vaudeville stage who can equal her in the renditions of these ditties. Moreover, she always comes with a fresh supply of new songs, consequently her success is great. She had four good songs yesterday, and it would be difficult to tell which one was the best." * * *

MT. VERNON REOPENS.

The lately leased vaudeville theatre in Mt. Vernon, which passed into the possession of Henry Myers, be of the Delos in Yonges, will reopen as vaudeville November 26 under Mr. Myers' management.

Week shows will be played, but all acts playing the Yonkers temple of "vooh" will not necessarily follow in the other house.

TWO MORE STARRING.

Commencing December 12 Stine and Evans will go on the legitimate road as stars in "It's All Your Fault" under the management of Ed R. Salter. The piece played at the Savoy Theatre last season.

THE SULLYS START OUT.

Commencing Monday the Sully Family will go out as a family of stars in "An Interrupted Honeymoon." Rosenthal Theatre for some time last to be illuminated by the Stellar group.

ACTS BREAKING UP.

Brockman, Mack and Belmont have separated. Brockman going into partnership with Chas. H. Boyle. Frances Belmont will play with Lillian Mills of Mills and Morris. "The Mimic Rider," who have dissolved. Miss Morris will wind her way homeward.

WILL D. NORTON has been appointed business manager of "McFadden's Flats" company.

Nate Leipai, card and coin manipulator, opened at the Empire, Johannesburg, S. A., on October 8.

The meeting day of the Vanderbilt Comedy Club has been changed from Sunday to Thursday.

Luit. Amer's English band will leave for London next Wednesday if no further engagements come up.

The father of Harry H. Young was killed in the railroad wreck at Atlantic City two weeks ago.

Johnny Weber will leave the "Broadway Gaiety Girls" on November 19 to join one of Fred Irwin's shows.

The Three Sensational Zoeliers have been booked up to June next. The act is now playing Western time.

Virginia Alsworth sailed last Tuesday for South Africa, where she has been engaged to play in the Lyceum Hall.

Sam Brooks and Rose Jeannette are now with the "Blue Ribbon Girls," having closed with the "Parisian Childers."

Ocelia Loftus has been booked for a week at the Columbia Theatre in Cincinnati, to be played in the near future.

Sydney Kingston Ayres has been booked for twenty weeks over the Keith time in "The Cowboy King" by Wm. L. Lykes.

Walter Shannon, late the tenor support of Melissa Gillman and Beatrice McKenzie, a Western songbird, are presenting a brand new production.

Klein, Ott Brothers and Nicholson will be featured by Lasky, Rois & Co. in a musical production. The quartet is under engagement for one year.

George McKay, formerly of "Wonderland," and John O'Kellwell, an ex-member of "Little Johnson's Jones," will be seen in vaudeville as a team.

Jeanette Dupre has been engaged to go to San Francisco to appear as leading lady with Kelb and Dill, who have established themselves there as local favorites.

"The Sunny South" has received an offer through H. R. Marini for a nine month's tour of England, to be followed by six months more on the Continent.

Ada May replaces Elise De Laire with H. W. Tredick in the new travesty sketch, "The Lovelorn and the Maid," which was shown at Keeny's last week.

R. E. Graham, a Rubberton comedian, now with "The Lady's Maid," will come into vaudeville after the closing of that one. Upon being dismissed at the end of that time suit was started.
The Woman in Variety who is in the habit of sending money home every week will do well to profit by the overwhelming experience which not long ago betook the Nichols Sisters. These girls, who have worked continuously and diligently for a number of years past, seem almost regular intimacies to their mother. There was never question as to the disposition of the money. Every cent that they could spare was sent to the one in the world whom they loved beyond all else. Think of the shock it was to these two young women when at the death of their mother they were absolutely unable to trace one penny of thousands of dollars which they had given to her for safe keeping. They have sought and sought in vain for bank books or other traces of the whereabouts of the little fortune, but nothing has come to light.

It gives me great pleasure to say a word about Miss Richfield, of Ryan, Richfield, whose affable and gentle manner on the stage has always endeared her to me. This quiet little woman, who so genially effaces her personality in an effort to make all the cast her own, and be in her provoking, is not a bit less charming because she allows herself to be used merely as a feed to the broad humor of her spouse. In her quiet way she punctuates every "yaller" and páffed by a whimsical smile or a soft laugh of apparent amusement at the guls of her partner, and her attractive presence enhances the value of this quiet but thousandfold. I hope Mr. Ryan appreciates just how close and magnetic a foil he has in Miss Richfield.

Spangles are at present the besetting sin of the Woman in Variety and elsewhere. Spangles are a good deal like liquor: the habit has to be kept within indulgence, and the spangle habit has grown and grown and grown until it has become a veritable disease in some cities. The one hope I have for the future of the women really interested in dressing is the fact that many "colored acts" have seceded upon the prevalent fed, and with the decoration of chintz-stiffened shoulders in pelleted garments the reaction may set in. Now, spangles are very well in their way, but there are spangles and spangles. Only last week I beheld over the shoulder of a large-scale-clad gown of Nora Bayes, but this conception from a Parisian firm bears so much resemblance to the Sixth avenue hand-me-downs worn by some women in variety than does a Japanese ruby spoon to a common or garden yellow daffodil. There are many other attractive materials to be had besides those nine-ninety-eight sparsely tasseled robes by something new, girls, unless you can afford to go for the Parisian variety.

Bertha Gleason, of John and Bertha Gleason, is much too pretty a girl not to take advantage of every possibility which may add to her appearance on the stage. I wonder if she will object to my suggesting a change in the short black frock trimmed with pink which she uses for the finish of her act. The military dress in which she makes her entrance is neat and attractive. The scarlet change does very well, but the last gown might be improved upon advantageously. The applied embroidery is old in variety, and Miss Gleason has worn this frock for some time. If I might be permitted, I would suggest pale yellow, either in effective cloth of gold or some of the attractive aspects of the new value silk. I believe this would be just the thing for Miss Gleason's lovely and honest golden hair.

Propos of my hints last week to the Woman in Variety a little publicity promoting on her own behalf, I have had several letters asking for more "points." I should like to suggest that, in mailing photographs, two packages be sent. One of these should be addressed to the manager and should contain photographs for use in frames in front of the house. The other should be addressed to an agent, with photographs enclosed for newspapers, magazines, and the like. The latter may receive pictures for the publicity print, inasmuch as those photos which are not used for the frames are likely to remain in the hands of the promoter, and may be shelved in the art departments of various newspapers.

There are quite a number of surprising acts in vaudeville in which an important element is depth of the covered spotlight. I allude to those wherein women are hidden behind the wings, as yet play a very important part in the entertainment. There is Mrs. Bransby Williams, for instance, who is never seen and yet whose assistance during her husband's quick changes in joint in a message by Dickens improving at home makes possible the rapidity of his transition from one feature to another. Mrs. Willi Zimmermann is another matron whose duty is not the less essential because she hides her light under a bushel; in other words, somewhere behind the second entrance. When Frau Zimmermann came to America several years ago she was unable to speak English; she has since learned an adequate vocabulary of which, as sponsor, the genial Willie is extremely proud. Other women who are content to remain unseen are Mrs. R. A. Roberts, Mrs. Harry Tate and the women of the Jewell family, who manipulate the life-like manikins from a platform over the miniature stage which is used as the set for their act.

SYRACUSE GIRL IN SKETCH: "Miss Mayo will shortly be produced by Frank C. Hamilton. The Little Cottage will be played by Inez Plummer, daughter of Chas. H. Plummer, manager of Keith's Grand Opera House at Syracuse, N. Y. The Little Cottage will be among the support, which will also include Jas. Ooley.

The Grand Order of Water Rats's benefit November 19 at the Pavilion. Ada Reeve confesses to being almost tempted by an extravagant offer from the U. S. A. "Maid Temperature," which will have its American premiere is December, and no doubt she will go great guns. The King has honored Drury Lane with a visit, arriving at 8:10 as the curtain rises. The new Coliseum reconstruction scheme is being quietly discussed at private meetings.

J. L. Graydon, one of the oldest, most honored and respected managers of London, celebrated the thirti-fifth anniversary of the Middlesex with a long show running from 6:30 to midnight and interspersed with photographs. There are in the programme making one of the many on the bill. The London managers once made a "bluff" to fight B. F. Keith en masse, and if Keith ever means to wash up this town he might find a worse partner than Lyons, who stands like a Gibraltar before the bluffs and threats of the clique who think they own the city. Lyons says a man doesn't necessarily know all about the show business because he has been in it forty or fifty years, as a man may come along with fresh ideas and leave him in the lurch. The men back of the great lunch provider certainly seem to believe in him.

In the first number of Harry Houdin's magazine Agent Harry Day has a tale about how he tried to get Zanzigs to show a trial at the Empire, but Zanzig declined to risk his reputation to note the intimacy of the date. Zanzigs are now a big drawing card at an opposition house, the Alhambra, where their telepathic demonstrations are creating a furor. Manager George Scott of this house is about the only one in London who hasn't aired his opinion about the Lyons venture. He said when approached: "I can not bother to discuss Mr. Lyons' affairs; I have enough to do to see my own."
NEW ACTS NEXT WEEK
A. Z. Marino, Victoria.
Xochi, Colonial.
Gustave Francis and Picks, Keene's.
Welch and Webb, Pastor's.

Sherman, DeForest and Company (a).
"A Jay Circus."
21 Mins.; Open in Two; Close Full Stage.
Mr. Webb's, Philadelphia.

Other than the company of four besides the principals in the new act of Sherman and DeForest's, there are a number of "super," "spectacle" and "porcelain" acts, and they are the "audience" in the second scene of "Lemon."

The playing of the tent, with a special drop having a ticket wagon front faced on it. Tickets are sold through the box office to the subscribers who pass in to see the show. Two "rube" brothers resembling each other so closely as to deceive the ringmaster (Mabel DeForest), also the ticket taker, creates what fun is found in the mistaken identity idea before the second scene is arrived at. In this an "unrideable" donkey and the burlesque trapeze act formerly shown by Sherman and Morrissey are depended upon for the comedy. The finale in which the grand stand collapses, with its motley crowd, caused much laughter and two curtained calls. "A Jay Circus" was played some ten or twelve years ago and it is really a revival. Sherman himself is very funny in the piece, but although Miss DeForest presented a well-dressed and good-looking ringmaster, she did not aid otherwise. Billie Andrews, the twin brother, played without confidence.

Hathaway and Siegel.
"Hotel Bluff."
21 Mins.; Open in Three; Close in One.
Pastor's.

With a special drop and sketch foundation for a singing and dancing act. Mr. Hathaway and Miss Siegel will have an offering in demand when the dialogue has been rewritten. Hathaway's dancing takes because he is Mr. Hathaway. Miss Siegel accentuates the novel, looks well, but should substitute for the opening selection and appear less confident. The closing song might also be changed.

Barrows-Lancaster Company (a).
"Thanksgiving Day."
21 Mins.; Full Stage.
Hyde & Behman's.

There is no head nor tail to the new musical comedy of Barrows and Lancaster, written by Edmund H. Day. It is claimed to be original. That doesn't help it. Mr. Barrows as an elderly "rube" speaks for eight minutes almost continuously from the opening. The other characters have not spoken to each other for years excepting through a third party. Their nephew is on the stage and a daughter of one ran away with a "circuit man," which might have been the cause of the ill-feeling. The nephew makes a Thanksgiving visit and the daughter returns about the same time. They agree to marry each other. The two brothers agree to talk to each other ditto; then they are asked to write the curtain. The novel in the piece is two "rubes" appearing without moth-eaten heards. Mr. Barrows' strength as an actor is not allowed sufficient play. Frank F. Batte as his opposite is miscast also, and Emerick Campbell is in such a hurry to warm herself upon entering the country dining room that the audience feels little sympathy. The act is made more exciting with a song the style of the sketch appears.

Princess Estelle De Broglie.
Songs.
11 Mins.; One.
Colonial.

Four inches of program space is devoted to the telling of the Princess' romantic elopement and the reading of the story is the most interesting portion of her vaudeville offering. As a dramatic singer Princess De Broglie has ability and even talent, but a single singing act gives her no scope for the development of her abilities in this direction. She is further handicapped by the fact that she has selected for her two first numbers of considerable size. Before the culture concert audience the Princess would doubtless do well, but an unassy bunch of conversation and comment among the Colonial audience during her appearance indicated that she is not up to the vaudeville standard, but more than makes up for that to the box office through the drawing powers of the attractive title she and her husband are wearing.

Mr. and Mrs. Edwards Evans.
"The Power of Rum."
15 Mins.; Full Stage.
Pastor's.

Whoever wrote this latest sketch of the Evans' broke off at two funny places in it. The first time the wife bangs up her husband for mentioning his first wife, and the second when he is allowed to acquire a "tag" off stage instead of securing the start in view of the audience. Reference to the departed spouse should be more often made with the same knockout results, and if each were to secure an "edge" there would be a legitimate excuse for fast and furious fun. Mrs. Evans is playing a character part very creditably, and Mr. Evans is excellent as an old man, beside a tumbler of the first-grade making falls which might be envied by any acrobat. The horsewhip is rather dangerous for certain houses, and the old-time horsewhip for chasing chairs might as well be used altogether, anyway. A first-class uproariously laughing knockout piece should be developed. With some one to rewrite or suggest this could be accomplished. The child who plays in the act appears on Wednesday evening. His part may make a material difference.

Herr Graub's Baboons.
Animal Act.
11 Mins.; Full Stage.
Twenty-third Street.

It's matter of some annoyance to Herr Graub that animals Herr Graub fills his time very acceptably at the closing end of the bill. Most of the work is done by a tight-rope walking baboon, which disrobes in midair. A dash of water is supplied by a small monkey working as an "assistant." The acrobatic animal does a neat somersault on the tight rope and a good finale is had through a "loop-the-loop" performance by the other monk of the trio.

OUT OF TOWN
Brothers Kremka (a).
Comedy Acrobats.
11 Mins.; Full Stage.
Keith's, Philadelphia.

A comedy acrobatic act of more than ordinary merit. Just arrived from abroad, this is the first American appearance. They worked under that handicap and were still further hampered by one of the pair breaking a finger at Tuesday's afternoon performance. The impersonation of a well-groomed boxer who indulges in tumbling, top-mounning and hand balancing of variety is familiar, as are many of the tricks used, but the Kremkas have some new tricks all of whose work was clean cut considering that they still showed evidence of being "sea-leggy." One or two tricks when performed cleanly are really showy. They also use the vends idea on the order of that used by the Wolpert Trio. The act ranks well up in its class and should find ready recognition.

George M. Young (Kinks).
Hart and Dennette.
Singing and Dancing.
11 Mins.; One.
Keith's, Philadelphia.

Added to the regular bill on Monday this pair met with fair success. They show nothing out of the ordinary, but the songs and the dancing of Willie Hart carried the bill along. There is a vast difference in the style of dancing between the two. This might be remedied. Willie Hart formerly worked with his sister Edith. His present partner is Adeline, of the Dennette Siss. If they should continue as a team some novelty should be thought out and tried. Working together since August this is the first big showing.

George M. Young (Kinks).

Bilda Clarke, Violinist.
14 Mins.; One.
Keith's, Philadelphia.

Local vaudeville débutante with some reputation through the concert stage Miss Clarke is a product of the Philadelphia Conservatory, with more than the ordinary ideas of technique and finger manipulation for her youth. Her inexperience shows itself, but here is a talent that is promising in her nervousness and lack of confidence. Miss Clarke is young, is of prepossessing appearance, and gives promise of some worth as a vaudeville addition. Starring the mistakes due to inexperience, she played well and made a strong impression. She dressed simply but neatly. With one or two more engagements Miss Clarke should develop into a fine artist which would commend her as a regular number.

George M. Young (Kinks).
Shows of the Week - - - By Rush

BOWERY BURLESCUES.

Rather heavier on the musical and picturesque end than in the comedy department, the "Bowery Burlescues," makes first-rate burlesque entertainment. The backbone of the organization is the presence in it of the Taylor Trio, who beside holding principal parts in the pieces, are the support of the olio with the blackface act shown in vaudeville.

Ben Jansen in a Hebrew dialect part and Frank Taylor as an Irishman hold down the principal comedy roles, supplying a generous quantity of boisterous laughing material. Harry Koeler in a subordi- nate position does fairly, working double with Jansen. Harry Hill handles a straight part rather better than the general run and James Wilson, Tom Carter and Nealy Limbock figure acceptably, although incompletely, in the proceedings.

The organization is particularly rich in the possession of women who work with distinction and dress lavishly. Their efforts are backed up by one of the best looking and hardest-working fourteen-girl choruses that has been seen up to date. The girls are well chosen for size and shapeliness.

In the only part Ida Davernport led prettily dressed chorus with a voice that was rather light but of good quality and in both pieces did the greater part of the vocalizing. Flo Russell did very well in the Beauchamp role with a first-rate number and Lizzie Freigh figured as part of the first part in several ensembles.

Ben Jansen opened the olio with a bunch of parodies and some talk, all of which was poorly gauged, the burlesque purposes and won laughs. Mie. Emeric does a trapeze act following pretty closely the lines of Charmion's act. Mie. Emeric looks well enough but misses in great measure the smoothness of Charmion. She is assisted in the latter half by Moe. Silvern in simple gymnastic feats.

The Farrell-Taylor outfit do even better in burlesque than in vaudeville, particularly as to the character of the women as blackface. Some of the talk seems to have been dropped.

Carmella D'Eldere held down six minutes or so in a piece with elaborately light effects, a picturesque item in the olio but lacking in weight, and Iilda and Wilson with a dancing and singing turn wherein the vocal end was better taken care of than the other.

The piece runs through three so-called acts, the olio being introduced as incidental to the second. The final scene shows a courtroom where Ben Jansen and Frank Taylor scored with a good deal of the sort of comedy first shown by Ward and Curran.

COLONIAL.

The bill this week at the Colonial is put together for laughter the Old Kame has its missing completely. For comedy values Ryan and Richfield and Harry Tate's "Motoring" run neck and neck. The English troop goes back to the sketch that first brought the Royal and its members to American audiences, showing the farcical skit with few changes. The small boy with the harmonica seems to have a trifle less prominence in the proceedings and the bit of business with a pin is no longer shown.

BUDDY ROONEY and Marion Bent play their second week in Manhattan with the amusing new skit, "The Busy Bellboy." They get away from the rest of the dancing and singing teams and give over a first-rate lot of comedians and business. Rooney took advantage of the occasion election night and for an encore did a good bit of burlesque with ridiculous voting returns.

The Rynan-Richfield sketch ("Mag Haggerty's Reception") went to its usual high percentage of laughs and Gus Williams amused his German monologue, Williams' talk says a bit in the middle owing an arrangement between two together. Both are long and could be placed at different points in the talk with better results. The talk toward the end has the quality of real humor, and he rounds out his offering with just a touch of seriousness.

Princess Estelle De Broglie (New Acts) was placed well, and the Orpheus Comedy Four dealt out a lot of clowns. The singing numbers are no better than fair, and the sort of comedy depended upon to carry them over fifteen minutes is strained and not amusing. Thompson's Elephants, which followed the quartet, are not mere heavy in the comedy department.

Sall Alfafari, who opens the show, has a neat, smooth act displaying not only originality in his highly specialised branch of business. The finish—a handstand and elaborate electrical effects—puts a good period to the number. Avery and Hart are following Williams and Walker more closely, particularly as to the smaller man. The Rappo Sisters, dancers, gain distinction through the oddity and originality of their work. The smaller of the girls is by far the better dancer and does rather more than an even half of the labor.

KEEVEYS.

Probably the best bill that has been dealt to the Keeney patrons this season. John McVeigh and Nellie Daly (New Acts) are seen together in a new sketch for the first time.

Joe Welch was called upon to cover twenty-five minutes or so of time and got away with it by using a considerable quantity of the talk he had last in addition to new material. The matter dovetailed nicely and the monologue held the interest without flagging. Welch has taken the appropriate billing of a "study from life."

Tristie Friganza has the story-telling gift to a degree. Her little tales are amusing and her side observations witty with a flavor of an attractive personality. The Marie Dressler impersonation is a burlesque that falls flat, but this slight shortcoming does nicely for laughing purposes. Miss Friganza dresses with distinctive simplicity and her appearance wins her immediate warm regard.

Both performers show their act with routine unchanged, except that Fred St, Onge has extended his amusing talk to the profit of the number. The Golden Gate Quinet, colored, is sadly in need of a talker. There is no occasion for their appearing in shirt sleeves at the close, and the wigs used for a Chinese number look as though they had been picked up at a bargain from a second-hand jockey. For the rest the number is attractive. The voices are excellent and a spot or two of comedy give variety.

Owley and Randall do fairly well in comedy juggling at the opening. They show a vast quantity of the familiar kind of tricks with tremendous animation and a few comedy falls by the man. There is a lack of snap and what gym- nasts call "style" about the whole act, which could be considerably brightened by more animation. The woman figures only incidentally.

The Cardowine Sisters measure up creditably with the other dancing teams. They would do well to substitute some of their mechanical arrangements for their opening number. The grotesque dressing costume more in attractiveness than is made up by the dance. After they went to the full stage, however, the neatness and grace of the girls won solid favor.

The Three Liviers in a novelty wire act closed the bill satisfactorily. The trio, 6 men, works smoothly and without halts, and a bright-looking youngster helps the act's attractiveness.

TWENTY-THIRD STREET.

A decidedly well balanced bill is at Twenty-third Street this week, which comes from the number of the established acts to give weight and Tom Edwards, who appears here for the first time in America, and Herr Grais, under New Acts.

Mooney and Holbein, the comedy pair, are seen hereabouts for the first engage- ments in the city and deserve their return from abroad. The dancing scored and the nish left 'em laughing through the eccentric dance of the man.

World and Kingston in the Number 4 place injure themselves by an apparent desire to do too much. The act opens in "one," goes to full stage and closes in "one" again. The layout furnishes unlimited variety, but the pair jump from effort to effort with a smoothness that is at times exceedingly disconcerting. The woman of the duo has an exceptionally good voice and handles it with considerable skill.

The talk is very well written with some decidedly bright lines. One of the better songs that could be eliminated with profit is an alphabetical rhyme having to do with "Romeo and Juliet."

Al Carleton, "The Skinny Guy," is begin- ning to wear out his welcome in this vicinity by his frequent appearances on the metropolitan circuit. His talk is good for laughs, none the less, and the final song gets him off in first-rate style.

The Faust Family have an exceedingly smooth and fast acrobatic turn, neatly dressed and worked out with striking rou- tine of ground tumbling and "Kisley" work. The policy of making one of the lads boys up as a girl might perhaps be open to question but it was not for the fact that few if any of the audience suspect the de- ception.

Walter Jones and Mabel Hite, with Miss Hite quite recovered from her recent in- jury, show their little eccentric comedy sketch without change. The Willis Family hold likewise to their old routine.

Frank Rush has some new material in his story-telling repertory, and builds up the time of his occupancy of the stage with the old stories that have survived the test of time and much repetition.

RICE & BARTON'S COMPANY.

Taking an old and rather hackneyed type, Harry Baker creates an Irish "lad" that makes a bright spot in the olio and stands out from his surroundings, like the Nantucket light on a dark night. He is something of an exception, his voice is remarkable, but his ability, his acting, his manner, all things considered, make a very fair burlesque artist. His manner, his acting, his manner, all things considered, make a very fair burlesque artist.
SHOWS OF THE WEEK

20TH CENTURY MAIDS.

There is no plausible reason why the comedians of the "20th Century Maids" at the Dewey this week should be continually in the centre of the stage, stretching out their scenes until the pieces appear to run twice as far as they are. The company has fourteen girls in the chorus and nine principals. Eight of these are from the olio. There is no "Dutchman" nor "principal boy" and the nearest approach to tights worn is a scanty exposure by the "Equestrian Girls" in the finale of the first act. The chorus alone occupies the stage at this point, causing it to be weak and disappointing.

There is too much dialogue throughout the whole performance. More musical numbers and changes would brighten up the piece. In the burlesque there is one long wait for the next song until its absence is painfully noticeable.

The girls have been provided with pretty dressing for two numbers only, one sung by Bill Noble and the other by Grace Foster. Miss Foster wears a gold necklace with a locket attached, and this seems to be the accepted thing for soubrettes this year. The chorus girls must have a prepared dress for each number so that they may keep the singing to the smallest margin. The first number particularly ought not to be heard for more than one voice and chorus. A curious individual named McIntyre appeared as an "extra" number and rattled off a recitation without a break. That constituted his offering. Adair and Mac with burlesque magic are still missing the voice of the olio from down through the manner in which the acts are run. This is ill through Toma Hanlon could sing two more songs in her specialty, and Jos. K. Watson could put out his Hebrew matter vastly.

Ritter and Foster with a better selection of songs would also have to remain longer. They are now singing four, and three are back numbers. Ritter's dancing saves the act. Foster's dancing saves the act. Those voices that are heard by the pair look extremely well on the stage. Morton and Diamond have a lot of old matter. Harry Williams and Aaron Hoffman are accused by the program as responsible for "The Ups and Downs of the Beef Trust" which closes. They have given the idea, but that has been lost amid the general noise. They are not working as far as the other acts are concerned. The tricks are not well enough worked to permit of exposure or burlesqueing, although the "straight" man has advanced considerably. The illusion at the close need not be explained: it exposes itself. A reasonable amount of fun could be derived from the idea were the tricks gone through quickly; the burlesque following as rapidly, and complete silence on cale. Buck Sheffer, the old-time minstrel, with Mabel Trimmer, a rather pretty girl, as assistant played well in the minstrel vein. It might help to keep the young women up and down through those lines. The Healey in "The Wrong Man" are back again. It is only a short while ago that the team played here doing "three." They are among the "two and a half" this week.

Magge Fox has altered her billing from "The Flip-Flap Lady" to "The Versatile Comedienne," and although Miss Fox is "flip-flapping" hardly at all, at least she did not Wednesday evening, the audience liked her singing and dancing equally as well as her athletics caused admiration and applause. Besides the songs rendered Miss Fox tells stories with an Irish brogue. If she would tell one now and then instead of in a bunch it would give the crowd a chance to catch the really humorous point has anywhere three.

Gus Rogers, of the Rogers Brothers, has taken title to a large plot of ground on the northeast corner of Madison and St. Clair Avenue, now occupied by a row of three-story buildings. He has received a proposition from Hurt & Seamon that if he will erect a theatre on the ground they will lease the property for a term of years.

Two new sketches on the bill, both having rural characters, are the attraction at Hyde & Behman's. The Barrows-Lancaster company and Sherman, DeForest and company were the bearers of the new acts, the latter wearing their original costumes, but their real length of dress determined what from their position, closing the bill.

The Three Mitchells opened the show. It is a colored trio and they call themselves "the three brothers" also describing their complexion as "creole, black and octoroon." All descriptions are in error. The Mitchells have been long enough on the stage to know they are colored, only the woman is poorly made up and wears a diurnal dress which is as old as her stage experience. She should also wear tights for under dressing. The girl is disgusting painted. Her neck appears dirty in contrast. Some old jokes are told, and the jumping dance still concludes the exhibition, securing one curtain call. The singing should be dropped. It is agonizing. They have survived themselves with the old matter in use. Mr. Barry in his imitation of Fred Stone gives doubt whether he has ever seen the original, and Miss Hialves should send to the cleaner the dresses he has made. Fanny Rice has placed William Jennings Bryan and President Roosevelt in her cabinet impersonations. That of Bryan is too long and Miss Rice would be sensible to conclude with the President. Her act now runs twenty minutes.

Edward Davis and company in "The Unmasking" have two new people, Warren Foster as Jack, with Miss Moss playing Lady Enriske, the wife, and is a vast improvement over her predecessor. Mr. Conlan is strange to the part of Fort's Forrest as yet, but indicated more emotional power than the former rival to Donald Devries had. Adele Blood is still the stately blonde lady of title who loves the actor and calls upon him in the green room with an evening gown on that one of his hands should be dropped. The playlet has sufficient interest to interest anywhere and for Davis continues to give a highly dramatic recitation with some beautiful singing. There is a first-class "Dutch" comedian; an excellent bass singer and a first-class tenor in the Empire Comedy Four. The puzzle is why the singing is slighted for the comedy. The "sissy" character should be taken out. It does not fit in. The "boy soprano" might lower his tones, which would keep the screech out of his voice. The quartet greatly pleased and could go to the front and other things with a little consideration of their needs and material at hand.

Mignon, a child mimic, who has not been able to appear in New York because of his age, has been in the watchful care of the Gerry Society until now, played the Ambion Sunday, being booked by Myers & Keller, who promise great things for her. Manager Sugarmann of the West End Theatre directs Mignon.

Myers & Keller are giving away cigs in their office through the medium of a slot machine wherein you place five cents, pull out a lever and then take a chance with a match. No commission is charged.

HYDE & BEHMAN'S.

It's Comedy with a big C at Hammerstein's this week. Everything is comedy, from the box office to Piccolo's Midgets, who close the show before the pictures. The Piccolo Midgets manage to drive all other shows out through nine o'clock. Edna Aus as "Number 8" just passed by with practically a new act. Miss Aus when first appearing resembles a white-frosted wedding cake. She changes to character work and sings "I'm Poor but I'm Particular." Daisy Harcourt sung it first, but without Miss Aus's German accent. Leo Edwards, a brother of Gus Edwards, the composer, attempts some "acting" in assistance to Miss Aus, also singing from the balcony. The answer is that both did not receive an encore.

The Karno Troope in "A Night in the Slums of London" pleased the house for twenty-five minutes with their burlesque and exaggerated comedy. Billie Reeves is playing the part of the tough with better effect than when the act was first shown; the new boys are working better likewise.

Ward, of Ward and Curran, tried some extem matter with the Election Night audience. It failed to reach. Curran has assumed two new characters in the court scene. His singing carried the act through.

"The Sunny South," ten colored people, are opening with two poor songs and there is nothing to the offering excepting the fulfillment of the promise. The string acrobats make a hit through his dances and the living skeleton introduced causes some laughter.

The Three Mears have about the same quantity of comedy formerly shown, although some change has been made at the opening with sheets to represent tents. Uniforms are now worn. Alf Mears draped in a horse and cow as the "field" boy, with a pair of corsets for the horses. The corsets especially are usually the last recourse of a thirty-dollar act. A silly addition to the encore is given. The favor received is through an expert wire up of the "straight" boy, the third youth being merely a helper on the stage.

Edwin Stevens gave his monologue called "Night Out" with the assistance of Miss Marshall, the young woman having lately been given a Christian name for billing purposes, and Nevin and Arnold opened the show.

Swan and Bambard made a solid hit with their knockabout aerobatics. The heavier member of the team was set down for a comedian and much laughed at, while the falls and contortions brought plenty of applause. The act seems to run a trifile long, both in the main and encore.

Jose F. Stayman, of the Musical Simp- sons, and Emma Blanchard, formerly with Miner's "Bohemians," were married at Cincinnati recently.

Ned Nye and his "Rollieking Girls" cancelled three weeks at Buffalo, Rochester and Detroit. Mr. Nye resumes his tour over the Orpheum circuit commencing November 26.
CORRESPONDENCE

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

CHICAGO, ILL.

By FRANK WIEBESER

VARIEITY's Chicago Office,

MAJESTIC (Lyman B. Glover, mgr., for Kohl & Company).—This is the third time that Mr. Glover has had a chance to see the play, and his first appearance here since his tour of the country. Mr. Glover is a very good manager, and his shows are always well presented.

Olympic (Mr. Richard W. Kline, mgr., for Kohl & Company).—This is the second time that Mr. Kline has presented this show in Chicago, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

HAYMARKET (Clarence H. Whitehead, mgr., for Kohl & Company).—This is the second time that Mr. Whitehead has presented this show in Chicago, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

DETOUR (Jack C. Green, mgr., for Kohl & Company).—This is the third time that Mr. Green has presented this show in Chicago, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

CINCINNATI, O.

By Nick Collins

VARIEITY's Cincinnati Office.

OLYMPIC (Daniel F. McCoy, mgr., for Kohl & Company).—This is the third time that Mr. McCoy has presented this show in Cincinnati, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

STANDARD (Charles E. Arnold, mgr., for Kohl & Company).—This is the second time that Mr. Arnold has presented this show in Cincinnati, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

Buckley (J. L. Leveder, mgr., for Kohl & Company).—This is the second time that Mr. Leveder has presented this show in Cincinnati, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

PITTSBURG, PA.

By JAS. TYLER

VARIETRY's Pittsburg Office.

GRAND (Harry D. Winslow, mgr., for Kohl & Company).—This is the third time that Mr. Winslow has presented this show in Pittsburg, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

DETOUR (Jack C. Green, mgr., for Kohl & Company).—This is the third time that Mr. Green has presented this show in Pittsburg, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

GAITHER (Jay E. Orr, mgr., for Kohl & Company).—This is the second time that Mr. Orr has presented this show in Pittsburg, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

BOSTON, MASS.

ORPHEUM (Perry Williams, prop., Dave Robinson, w.g. mgr.).—This theatre has certainly done its best in presenting this show, and Mr. Robinson has done an excellent job of managing the box office. The show is very well presented, and the acting is good. The musical numbers are well done, and the comedy is very good.

Waldorf (Fred W. Davis, mgr., for Kohl & Company).—This is the second time that Mr. Davis has presented this show in Boston, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

KEITH'S (E. W. Albee, gen. mgr., for Kohl & Company).—This is the third time that Mr. Albee has presented this show in Boston, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

Plymouth (James W. Shippy, mgr., for Kohl & Company).—This is the second time that Mr. Shippy has presented this show in Boston, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

LUCERNE (J. G. Jernigan, mgr., for Kohl & Company).—This is the third time that Mr. Jernigan has presented this show in Boston, and it is a very good one. The cast is well chosen, and the acting is good. The musical numbers are well done, and the comedy is very good.

DIME MUSEUM (T. P. Hopkins, mgr., for Kohl & Company).—This theatre has certainly done its best in presenting this show, and Mr. Hopkins has done an excellent job of managing the box office. The show is very well presented, and the acting is good. The musical numbers are well done, and the comedy is very good.

S. P. W. 31550

J. H. Mliner

K. G. H. H. M.

333 W. W. 31550
For the Purpose of Co-operation and

INCORPORATE VARIETY
The Stock Will be Placed on!

VARIETY has in less than one year assumed a commanding position among theatrical newspapers. It has attracted attention through the quality and quantity of news contained in its columns each week.

Always standing for the variety artist, VARIETY wishes to be a truly representative artists' paper, and will incorporate into a stock company.

It invites artists and others to become stockholders

The beneficial features are manifold. Holders of the stock will have a safe investment, returning at the most conservative estimate NOT LESS THAN 10 PER CENT. ANNUALLY IN DIVIDENDS, while the earnings of the paper may eventually cause its stock to be held at a high premium.

The formation of a stock company, with variety artists among its stockholders, will bring to the paper

An army of active workers, directly interested, financially and otherwise who will become a corps of representatives scattered over the world.

From a business standpoint purely, it will be advantageous to VARIETY. The advantage of placing an advertisement in VARIETY with its formidable list of stockholders could be presented to the business man eager to reach the artist.

The commercial advertiser would of a necessity recognize VARIETY as a valuable medium.

The benefits to the paper would be numberless. With artists continually travelling and always with the welfare of VARIETY at heart, the interests of the paper would at all times be fully conserved.

The moneys derived from the sale of stock will be utilized to improve VARIETY

Each stockholder means so much towards its ultimate destination, which is to be the leading theatrical publication. The incorporation will attain this object the more quickly.

VARIETY will be the only paper in America to allow the artists to participate in the profits. The "New York Clipper" is a corporation, and pays large dividends, but its stock was never placed on public sale, nor can any be purchased at the present time.

"Das Program," the German variety paper, is controlled by artists, and has been immensely successful for that reason.

VARIETY is already better known and liked abroad than any native paper, and carries more genuine foreign news matter each week than the foreign papers themselves. It is the accepted variety journal everywhere.

The stock will be sold at the face value of $10 per share. Although on the basis of a 10 per cent. dividend, the market value will be at a premium, VARIETY in its desire for a large list of subscribers on the lines set forth, will dispose of the stock at par.

The shares are placed at $10 each in order that everyone may purchase.

VARIETY wants all artists, large and small, East and West, North and South, at home or abroad, to become its stockholders and work for the present and future of the paper.
Mutual Benefit, It is Proposed to

VARIETY FOR $100,000

Sale in Shares of $10 Each

No stockholders are wanted, however, other than those who are willing at all times to concern themselves, by virtue of being stockholders, in the future of the paper, and who would consider that for the same reason, they were a part of and held proprietary interest in, not alone of the publication of the paper and the increase of its circulation and business, but also that it retained its position as the premier variety sheet.

The statement that Variety is a success financially needs no confirmation. The paper itself is the verification. Its circulation has steadily mounted upward until it is led in the variety field by the “Clipper” only. That is accounted for through the older organ reaching many points where VARIETY has not had the time, as yet, to penetrate. Where the two papers are on sale together VARIETY is generally the largest seller.

VARIETY'S advertising columns have been fruitful almost from the first month of issue. VARIETY is read, both for its news and advertisements. If an artist wants his announcement read by others, including managers and agents, it would have to be in VARIETY to insure this. That is patent.

With an investment returning a higher per cent annually in profits than could reasonably and safely be expected from any other source, the stock will present a larger return as time passes and VARIETY grows.

The stock will be negotiable. IT MAY BE EXCHANGED AT ANY TIME IN PAYMENT FOR ADVERTISING IN THE PAPER. It will be accepted at the market value, never to be less than its face.

No minimum or maximum limit is placed upon the number of shares which may be applied for.

Common stock only will be issued. There will be no preferred.

Allotments of stock will be made December 15, 1906. Applications will be filed in order of receipt.

One half the total amount subscribed for must accompany the application. The remainder of the purchase price to be paid when certificates are ready for delivery within thirty days after allotment is made.

Subscribers will be duly notified of number of shares allotted.

The right will be reserved to reject any subscription, and to allot any subscriber a part only of amount subscribed for.

ALL SUBSCRIPTIONS MUST BE MADE BY MAIL OR IN PERSON. NO SOLICITORS WILL OFFER THE STOCK FOR SALE.

Use form in making application.

VARIETY PUBLISHING CO.
New York City, November 3, 1906.
BUFFALO, N. Y.

She's (M. M. Rich), Monday rehearsal 11.—"Some Screams," found much pleasure in "Everybody's Hero," with Miss Constance Barney, Mr. McCann, Mr. and Mrs. Gardner Crane and company. The Four Nuncio, aerialists, were introduced. Miss Selma Boyd, Mabel Yee, pleasingly made light in cork, Mr. Van Gorden, pleasant music, Mr. and Mrs. Adam Hamilton and "Skinny" Bob, Monday rehearsal 11. —"GABRIEL," was very much enjoyed by the audience. H. Harris and Frank 11. —"The Patriotic Widgeon," brought much mirth and laughter. Party of the Bluebirds, "The Girl in Blue" as special feature. The "Jowcy Lillows" followed. John Leslie, old-time canoe dancers, nice; Mr. and Mrs. George Washington, canoe dancers, gave a very good canoe dance. Mr. and Mrs. Edward Crawford, canoe dancers, gave a very good canoe dance. Margaret Grayson, song and dance, delightful. AMERICAN (Chas. & Campbell, mgrs.), The attraction for struggle is "The Innocent Maid.

BUFFALO, N. Y.


CLEVELAND, OHIO

KEITH & H. A. Daniels, Monday, rehearsal 11. —"The Cigar Band" was heard in the "Tow Town" leading the bill. Other acts were: Four Multitudes, Gavotte; Mr. and Mrs. Tomlinson, the Pluzs, Waltz, Billy Bedell, comic; Mr. and Mrs. Russell, "Song and Dance Company." The Pluzs, Billy Bedell, comic; Mr. and Mrs. Russell, "Song and Dance Company.

COLUMBIA, MO.

MAJESTY (H. N. McSweeney, mgr.), Monday rehearsal 11. —"Aunt Sally," and again pleased; Lee Anderson, amusing personality. The Apollo Quartet was ready and entertained the throng, the finest Madras, who wore a close beard. Dolly Wells, mistress, very good; Tom Lyon's monkeys, excellent; Miss Ledger, rose; Wells sisters, fair. —NOTE, The management of the Majesties, Columbia, Mo., are planning to open a new theatre on the 2d of December, and are very pleased with the result. The matter of permitting theatrical companies to remain in the theatre is a very delicate one; but the management are content with what.

DALLAS, TEX.

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DETROIT, MICH.

TEmple (J. H. Moore, mgr.), Monday rehearsal 11. —"That Quartet," proved all that was predicted of them. Mr. and Mrs. White and Marie Stuart return with their old band, the "Temple" orchestra, very good. Mrs. Wilbur D. Flo, the Chinese baritone, was a novelty. C. H. BRAY.
Cobb's Corner

HOW MANY GIRLS HAVE YOU TOLD IT TO? (50 cents) — By John M. Howard; presented at the Comedy-Opera House. Cast: Miss Virginia Hill, Miss Marie Elson, Miss Helen Sutherland, Miss Georgie Whiteside, Miss Mary O'Hara, Miss Hannah Horsley, Miss Eunice Ford, Mr. John H. Waring, Mr. James J. Doyle, Mr. Robert G. Crawford, Mr. William J. Tefft, Mr. Charles B. Hunt, Mr. William J. Tefft, Jr., Mr. Louis H. French. Directed by Mr. George M. Cohan. Presented by Mr. and Mrs. Charles A. Hasset, Jr. Music by Mr. George M. Cohan. 

NEW YORK, Dec. 6. — Mr. and Mrs. Charles A. Hasset, Jr., have announced that the run of "How Many Girls Have You Told It To?" will be extended to February 3d. The show has been receiving uniformly high notices for the past three weeks and has been the subject of much talk. The cast is well chosen, the music is good, and the acting is satisfactory. The play is a light, enjoyable one, and is sure to please the public.
IN VAUDEVILLE

IDA CRISPI

The Versatile English Comedienne

Late of "MISS DOLLY DOLLARS"

ED. M. MARKUM, Press Representative

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Closing the olio at the Old Howard, Boston, Mass., this week. Two shows daily.

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"The Daffy Athlete"

MANAGERS AND AGENTS INVITED

PASTOR'S NEXT WEEK

soprano voice and sang several selections, making a decided hit.

WILMINGTON, DEL.

GARRICK. — Harry Cowen Clarke and company. May Ward, Harry Larkin, Delmore and Lea; Edgar Parham and company. Herbert's cats, Iris and Lewis, Miller and Hunter. CRITIC.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 16.—Week Oct. 30th: Joe Garza, acrobats, guitar, and Banjo.应该是Jesse L. Lasky的搬出一段，涉及接受空间和时间。双行标题的iron was opened)

NOTICE.

Owing to the departure of

JESSE L. LASKY

FOR LONDON, ENGLAND,

For the purpose of opening a Branch Office there, we have installed

MR. MAX HART

As booking manager for the LASKY-ROLFE ATTRACTIONS.

Lasky, Rolfe & Co.

Orders Reserving Space

...FOR THE...

Anniversary Number

December 15th

SHOULD BE IMMEDIATELY FORWARDED

No advance in advertising rates for that issue

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One page . $100.00
One half page . 50.00
One quarter page . 25.00

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Three columns . $40.00
Double column . $20.00
Single Column . $10.00

with JACOB RICHARDS

MAXINE WELLS

DIRECTION

JACK LEVY

York, Pa.

PARLOE (Wm. B. Yule, mgr.). — Messenger Boys: Trio, good; Henry and Dana, bit; Ed and Nettie Mason, fair; R. Thomas Miller, good; L. L. Gorman, ordinary; The Heritages, good. JACK DIAMOND.
William Morris
Booking Vaudeville Everywhere
1440 Broadway (Holland Bldg.), N.Y.
Chicago Office
167 Dearborn Street
Clifford C. Fischer's International Vaudeville Agency
Chas. Eschert
with Al Sutherland, St. James Building. Booking only good acts.

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The Bilhorn Telescope Organ
This instrument is a genuine well built Folding Organ. It is
of solid wood to musical organs and wherever practicability
is required; it is light, strong and durable—a child can open
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We have several different patterns; every organ guarantee
as regards to never to be found. For full descriptive
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New Richmond Hotel
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Euban's Theatre, northeast corner Clark and Kinzie streets,
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Everything new and modern. They all say it is the best appointed theatrical
hotel in the Windy City. Rooms single and in suites. AL. J. FLYNN, Prop.

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30 Times Stronger than Wood
LEATHEROID MFG. CO.
Send for New Illustrated Catalogue.
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Have your card in variety.

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Frank Richards and Company
John Birch
Walters and West
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John Morrison
Naomi Ethel
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Mr. and Mrs. Nick
Cliff Darrell and Mable
Hughes
La Reina
Harry Wilson and Roy
Stone
Extra Attractions.
Louise Montgomery and Her Auto Girls.

New York Theatre
SUNDAY CONCERTS
(Fronteens at 8:30.)

Direction
Louis F. Werba.
M. E. BENTRUM. Booking Agent.

Headline acts only.

Seats Reserved in Advance.

Hammerstein's
Victoria
America's Most Famous Variety Theatre
The stepping stone to Broadway

Miner's
Amateurs Every Friday
Week November 12
8th Ave. W. B. Watson's Bowery Tea Rooms

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Headline acts with one week open.

Alvienne's
Vaudville School of Acting

And
Institute of Stage Dancing
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23rd St. and Eighth Ave.

New York City
Largest and most successful school of the kind in New York.
New acts rehearse and whipped into shape. Vaudville acts, dances, sketches, etc., taught.
1,000 successful pupils now on the stage. Send for illustrated booklet.

Jack Burnett
Writer of Sketches
Songs and Parodies
704 Opera House Block.

Chicago Sketch Bureau
Plalets and sketches bought, sold, leased, written in order. Acts refined and staged. Action
and variety artists shipped to work in acts. Call, write or phone.

Louis Hallett,
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Bargain Films
100,000 feet of second-hand films.
Just returned from our rental circuit.
For Sale at Great Bargains.
Also second-hand machines.
Send for list.
Chicago Film Exchange
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Taylor Trunks
Are Imitated More Than All Other Makes
Why?
Over 50,000 TAYLOR XX TRUNKS IN use.
All genuine Taylor Trunks have the
"Taylor" stamped on all the four trimmings.

C. A. Taylor Trunk Works
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Send for Catalogue

Furnished Rooms
Special Rates to the Profession.
67 & Clark St., west of Olympic Theatre, Chicago.

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When answering advertisements kindly mention VARIETY.
VARIETY

LEO CARRILLO

The Only Chinese Dialect
Comedian in Vaudeville

Can furnish the best
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Written by
WILLIAM BARTELL
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Address care Variety, 1405 B'way, New York.

NOTE—Mr. Bartell is the man who writes all of Joe Morris’ Material.

Have a Cartoon of Yourself or Your Act Made—“Fine for the Lobby”

ASK MARION BENT AND PAT ROGNEY

Harry Harvey

“THE HUMAN KREUZHAIR PUP.”

Special engagement, playing the leading Kreuzhair part in stock at the Ball Theatre, Oakland, Cal.

JOHNNY FORD AND GERHUE MAYME

LATE STARS OF “LOVERS AND LUNATICS”

FOR SALE
A HUSBAND

ReaON FOR SELLING: Too much excess baggage.

Have him at your own price, but if purchased on
Tuesday or Friday double trading stamps will be given.

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Woodward’s Seals

Present owner and manager, CLIFF BERZAC

Cleopatra

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REPRESENTATIVE ARTISTS

MANAGERS

“NOT A LEMON”
THE ORIGINAL
HERALD SQUARE QUARTETTE

Herald Square, New York

Address care Variety, 1405 B’way, New York.

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Special engagement, playing the leading Kreuzhair part in stock at the Ball Theatre, Oakland, Cal.
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Presenting "PIERROT and PIERRETTE"

**SHEAN—WARREN** Obs.

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Address, CAREW LAMBS' CLUB, NEW YORK CITY

**Mullen and Corelli**

In HUMOROUS PECULIARITIES.

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Pianist at Pastor's Theatre

Can accept other engagements. Club work especially. Address care of Pastor's Theatre.

**MAVEIGH and DALY**

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Character Impersonator in "Odds and Ends of Comedy"

Booked by E. C. HAYMAN, Western Vaudeville Association.

**Carlton Macy, Maude Hall & Co.**

PRESENTING "THE MAGY AND THE JAY."

BY NEW, Vetted.

WEEK OCT. 15, ALHAMBRA, N. Y. CITY.

**ODD MUSEUM**

OF MUSICAL, COMIC AND ORNAMENTAL OBJECTS, LARGE AND SMALL.

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Presented by ALEXANDER BEYAN. Direction of GEORGE ROMANI.

Introducing the most sensational two-man acrobatic feat ever accomplished. A twenty foot leap across the stage to a high hand-to-hand. Absolute origination and only accomplishments of this marvellous feat. Season 1906-07 booked solid.

Address E. F. CARRUTHERS, Western Vaudeville Assn., Chicago, or BELLCLAIRE BROS., care Klein, 513 E. 7th St., New York.

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**THE THREE OLIVERs**

In a Sensational Tight Wire Act

**BELLCLAIRE BROS.**

MODERN HERCULES

With magnificent advertisements kindly mention VARIETY.
Bowers, Walters and Crooker
THE THREE RUBES.
Week Nov. 12, Doric Theatre, Yonkers, N.Y.

FRANCES CLARE
FEATURED WITH "BON TONS"
Week Nov. 18, Kansas City.

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ASHTON AND EARLE
PRESENTING THEIR LAUGHING NOVELTY
"THE EDITOR OF FUDGE"
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THOS. J. RYAN-RICHFIELD MARY
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Inperable Cornet Soloist.
Agents, KEICH, FLOWES & WILBELY.
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HARRY FOX and Twin SISTERS MELNOTTE
A dainty comedy sensation in one. With "Dreamland Burlesquers."
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MAJESTIC MUSICAL FOUR
HIGH CLASS COMEDY MUSICAL OFFERING
MR. ALBERT SUTHERLAND, Representative,
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When answering advertisements kindly mention VARIETY.
### THE TOY SOLDIER

**FRED WALTON**

Week Nov. 12, HARLEM OPERA HOUSE, N. Y. City.

**America's Famous Character Comedian.**

Chas. Robinson

Second season featured with Campbell & Drew's "Colonial Nellie" Company. Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Trump and Hebrew."

**THE ASHES OF ADAM**

Harry Jackson — Kate

Presenting the Farewell Comedy, "The Ashes of Adam" in their own original comedy, entitled "His Day Off:"

BIG LAUGHING HIT EVERYWHERE.

Mr. and Mrs. Edw. Evans & Co.

An instantaneous success at Pastor's this week in their new playlet "Who Wins" of Immediate Time Is the Proof.

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### THE BIGGEST HITS IN VAUDEVILLE

**AL LAMAR and MASTER GABRIEL**

In Al Lamar's One Act Comedy (25 Minutes)

**AUNTIE'S VISIT**

Introducing GABRIEL in his original character "BUSTER"

**SCHROCK and RICE**

**THE TALKING CYCLIST**

Will present their new act "A Change of Business" Wednesday afternoon, Nov. 14th, at the West End Theatre, New York City. Managers invited. Direction, Reich, Plunkett & Wesley.

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### CHAS. J. BURKHARDT

Season 1906-07

Featured with Fenney's "Miss New York Co.

**SCHROCK and RICE**

**THE TALKING CYCLIST**

Will present their new act "A Change of Business" Wednesday afternoon, Nov. 14th, at the West End Theatre, New York City. Managers invited. Direction, Reich, Plunkett & Wesley.

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### BROWN, HARRIS & BROWN

Nov. 15, CHASE'S, WASHINGTON.

**DARE DEVIL CASTELLANE**

Totally in Vaudeville.

Booked solid management A. Mayer, St. James Building.

**WILLIE WESTON**

"If You Can't Be Good, Be Careful!"

**ROGER IMHOFF**

Heading the Empire Show.

**THE BRITTONS**

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COMING TO FIX UP PROPOSITION.

The exclusive story printed in Variety last week of the proposed union between the Eastern and Western Burlesque Wheels came as a surprise to most of the Wheel managers, excepting those high in power.

The proceedings had been covered with secrecy, and the burlesque managers knew nothing of the attempt at a reconciliation until the story made its appearance.

Harry Martell returned from the Cincinnati meeting of the Empire Circuit last Monday. Mr. Martell would not comment on the proceedings relating to the merger proposition; neither would he say that such a proposition had been talked over.

Variety in a position to state, however, that a plan for consolidation was informally talked over at the Cincinnati meeting by the leading spirits in the Empire company, and it will be further discussed upon the arrival of the big Western Wheel men, who are expected in New York either to-day or Monday.

James Butler, president of the circuit; John Whalen, James E. Fenney, Harry Seamon, and George W. S. Campbell, all principal Western managers, with Rankin D. Jones, the Wheel's attorney, are on their way to New York, if they have not arrived already.

During their stay, acting in concert with the prominent Western managers in town, the outline of a plan will be put through for submission to the Eastern Wheel.

There are two serious difficulties to overcome. Firstly the rank and file of each Wheel must be pacified, and the second, which may prove more expensive, is the disposal of the houses held by each circuit, but with no doubt the Wells will be together. The question in opposition towns which cannot support two will solve itself. Business sense will come to the rescue where a hitch occurs.

THE EMPIRE MEETING.

Cincinnati, Nov. 16.

The Empire Circuit Company held its semi-annual meeting in this city last Friday. All the members of the committees were re-elected for another six months.

The company took up the routine of shows, perfecting some details so as to keep all regularly playing and endeavoring to do away with some of the longer productions.

The opening of the new Chicago house was also brought before the meeting, as well as the matter of securing another house in New York City.

AFTER SITE IN WILKES-BARE.

The Eastern Burlesque Wheel is after a site for a theatre in Wilkes-Barre, Pa., if it has not one there at the present time. The town is considered a good one theatrically, and without ever having had burlesque for entertainment, should prove, according to the Eastern promoters, an excellent three-night stand.

MORRIS SUPPLYING CAHN & GRANT.

The New England theatres of Cahn & Grant, the theatrical managers playing "rep," companies, will have vaudeville olios to strengthen the shows and the acts will be drawn from the stock of William Morris, according to present plans, as stated by a person very close to Julius Cahn.

The sudden determination of Cahn & Grant to play vaudeville was caused through the acquisition of a vaudeville by B. F. Keith in Lewiston, Me., which, according to Variety's informant, was in the hands of Keith and Mr. Kings. The understanding was that between the firm and Keith at the time Fay Brothers in Lowell, Mass., turned their theatre over to the vaudeville manager.

Cahn & Grant agreed that they will have the house provided Keith did not play vaudeville against them in any New England city. Upon hearing that Lewiston had been entered by Keith, the firm decided to retaliate by having their shows play vaudeville in all cities where Keith booked. To secure the necessary vaudeville features, two or more with each company, an arrangement was made with Morris to have acts added.

What especially aggravated the theatrical firm was that three days before the closing of the Lewiston house, E. F. Albee absolutely denied to a representative of Cahn & Grant that Mr. Keith entertained any idea whatsoever of going into the town.

MORRIS-SHUBERT NEGOTIATIONS ON.

The story that William Morris had dropped all negotiations and connections with the Shubert Brothers relative to the theatre and placing shows was wrong, according to the Morris office, which declares it still stands ready to place shows in any of the Shubert open dates.

If there were a cessation of negotiation talk between the two at one time, it has evidently been patched up. Some "deal" now under way under which no one can learn is probably the cause. It may come out soon.

SHUBERT'S DANBURY PLAYS VAUDEVILLE.

Davenport, IA., Nov. 16.

The Shubert theatre here, which has not been burdened with legitimate bookings, will play vaudeville commencing Monday. The Chicago office of William Morris will supply the acts. It is a new house.

OPPOSITION COMING IN SYRACUSE.

Syracuse, N. Y., Nov. 16.

Hurtig & Seamon will leave the Bastable Theatre May 1 next. It is probable that the firm will build another theatre in the city, but in opposition to Keith's Grand Opera House. The city cannot stand two vaudeville houses and the best shows will win out.

BERLIN MANAGER EXPECTED.

Richard Schults, manager of the Metropole, Berlin, is expected to arrive to-day. He is on a search for plays and novelties.

LONDON MUSIC HALL MAD.

London, Nov. 8.

George Dance is the latest prominent man to show symptoms of music hall fever. He has sold sixteen of histwenty-five visiting theatrical companies and starts in with getting under way a combined music hall and theatre at Ilford. Meantime he has just opened the Coventry Hippodrome, with Vest A. Tilley as the booming initial feature.

As to the Lyons project, the great king bee of all restaurateurs, has done all his talking for the present and is quietly negotiating for sites. He is a man with keen commercial instincts, and having said that his scheme is going through there is little doubt but that it will.

Sarnasaford, who has had some past reverses like most—plumping showmen, is now steadily holding his own, and the DeFresco alliance is the strongest he has made. He paid some very nice salaries when things were fully going his way, hence the music hall crowd all wish him the best fortune. Perhaps his best house is the Leeda Hippodrome, in his home town, which is always packed to the walls.

RYAN'S INDIANAPOLIS OPENS JAN. 1.

Cincinnati, Nov. 16.

The new theatre of John W. Ryan in Indianapolis is the Ammons-Dubois uncompleted house. That firm controls a number of small houses in Indiana and it was their intention to operate cheap vaudeville there. The theatre is being built on South Illinois street by V. T. Malott, who will have a hotel in the same building. The stage is very small, there is no balcony or gallery. Mr. Ryan and his manager, who was the only representative said the house would open about January 1. It will have a seating capacity of a little over 800. When the season closes alterations will be made, giving a capacity of nearly 1,700. Two stories are up and it is now impossible to make changes without delaying the opening.

STALL SENDING OVER REPRESENTATIVE.

L. Johns, representing Oswald Stoll, the English manager, will reach New York today from London, having been shot here by Mr. Stoll to keep a lookout for desirable talent at reasonable prices.

There is a growing belief that Mr. Stoll may establish a New York office, either with some foreign agent already located here, or take separate headquarters for his own use.

WILL REBUILD FOR WESTERN.

Duluth, Minn., Nov. 16.

A deal has been closed whereby the Wisconsin Central Railroad will take over the property here of the Metropolitan Theatre Company, owning the Western Wheel Burlesque house of the same name, for the site for a new depot. The house will be run as usual until the close of the season. In the spring the Metropolitan company will commence the erection of a new burlesque house for the same Wheel to cost not less than $70,000.

ADDED STARTER FOR JACKSON.

J. E. Jackson has added the Novelty Theatre, Omaha, Neb., to his circuit. It now contains eight houses.

TO PROTECT ORIGINAL MATERIAL.

The Vaudeville Comedy Club has formulated a plan under which the original material of its members used on the variety stage may be protected, with the assistance of the managers.

Will M. Creasy, the president of the club, addressed a letter this week to all managers asking their co-operation only in order that it is pointed out to them that the club would duly notify the manager when an act has purloined its matter.

The complaints will all be made officially by the Vaudeville Comedy Club, which will maintain a file of records. Upon a new sketch or act being produced (and it must be produced first) the type-written manuscript giving all details of the offering may be filed with the club members and will be preserved as a record.

Upon a complaint being made, the records are referred to, the accused having the opportunity to enter a defense. If it should be filed and the material being offered in his house by another than the owner.

Mr. Creasy has given considerable time and thought to the question of original material, and in his researches found that there were laws bearing on the subject which could be invoked to restrain both the artist from using property not belonging to him, and the manager may be punished for permitting it, when doing so innocently.

While it is practically admitted that an artist, single handed, could not accomplish so much in an effort to prevent the theft of material, the Comedy Club members believe that with the influence of the club as a whole, and the heartfelt backing of the managers, which is expected, for the claim of protection for originality is so manifestly just, a stop will soon be placed upon the easy-going methods, without resort to legal proceedings.

GENE COMING.

London, Nov. 8.

It is now settled that Bill Adele Gene, Premier Ballerina Assoluta of the London Empire, will accept the offer of three times her English salary and go to America at the close of 1907, when her contract expires.

She came to the Empire on a six weeks' contract from Monte Cristo in 1897, and remained to become one of the greatest personalities and favorites of the London stage. While the exact form of the entertainment in which she will make her New York appearance is not settled, Miss Gene would like to take across the Atlantic with her both Coppelia, the doll ballet, and the very modern Milliner Duchess, together with a London corps de ballet.

She has been warmly attached to London, though one would judge from her way of putting things that she is not craving her prospects of an American engagement. Following a London return, her diplomatic statement is: "When I return to London, and I hope to the Empire Theatre, I trust my friends will be as pleased to see me again as I shall be sorry to lose them next year."
Harry Luder, the Scotch comedian, has not been booked for an American appearance.

Jerome H. Remick is due in town next week on one of his periodical business visits.

Jack Mason's "Chicklets" with June Carlton is the name of an act about to be launched.

Billy Gaston and Ethel Green, of "The Wizard of Oz" company, were married last week.

Agnos Mahr is rehearsing an entirely new dancing act for presentation on the Keith circuit.

Mrs. Frank B. Winter, wife of the manager of the Central Theatre, Milwaukee, died suddenly Monday night within a day of her return from a pleasure trip to New York with her husband.

George Chenet has taken the management of the Empire Theatre, Cleveland (Eastern Burlesque Wheel). The house has undergone some improvement and smoking is now permitted.

The Union Theatre at New Brighton, St. Paul, under the management of Victor Leavitt, opens November 19 as a vaudeville house. Prices will range from 15 to 50 cents.

George Robey, the English comedian, successfully opened at the Empire, Johannesburg, S. A., last month. Nate Leipzig, the American magician, played on the same bill and was highly thought of.

Elmer S. Bundy left on Wednesday for Tucson, Arizona, for a much-needed rest. He will remain there for an indefinite period prior to his departure on his contemplated trip to South America.

Joseph Horner has resigned from the treasurership of the Olympic Theatre, Cincinnati, and Edward H. Anthony has been appointed to fill the place, at the same time acting as press representative.

Napier, the English automobile manufacturer, declined to allow one of his machines to be used in "Motoring," for, as he explained, it would reflect upon the workmanship to have a Napier car break down.

The Park Theatre, at Third Avenue and 129th Street, which was presented to the Eastern Burlesque Wheel by all the theatrical papers after the Telegraph first printed the story, is running as a "Yiddish" theatre.

Grace Gardner, of the vaudeville act of Simon and Gardiner, is writing a new sketch in which she will be seen some time in December. The playlet is modeled on somewhat the same comedy lines as "The New Coachman."
TATE CANCELS WILLIAMS' BOSTON.

The exciting vaudeville question of the week has been whether Harry Tate, the English vaudeville artist and producer, will pay $125,000 for the "fisheries," the Perry Williams Orpheum Theatre in Boston on Monday next, where he is billed and booked.

Mr. Tate on Tuesday said he would not; Mr. Williams as late as Thursday said he did not believe Mr. Tate would break his contract. Outside of the interest felt in the situation by the manager and artist, it becomes of importance for the theatre that if Mr. Tate does not play the Boston engagement it will probably mark the beginning of open warfare for acts, and in other matters, between the Keith and Morris booking offices.

The presumption on its face is that the Keith office "persuaded" Mr. Tate that it would not be to his best interest to fulfill the Orpheum engagement, as by so doing he would be in opposition to the Keith office has Tate's "Motoring" under contract for a long length of time it might be deemed a breach of etiquette managed by the Keith's station to this, with a resultant loss of contract. Tate's brother Robert heads the "Motoring" company booked over the Keith time.

Mr. Tate says he is justified in not playing Boston for Williams, and in conversation with a representative of Variety explained his position as follows: "When I signed the contract for an American appearance, the playing of the Marinselli's in London, I understood the conditions existing between Keith and Williams owing to the Boston Orpheum, and expressly stipulated that I would not sign another contract with you. Upon arriving in New York I was told that Boston would be one of the weeks. I objected, but was informed that unless I signed new contracts I would not be allowed to open at Hammerstein's the following Monday. Considering that my signature was being forced under duress and believing that the original contract took precedence, I assumed what my attorney offered me which contained a clause giving Mr. Williams the privilege of 'shifting' me to any theatre, but I understood that that applied to New York City only."

As you know, the Marinselli representative in New York City, when asked regarding that portion of Mr. Tate's statement referring to the London office replied: "When I tell you the contracts in London were signed in May last before Mr. Williams even thought of Boston, as far as any one knew, that disposes of that point. Mr. Tate signed to play for Williams, and I believe Mr. Williams is entitled to every consideration in this matter."

Percy Williams, when asked for his views brought forth the contract, saying: "Read that. You will notice it specifically mentions Boston. I brought the original Tate company to this country and I brought Mr. Tate himself, paying the salary asked. Last Monday I called upon him as a man and a gentleman to fulfill his contract. He told me he would do so. If he does not I shall be very much surprised."

The general understanding is that if Tate does not present himself at the Orpheum in Boston on next Monday Mr. Williams will proceed in a vigorous manner legally against the artist.

LOTS OF THEATRES ON PAPER.

Chicago, Nov. 18.

There does not appear to be any end to the numerous reports of new theatre projections. It has recently come to my notice that two new theatres other than those mentioned in Variety some time ago would soon be built by Chicago capitalists who are interested financially in the ventures to the extent of the property.

According to the information received from Hannah and Hogg who own the Hotel Brevoort, are figuring on erecting an imposing playhouse on the west side of the theatre. The plans have as yet not been completed, but it is said that should a certain site in West Madison street they will build at once.

Other sites for theatres have been favorably looked for on Madison street near California avenue, about a mile and a half west of the Haymarket. The fact that property in the down town district is too valuable or cannot be had has obliged the promoters to look elsewhere for desirable locations. If the two projects materializes, there will be four theatres on West Madison street; the other two being the present Haymarket and the Empire building, which the Empire circuit (Western Burlesque Wheel) is now ready to occupy. The new theatre will have a seating capacity of 1,455, and, according to the architect, S. N. Crowen, the house will compare with any downtown in attractiveness and safety.

Mert H. Singer believes that the new theatre on Clark street and Jackson boulevard, for which plans are now being drawn, will be opened in September next. The structure will be 75 by 120 feet and will comfortably seat 1,500 persons. A roof garden that will be open all the year round is contemplated. In the winter it will be enclosed in glass. The building will cost about $160,000, exclusive of the furnishings. Burlesque and vaudeville will be given there. Milwaukee financiers are said to be interested in Mr. Singer.

MISS Loftus at CINCINNATI.

Cincinnati, Nov. 16.

Clasy Loftus opens her deferred vaudeville appearance at the Columbus as the feature on Monday with a sketch loaned to her by Charles Frohman, entitled "The Beggar's Opera." After a week in the Ohio town she moves on to the Majestic Theatre, Chicago, for a similar period, closing there to come to New York immediately for rehearsals with the new production now being put on by Joseph Weber for his music hall.

WILLIAMS ANXIOUS FOR PHILA.

Now that Perry Williams has firmly established himself in Boston he is devoting himself seriously to the immediate in Phillips on $100,000 in his spare time. He has just surveyed a site for the building of a house in the Quaker City and plans for its erection have already been drawn. But he prefers to open at once and to that end is seeking the lease of one of the houses there. Unluckily this can be accomplished immediately he will at once make building contracts for the erection of a new playhouse.

KEENEY'S BIG OPENING BILL.

New Britain, Conn., has shown a realising sense of the enormity of the Keeny opening at vaudeville bill, which will play there on Monday night. The entire lower floor of the theatre Mr. Keeny recently leased has been sold to the Elks in the town. The place for the first show run from one dollar down. Afterward the admission will be less.

Edward E. Rice's condensed version of "The Girl From Paris," in one act and three scenes, written with people, heads the bill, followed by Josephine Coban, Fred Nilebo, Haffen's Monkeys, H. V. Fitzgerald, Merri- and Ireland, La Tour Sisters, Laredo and Blake and the moving pictures. "Mr." Casey, of the Morris office, who booked the show says, "That's going some, I guess, for New Britain."

MAY BOYCOTT JERSEY CITY.

There would appear to be some rough going ahead for the new Keith vaudeville house in Jersey City. The paper is out in the town announcing its opening next Monday night, but there are no people among the labor unions looking to a movement to withhold the patronage of their members from the establishment. The work of construction was held up many weeks owing to a strike growing out of the charge by the iron workers' union that the girders for the building were made in non-union shops. The crew, orchestra and stage hands, 150 in all, say that the new house are said to be all non-union. Jersey City is a strong labor union town.

ARRESTED FOR WORKING.

Ben Beyer, the comedy comedian, was arrested at the Grand Opera House Sunday night last for appearing in costume. He was arraigned at Jefferson Market Court Monday and the case was continued for further hearing. This is the third consecutive Sunday night on which arrests have been made at the Grand. In each case the stage manager was likewise taken into custody.

The arrest of the artist instead of the manager occurred through the recent decision of a police magistrate that the performance was the one breaking the law.

"GIRL ACT" GONE ABOUND.

"The American Beauties" will be the name of the "girl act" Jos. Hart will send over to Paris about January 1. Allie Gilbert will head the cast. Hr. Hart rises to remark that he will show the Parisians something in the line of American beau- ties that will keep their eyes off boulevards for awhile.

BUTT'S BABY BELLOWING.

Alfred Butt, the manager of the Palace Theatre in London, who has sued Variety and its London representative, C. C. Bart- rum, for $100,000 for the libel poll, is reported extremely tiresome with his child's attempt to excited sympathy for himself and the belief that Mr. Bartram committed a libel against "the human joke." In other issues while Butt was here it said things about the boy manager that allowed Mr. Butt plenty of time to be careful of his column in this paper that Butt might retire from the management of the Palace to be replaced by Manager Pickering of the Tivoli Theatre in Cape Town. Bart- ram also said that Butt "has been quite persistent with agents about percentages splitting," etc., but the sentence does not say whether Butt went the commission or refused to do so.

In retaliation for what Variety printed in April Mr. Butt in October brings a suit practically against Mr. Bartram, although including Variety, on this slim foundation. He is said to be quite peculiar and compresses the vaudeville profession of England that he really is a manager Mr. Butt in the last issue of "The Entracte" to arrive in New York tells his sad story.

Butt wants "vindication," but he is not averse to accepting some money and an "apology." The Butt boy is always out for an "apology." His offer of settlement of the Variety libel action for $300 in cash is reported both Bartram and the paper with a "printed apology." The case will probably be tried if Butt will go into court with it.

Butt's letter in the English "Entracte" reads as follows:

"Mr. Alfred Butt and 'Variety.' "To the Editor of the 'Entracte': "Sir—With reference to the paragraph which appeared some little time ago in the American paper Variety, and which made a very serious attack upon me, I think it only right in my own interest to let you know, I am doing all that I can to vindicate myself, and have commenced an action for this plain falsehood, and no time whatever will be lost in bringing the action to trial. I need scarcely tell you that there is not the slightest foundation for such an attack. Yours faithfully,


JUST PLANNING, THAT'S ALL.

F. F. Proctor has in contemplation an elaborate production of "Little Nemo in Holland," a sort of Christmas pantomime to run for about a month at the Fifth Avenue Theatre. The idea is to have Paul Armstrong write a sketch for a cast of six people. Those mentioned for the parts are Winsor McW, Jr., for Little Nemo, Garry Owen for the Queen and George Howard for Flipo. A pony ballet of twenty is to be employed and drilled by John Jansen.

All of which has been very carefully planned but will probably fall through, owing to the engagement of McCay in Cincinnati and Baltimore for the same period. Perry Williams is to occupy the other houses, booking through the Morris office.
LEO CARRILLO'S CARTOON OF THE WEEK

"HEALER" COMING OVER.

London, Nov. 9.

It is pretty generally known here that Mr. Walford Bodie, a "healer" and "electrical wonder," has been booked for America in the Williams houses through the Morris office.

He will be a big sensation over there if the police allow him to work. He is about the most daring hypnotist that ever attempted public performances. His American salary will be $1,100 weekly.

APPEALS BIG JUDGMENT.

Buffalo, Nov. 16.

The judgment secured against the Empire Circuit (Western Burlesque Wheel) for $66,500 has been appealed, the necessary papers having been filed.

The verdict allowed interest on the amount since suit was started, and that amounts to $20,000 more. As the judgment draws interest also, if it is confirmed by the higher court, $12 a day will be added to the original amount up to the date of the settlement.

SWEDISH ACTOR WITH SKETCH.

With impersonations Knute Erickson, the Swedish dialect comedian and actor, will essay vaudeville. He has everything nearly prepared. About all that remains to be secured is "time."

V. A. F. APPROVES AFFILIATION.

Through a letter received from Frank Gerald, general secretary of the Variety Artists' Federation in England, William Berol, the V. A. F. delegate to the joint conference held recently in New York City for the purpose of preparing plans for the alliance, has been informed that on October 17 at a full meeting held in London the V. A. F., with slight alterations, unanimously approved the draft of the affiliation plans adopted by the conference.

FIFTH AVENUE'S FUTURE.

Regardless of the denials that the Fifth Avenue would change its present policy of continuous vaudeville to stock, it became known this week that such an idea was prevalent in the Keith office quite recently, when E. F. Albee sent for Lawrence Marston, stage manager at the Broadway Theatre, and asked Mr. Marston if he could put a play on at the Fifth Avenue house by December 3.

DAILY BACK TO THE "CUP."

Philadelphia, Nov. 10.

According to reports here "Bob" Dailey is again going to head "The Vanderbilt Cup." The report says Otis Harlan will close with that company on November 24, and Dailey will follow in the role on the following Monday in Brooklyn.

TOMMY ROSS IS WAITING.

Thomas W. Ross is resting at his home in New Rochelle, recovering from the effects of his recent starring tour in George M. Cohan's "Popularity." Meantime Samuel H. Harris is negotiating for a vaudeville tour for his former star.

THE "KNOCKERS" OUTFIT.

The first fall outing of the Knockers' Club, composed of the female members in the "Jolly Grass Widows," will be held Friday, the 23d, next, from Miner's Eighth Avenue Theatre. Rose Meyers is secretary.

The combination of the club's name, day and date may be significant of almost anything.

"KITTEN-TOWN" OFF THE MAP.

The vaudeville attraction called "Kitty-Town," sold by the Wayburn Company to Jos. Hart, will not again appear. Mr. Hart had an idea somewhat on the same order when the Wayburn novelty made its appearance. He bought the piece to have it out of the way and will now produce his own act in vaudeville. It is along similar lines but on a more elaborate scale. The title will be a catch line thought out with a view to having children memorize it.

HYMAN RELENTS.


A. C. Hyman, the manager of the Empire, has countermanded his order that no representative of the South African News be extended the courtesy of the theatre. The press ticket has been returned to the paper.

The News in a statement says that no conditions were attached. The cause of Mr. Hyman's change of front has not been made public.

COYNE MAKING READY.

Joseph Coyne is once more preparing for a vaudeville invasion. Just exactly the nature of his contemplated offering this time he is not prepared to disclose, but it is intimated that the presentation will be along entirely different lines from Mr. Coyne's previous attempt.

OFFERS $1,000.

When the Jupiters play Hammerstein's during Christmas week they will issue a challenge, particularly aimed at the Fays or other "mediums," offering $1,000 to the person who will discover where the cut flowers they throw out of a cabinet are secreted. The investigator will have the privilege of searching the theatre thoroughly. Over ten bushels will be thrown to the audience during the week.
CONSIDINE HERE.

John W. Considine, of the Sullivan-Considine circuit, has been in the city for a week past. He will remain for some time.

Mr. Considine when seen would not talk. One object of the Eastern trip, however, has to do with a new theatre to be built in a city east of Cleveland. It may develop that the town is Buffalo and that Considine has made an arrangement with John J. Ryan which allows him to build there, Ryan retiring.

High grade two-a-day vaudeville will be given. Considine has offered as high as $500 weekly to acts since he arrived. There is a report that the Sullivan-Considine circuit will build a modern house in Seattle also.

Mr. Considine has a decisive style of doing business. While he was in the circuit’s office on Broadway the other day an artist applied for booking to Freeman Bernstein, the office manager. This dialogue followed:

Bernstein—How much?
Artist—A hundred a week.
Bernstein—Where did you ever get a hundred?
Manager—What’s that got to do with us? Is it worth a hundred to us?

LOANS $100,000 FOR IMPROVEMENTS.

Toronto, Noy. 17.

F. W. Stair, of Toronto, has bought the sixty-five feet of ground immediately adjoining the Star Theatre and will make improvements and additions at a cost of $100,000. The theatre will be turned around to make the audience face West instead of South. The seating capacity will be increased to 1,800. Work commences about March 1. The necessary money for improvements was voted to Mr. Stair at the last meeting of the Empire circuit, the loan being secured by a $100,000 mortgage upon the property.

STAGE HANDS’ FAD.

One of the girls in Weber & Ruskin’s “Bon Joon” burlesque company said good-bye to the stage to marry a stage hand at the Eastern Wheel’s Birmingham (Ala.) house, when the organization recently played there. This was the first, a number of another burlesque company having deserted the stage crew by one the week before. The same thing happened in Kansas City recently, and the Wheel officials are considering sending out a circular letter to stage managers begging them to stop the slaughter.

REEVES CLAIMS LARGEST SHOW.

Al Reeves is improving his “Beauty Show.” Ione McCusker, soprano; Hayes and Wilkie, comedy hypnotists, and the Bohner Ben Joux Troupe of acrobats have been added. With these features Reeves declares he will have the largest burlesque company in the Eastern Wheel.

“LAYING OFF” IN WASHINGTON.

Washington, Noy. 16.

All the Western Burlesque Wheel shows are now “laying off” here for a week before playing. It is caused by the jump between Washington. Some one-night stands through Pennsylvania filled in the gap for a time, but they have been given up altogether.

MISS BOOTH KEEPS CONTRACT.

That Hope Booth with her sketch, “The Little Blonde Lady,” is playing at Ambassador’s Theatre in Baltimore this week is through no fault of the Keith Booking Office.

A few days before the time she should have left the Irwin-Luescher Baltimore house the Keith office sent for Miss Booth and announced that it would be impossible for her to continue, since it would be necessary to have her give her contracts covering a long period provided she did not play Baltimore, which would be in opposition to Kernan’s Maryland Theatre. Miss Booth gave a defensive, short statement that her engagement was when her leading man informed her that, having secured a promise from the Keith office of plenty of time, it became necessary for him to immediately resign the engagement.

While there is no positive evidence that the Keith office adopted this course to prevent Miss Booth from keeping the engagement, the inference is that the management was when her leading man informed her that, having secured a promise from the Keith office of plenty of time, it became necessary for him to immediately resign the engagement.

THE PERFORMER’S NEW EDITOR.

Commencing with the issue of November 10 C. C. Bartram assumed the office of editor-in-chief of “The Performer.” An announcement to that effect appears in the November 2 issue of the paper, received in New York this week.

“The Performer” is the organ of the Variety Artists’ Federation and had been edited by W. H. Clemons. Owning to other engagements Mr. Clemons was obliged to give up his editorial duties and Bartram’s selection has met universal approval.

On November 3 at the Empire, Greenock, Mr. Bartram made his farewell appearance on the music hall stage. As the London representative of “Das Programm,” “Variety” and other journals Mr. Bartram has been to England and the best wishes of the vaudeville world go with him.

There is secretary of the V. A. P., an influential member of the I. A. L., and has been termed “the most popular artist in England.”

ESCAPED LIGHTLY.

Over in England the song publishers are confronted with a new difficulty which bids fair to cause them considerable un-easiness. Unauthorized sheet music is piracy on the scale of London by hundreds of publishers, who resort to all sorts of devices to evade the clutches of the law. One was recently arrested and arraigned before the court. Forty-seven pirated copies of music were found in his possession, and he presented an ingenious defense.

The prisoner also had in his possession a larger number of legitimate prints and declared that he sold the pirated copies. These he alleged he gave away with legitimate copies, making the presentation with a view to inducing trade. As he was not the possessor of a huckster’s license the only punishment that could be meted out was a fine for peddling without a permit.

FROM USHER TO MANAGER.

Providence, R. I., Noy. 16.

Harry Parkin, formerly treasurer of the Westminster Theatre (Eastern Burlesque Wheel), has been advanced to the management of the house.

Mr. Parkin entered the Westminster as an usher ten years ago, and in his capacity as manager he has filled every position. Mr. Clough, assistant treasurer, moves up one notch through Parkin’s promotion.

FLYNN’S NEW PARTNER.

William E. Atwell, formerly a partner in the Interborough Amusement Company, under the firm name of Atwell & Havel, has entered into a business agreement with James D. Flynn, taking the place recently vacated by Clinton Wilson. Wilson and Harry Greene are operating low-priced vaudeville in Flushing, Jamaica and Hempstead, L. I.

A NEW MISHER’S THEATRE.

Altoona, Noy. 16.

I. C. Mishler announces that he will begin immediately to rebuild the Mishler theatre here which was burned to the ground Oct. 19. The work of construc- tion will be rushed and it is hoped that the completed house will be opened by the middle of January.

CHEVALIER AT $8,500.

Albert Chevalier, the English character singer, will play four weeks over the Willams circuit, opening at the Colonial November 26.

Chevalier has been on tour with Yvette Guilbert. The joint engagement ended and Mr. Williams engaged the coster singer at $2,500 weekly. No offer has been made for the other end of the pair and it is not known whether Mlle. Guilbert would accept a vaudeville engagement on this side, although it was reported by one agent that she demanded an equal amount if she did appear.

MRS. RICHARDS ASKS DIVORCE.

Allene Richards, the prina donna, just now at liberty, has brought suit for divorce in the Supreme Court of New York against Harry H. Richards, who is now somewhere in the wilds along the Sullivan-Considine circuit with a singing act billed as “the operatic duo.” The other end of the duo is Mamie Taylor, whom Mrs. Rich- ards names as correspondent in her suit. Efforts have been made to serve Richards, but up to date Herman Roth, Mrs. Rich- ards’ attorney, has been unable to locate the husband.

EASTERN’S NEW CHICAGO HOUSE FACT.

Chicago, Noy. 16.

The deal entered into during the recent visit of L. D. France Weber and Jules Hurtig for a new Eastern Burlesque Wheel theatre has been completed.

The new house to be operated by the Columbia Amusement Company will be erected on the property at Lake and Harrison avenue. It may cause some change in plans of the many projects afoot for new burlesque theatres and music halls here.

WHITE RATS’ CONCERT SUNDAY.

To-morrow (Sunday) night at Corse Payton’s Lee Avenue Academy in Williamsburg, Brooklyn, the White Rats will give an entertainment. Between fifty and sixty acts, all members of the order, have volunteered, and there is also a chance that Mr. Payton, who has donated the entire theatre for the occasion, may also appear.

MISS EARL WILL STAY.

Vaucluse has withold the test for Virginia Earl, who has concluded to remain in it as a feature. For next season, or perhaps before, Miss Earl will produce a sketch requiring a less number of persons than she is carrying in her present act.

WEBER UNDER PENALTY.

Emphatic denial is made that Johnny Weber contemplates leaving the management of the “Broadway Gaiety Girls.” As a matter of fact, Mr. Weber is under contract to Jas. H. Curtin, who owns the show, and is required to carry out his agreement under a forfeiture of $500.

KEITH’S, COLUMBUS, NOV. 26.

Columbus, Noy. 16.

The work of remodeling the old Empire, now the Keith home for vaudeville in this city, is rapidly nearing completion and announcement is made that it will open November 29.
VARIETY

A CROWD OF "AUTO DEFENDERS." Since Monday when Marino, the strong man, at Hammerstein's showed how easily an automobile may run over you without injury to either the machine or yourself (if you are careful), many of his admirers for the honor and salary have sprung up. Over to the other side H. B. Marinelli cabs are so plentiful, there are not sufficient automobiles to go around. Marinelli's strong card is a woman who will undertake the job. She has been offered to the burlesque wheels and may be engaged.

Maurie Boom found one around the Giovanni Canal neighborhood in Brooklyn this week. His name is Warren Lincoln Travis. Boom says if he can hold up that list on his letterhead there is nothing beyond him. A dozen others are out with offers. "Apollo," the foreign strong man, declared the feat was too simple. "It would hurt my reputation were I to do it," remarked the classily named.

Since Friday, headquarters at Hammerstein's number any skeptics have cried "trick." In Paris trickery was employed through having boards attached to the cloth upon which the man lies. One on each side of his body gave a step for the machine. Marino at Hammerstein's, though, is doing it "straight." There is more danger of his landing in the hospital than that he is "faking" in any way.

ACT HEAVILY AGENTED. There seems to be some room for speculation as to who is going to draw down the commission from the salary of Hayes and Halen, who play the Fifth Avenue Theatre this week. Myers & Keller put the act in the bill, but along comes William L. Lykens with the claim that it was through his individual efforts that the Keith-Proctor booking offices paid attention to the act. To add to the complications of the situation it was supposed the act belonged to Albert Sutherland. After all the agents had set forth their rights in the matter of the booking, it developed that Robert D. Girard was the accredited agent of the act upon the books in that office.

A fairly safe wager would be that Myers & Keller will receive the commission.

EITHER ONE IS GUILTY. Phillip K. Mindil and F. P. Proctor, Jr., are producing a weekly paper for distribution in the audience under the title "The Fifth Avenue News." In this week's edition one of the editors bursts into song under the mon de plume of "The K. & P. Poet," thus:

"You see the very best there is in vaudeville. That weary brain of hers or his is livened up as if by fire. In vaudeville!"

MUSICAL COMEDY STARTED. E. E. Rice's "Girl From Paris," boiled down to a 28-minute Vaudeville musical sketch involving twenty people, has been looked at for a week at Ben Harris' theatre, Young's Pier, Atlantic City, within the month. It is promised that several members of the original Casino cast will be seen in the new offering.

WAYBURN STILL IN VAUDEVILLE. Ned Wayburn has not given up the vaudeville business, even though his lately organized School of Stage Training is keeping him on the jump.

The Wayburn Attractions, the corporate title of Mr. Wayburn's concern, has all its acts working and booked far ahead.

In the spring the "Pickeninnies Minstrels" will be presented; also a new edition of the "Phantom Flyers," another Wayburn act under consideration for some time, will be in shape before the warm weather sets in. The delay in putting this act on, Mr. Wayburn says, probably led to the report that his firm had abandoned the "Flying Ballet." The "Phantom Flyers" is a magical act, and as for the "Flying Ballet," Mr. Wayburn remarks that his only connection with an act was what the newspapers gave him.

The Bon-Ton Theatre in Philadelphia will likely be disposed of. Harry Levey has the house under lease, but it does not look like a good proposition for vaudeville. Mr. Wayburn was interested with Levey in the deal when it was first secured.

BOUCICAUT RECEIVES OFFER. The Boucicault-vaudeville story is around again, and this time it is said that Aubrey Boucicaut will surely re-enter the twenty-minute realm. He has been waving a white flag of truce, but Ben Boyle of the Boyle Agency is trying to straighten up the young man through the favorable proposition submitted by the agent.

SPOTLESS AGENTS. Superintendent McSayve of the License Bureau declares that there has been no complaint against a theatrical agent in the office in the last nine months. He accounts for the unusual condition by the fact that the operation of the new license law has forced the legitimate theatrical agencies out of business. There remain no unlicensed agents in the city as far as the bureau knows. Fifty-nine are enrolled. ROSE WRITING SKETCHES. Edward E. Rose will shortly enter vaudeville as a producer. His first attempt will be a dramatic sketch, "A Wall Street Battle," with Clara Knott at the head and four other people. The bookings are arranged by Sutherland. Rose's acts will be in the hands of Henry R. Hertz, formerly press representative for Thomas Dixon, Jr.

GIVES UP SKETCH. Isabelle Fresson, former member of the Fifth Avenue Stock Company and now a candidate for vaudeville, has given up the sketch recently played out of town. She has the while musical sketch involving twenty people, has been booked at the 28-minute Ben Harris' theatre, Young's Pier, Atlantic City, within the month. It is promised that several members of the original Casino cast will be seen in the new offering.

WILLIAMS AN ELEPHANT KEEPER. Percy Williams, the vaudeville manager, has added the duties of an elephant's keeper to his list for the nonce any way. Eph Thompson, the trainer, is partly responsible for Mr. Williams' new position. W. S. Cleveland also helps to lighten the Williams burden in assisting Thompson. When Thompson first brought his ani- mals to this country he bonded them with the customs authorities, paying the valuation at $1,500 each without regard to the actual worth, as a bonding company was to secure the Government upon the express that the animals would be kept together. The bond was released. Thompson thought it a good investment, and having a superfluity of currency tilted the price a little off, but would have less money to carry about.

That was all settled and done away with long ago. On Thompson's second visit over here he paid cash for the duty in full on the elephant beasts at $700 each. An appraisal was made, and everything passed off nicely until some gray-haired bookkeeper in the custom house noticed more time than salary, was started off on the "statistic" route. The President wanted to know how many elephants, and how much, etc., last year as against this and thirty years ago. When he struck the ledger account labelled "Eph Thompson" there was a whoop. Thompson was attempting to cheat the United States of America.

When the excitement had died down Perry Williams was appointed official custodian for the herd, with Mr. Cleveland as assistant. If the matter is not arranged by Monday William Hammerstein will take the package for a week, and it will be passed along the line.

WANT CHEAP VAUDEVILLE. Grand Rapids, Mich., Nov. 16. After a twelve-week trial of two-a-day and a shorter week of shows the Grand Theatre goes back to the ten and twenty- cent schedule beginning November 16. Three shows will be given daily with an added performance on Sunday. Five acts and a mechanical show are on the Keith official.

A popular grade of vaudeville was successfully tried out at the Grand last season, but with the beginning of the current term a better sort of entertainment was offered, and local theatregoers failed to appreciate it.

IRWIN WANTS VAUDEVILLE SKETCH. Estelle Wardette and Jules Kussel have been offered forty weeks next season by Mr. Fred Irwin, the burlesque manager to play "A Honeymoon in the Catskills" with either Mr. Irwin's "Majestees" or "Big Show." The team is thinking over the offer, a condition of which is that they appear in the ollo only, and be billed as "extra feature."

HAD TO SUE MAYER. B. A. Myers on Wednesday served papers on Al Mayer in a suit to recover $200 for money he will go. Mayer allegedly that he loaned the cash to Mayer at the suggestion of Henry Behman, who verbally guaranteed his payment. The matter has dragged on until Myers finally determined to enlist the aid of the courts in an effort to collect.

MOVING PICTURES MOVED BOYS. London, Nov. 8. The cinematograph is in for it now. There is a possibility that the authorities may take a hand in regulating the sub- jects to be taken upon the white drops in the London music halls. At Bradford three youngsters of tender age were sent to the Refor- matory on a charge of burglary. One of the small culprits said to the court during the trial of the case: "I had seen the cinematograph pictures at St. George's Hall and I was trying to copy them. When I grow up I'm going to be a burglar!"

COULDN'T TRAVEL AS A TROOP. Chicago, Nov. 16. When the Hagenbeck show closed its season at New Orleans last week sixty-seven members of the organization applied to the railroads for cheap rates to Chicago. The railway officials are willing to allow the reduction if they would travel in a body as a theatrical troupe. The transportation was about to be issued the Interstate Commerce Commission inter- posed, declaring that while a theatrical company disbands it ceases to be an or- ganization, and its members, no matter what number, are not entitled to a special rate. They all paid full fares.

ROBINSON SHOWS IN WINTER QUARTERS. J. Joe Waddell, publicity expert of the John Robinson Shows, is sending out this announcement along the line of the N. & W. R.R.:

"The Robinison's Big Tent Shows closed their eighth-five season at Southern Pines, N. C., November 10. During the summer they travelled 30,415 miles and covered 20 States. They will pass through here in four sections hauled by eight locomotives, en route to their winter quarters at Ter- race Park, Cincinnati."

Attached is a note from the ever-alert "Doc" suggesting that a reporter be "on the job" at the station as a picturesque story meant the "big circus train." TOLEDO HOUSE CLOSES. Toledo, Nov. 16. The Crystal Theatre, one of ten houses controlled by Ammons & Debus, has closed its doors. It had been boycotted by the trade unions owing to the employ- ment of non-union men, but this matter was adjusted and business seemed to be picking up.

The decision of the management to close suddenly and without any previous an- nouncement surprised many Toledo show people.

MOORE LEASES ANOTHER. Wheeling, W. Va., Nov. 16. Edwin Moore has leased the Court The- atre and will add it to his Ohio vaude- ville circuit after this season.

JERSEY CITY'S FIRST HEADLINERS. When B. F. Keith opens his newest theatre on Monday in Jersey City, he will have as the headline attractions Joe Hart's "Electric Cricketers" and the Barrow- Lancaster Company.

Rogers and Dooley have been engaged by Lasky, Rolfe & Co.


By C. C. BAETRAM

VARIETY'S LONDON OFFICE, 40 Lisle Street, W.

The Oxford has just declared a midyear interim dividend of 9 per cent, and its full annual dividend will probably beat the 13 per cent of last year. During ten years past its dividends have aggregated 114½ per cent, an average of nearly 11½ per cent per annum. The capital is £200,000 in £200 shares, and its reserve fund stands at over £200,000. Like most successful show shops it has a fine situation.

Kate Karney, with a company of fifty in the Brighton Promenade, was the opening feature at the new Putney Hippodrome on Monday, and the up Thames house was at times so packed that you couldn't get inside. It is very beautiful, as are all the new halls that are being put up in London. The old style places, with cramped stage room and deficient accommodations, have had their day.

Direct information from Buenos Aires shows that the closed Coliseo Argentino is likely to reopen with a legitimate establishment, catering to drama and the very large opera companies that invade music-loving South America. It seems there was a rare mix-up between Manager Frank Brown and the shareholders, and during the height of the fracas the place was closed three days, but performers got all their money at the finish. The shareholders alleged plunging and over-booking on the part of Brown, and on various pretext got rid of some of the attractions engaged, having more features coming than could be placed. During these complications the sailing concession under which artists were brought on was canceled.

Possibly Brown's story would be different from the above, and perhaps also we should consider the hot opposition of Richard Seguin, a born showman, who put on tremendous bills. Without discussing further the pros and cons, it is certain that Frank Brown, "the old crow," and his management, are in the majority, shooed out on top in a way.

His ironclad contract required a fat salary for some years and a percentage of the profits, and they say that before he was kind enough to clear out his feelings were soothed by many thousands of pesos (dollars). This shows that old clowns can be foxy as well as funny. Brown is still out with his circus and in this line he thoroughly knows the ropes.

My informant in these matters says some artists were killed in the Chilean earthquake, but their names could not be ascertained. He says great municipal improvements are on in Rio Janeiro, where the Moulin Rouge is competing with the Casino. Old buildings have been torn down for a great sea front boulevard on its Parisian style, while new drainage and modern sanitation makes the port much healthier. Rio has the finest harbor in the world, dotted with islands and visited with cloud-haunted peaks as far as the eye can see, and has been described as "the fairest scene in the paradise of nature." The palm-leaf landscape looks like a tropical drop, and the one great offense to all this native loveliness has been the possibility of fever. Tom Dare and wife are remembered as having died here, being the "yellow jack" becoming a thing of the past under the march of progress.

In addition to his establishments in Buenos Aires, Rosario, Montevideo, Rio Janeiro, Santa Paul, and Medrano, etc., Richard Seguin has eyes on Europe and is about opening a place in Paris, said to be somewhere near the Circus Medrano. He also has designs on Lisbon, the city whose earthquake had 60,000 fatalities, which rather lavers oys Frisco. The mayor of that last place has just left here and says a new building has gone up every forty-five minutes since the shakedown; also, that the new town will be one of the finest in the world for shows.

The Coliseum reconstruction scheme is the thoughtful work of Harry Thomas and pending certain alterations may be adopted. Of Lyceum schemes we will hear no more till the auctioneer's hammer falls.

Following London decisions as to the Lyceum and Coliseum, the Grimaby Hippodrome has been compelled to pay taxes during its summer closing. It seems a furnish unoccupied house can be taxed, and furnished theatres are put in the same class.

Two English actors have fallen dead within the last few days. Frank Bateman on the stage at Bilston, and David Henry Anderson in his dressing room at Romford.

The current Das Programm has some interesting information about the methods of the London agent V. Golden, who has begged some months ago at the Empire as Golden Michallini and who seem to have incorporated some juggling methods into his office contracts. It seems the cog dancer Walter Plumer denies with the juggler, though on his letterheads is printed "Golden and Plummer."

The sale of the Queens, Glasgow, after being publicly advertised, was postponed to suit an appeal. Rent is in arrears for two quarters. Variety was introduced last Sunday in the marble salon of the Criterion restaurant, a first-class magician featuring amid elegant concert turns.

Manager Walter Gibbons, who is building such a beautiful chain of amusement palaces around London and whose affiliation with the Payne circuit is generally understood, was taken suddenly and violently this week, and an immediate operation for appendicitis was deemed necessary by two surgeons in order to save his life. The incision was safely accomplished and Mr. Gibbons is steadily improving. Every one hopes he will be able to see the opening of his Brixton Hippodrome December 3. Its license, as well as that of the Empire, Camdenwell, was opposed last Monday (licensing day), but opposed in vain.


AUSTRIAN NOTES.

By TOM HEARN.

Dresden, Oct. 31.

Dresden is a nice city, but the directors of the theatres are tough propositions. I signed three contracts for Tichy in Prague and am still as far away from playing there as I was before I signed. The first contract read for France; in this they bested me on exchange; the second had the cancellation clause after three performances, and the third was a clause that my agent guaranteed the salary in a letter asking that I keep it as the contract. I did so. After waiting three weeks he asked to play a few nights in a place that would interfere with my future dates and called the whole matter off. It seems a pretty bad condition where the artist must guarantee the artist's salary. The question of money exchange should be considered by the artist coming over here.

The trick is practiced in several points in Germany also in Holland. The contract reads for payment in French currency, but the franc is known that the mark is going up. Contracts should specify payment in current funds. In Spain, however, money fluctuates so rapidly that no safe provision can be made.

The feature at the Central Theatre here this month is Moritz, Germany's second comedian (Otto Reutier being considered the best). Moritz is very good and his comedy finale always scores a hit. I am second feature. We are the only two comedy acts on the bill, yet follow each other. That is the German style of putting a bill together.

Max Waldorf, the impersonator, is a terrific hit. He undoubtedly has the act for this country. The many changes of characters and costumes seem to guarantee him a success anywhere over here.

Leo Trenntanov, two women gymnasts, would be a good act for America. Their finishing trick is one of the women swinging the other around by her arms ten times.

The Fergana Trio, two men and a girl, are one of the successes. They closed the third night, however, owing to a breach of contract. The girl was afraid they would not receive their salary at the end of the month. It seemed poor business policy by the management to allow a first-class act to leave when the matter could have been compromised. This act at the time of the breach was in America. The director here was written to with a request to be released from the Dresden date. He insisted upon the full salaries of a year. Although the judgment was over two years old the director here is supposed to be a good one. Some later time will write what some of the managers here "pull off."

There are some who play violins on the bill. They are in comedy makeup but work "straight." It is so funny you have to laugh. Another act, the Liestrom Terrasse (four women), attempt to sing. They ought to go in for wire walking. There is as much chance. Neither weighs less than 200 pounds.

At the Victoria Saloon Avoca, a juggler, and W. H. R. Troupe are on about the best on the bill.

MASSE AND FISCHER WRANGLING.

Julius Fischer, who is acting for his brother Clifford during the latter's absence in Europe, and Leo Mass, New York manager for H. B. Marinselli, are having a tempestuous time these days endeavoring to retain the right to book Raffin's Monkeys over the Morris circuit of houses. Both claim the exclusive booking franchises, neither are endeavoring to collect commissions whenever the monkeys play a week. They have been writing each other letters, using huge German swear words, and scowl at each other when in marked proximity. However, there are matters still to be settled.

As a matter of interest, the act was in reality originally booked for America by H. H. Felber for the Keith circuit, and he consented to permit Thompson & Dundy to play the animals at Luna Park last last summer with the understanding that they were to play for Keith with the opening of the regular season. And as a further matter of record, neither Fischer nor Marinselli will have anything to do with the future bookings, as they will shortly play a route arranged for them by Felber.

Meanwhile both the Fischer and Marinselli representatives say that they are receiving from William Morris' office one-half of the 10 per cent. booking fee being deducted from the Raffin salary. One or the other of them is prevaricating, unless Miss Raffin is paying 15 per cent commission.

STOCK AT LION PALACE.

Preparations are being rapidly made for the Holland Theatre, formerly the Lion Palace, at 116th street and Broadway. It is planned to conduct the playhouse as the home of a stock company, alternating with comedy and dramatic successes.

Arrangements have been entered into by which a number of the old Charles Frohman successes will be revived. A competent company is to be employed and the first engagement for the cast has been allotted to E. J. Ratcliffe. Vaudeville is to be presented on Sundays and a hall for garden entertainment is planned for the summer months.

"MIRACULOUS VOICE."

Under the direction of Arthur Hopkins, Edna Murray, a young woman who possesses a marvellous "freak" voice, will appear in vaudeville. The Sunday papers have devoted a large amount of space to the tale of how Miss Murray at the age of ten without ever having heard a voice, was previously suspected of possessing a singing voice, suddenly discovered her accomplishment. It has puzzled scientists who made a study of the mystery. Mr. Hopkins will give the act a setting which will raise it out of the straight singing class.

Keith's Theatre in Philadelphia, through its manager, H. T. Jordan, presents gratis to the artists playing there a cover for orchestra music with the name of the recipients embossed upon the cover. The gift is much appreciated. The Keith house in the Sleepy-town has grown out of the most popular on the circuit through the courteous consideration always shown by Mr. Jordan and the stage manager, Guy LaFetty.
NEW ACTS NEXT WEEK

Minnie Seligman and William Harcourt.

Richard Hardesty.

Cameron and Flanagan, Harlem Opera House.

Dewey and Thornton, Pastor's.

Marino.

Auto Defier.

12 Mins.; Full Stage.

Richard Hardesty.

What has proven a success in Paris was a "thriller" in New York on Monday afternoon at Hammerstein's after Marino, the strong man, had allowed a three-ton touring car carrying four men to run over his body. Before the back wheels of the machine had had time to pass over him the piercing shrieks of two women startled the already terrified audience. "Thrisr" were aplenty from the moment of Marino's entrance; the moring and "chug-chug" of two automobiles; the preparations for the star event, and the rapid dash of the car on the stage across the back of the man placed the audience in an intense tension that required only the hysterical women to relieve. For spectacular effect and nerve-racking qualities Marino's exhibition regulates the circus and at a point in the auditorium. Mr. Casey's eunuchism is, a model, his appearance wholesome, and he commanded the rapt attention of the house through his earnest statements. Introducing Marino in a concise speech of one minute, Mr. Casey afterward invited a committee upon the stage who examined the automobile and the man. There was no deception about either. A few preliminary strong feats were gone through before the main event. Marino will attract large crowds; the act will surely create talk, for it is presented in full view of the audience and the possibility of trickery does not come within the range of suspicion. It will probably prove the most popular short-circuited attraction Hammerstein's has ever held.

May Tully and Company (a).

"Look, Stop and Listen." 29 Mins.; One; Close Full Stage.

Twenty-third Street.

Miss Tully makes her individual bow to vaudeville in a decidedly clever sketch, presumably her own work. In the part of a strangled "barrowster" she has a quantity of exceedingly bright lines and some picturesque slang. A slight but neatly constructed plot having to do with the stage ambitions of a country girl and the love affair of a young farmer gives a fiction with which to present several specialties and a bit of emotional acting. In everything she did Miss Tully showed ability of an unusual order, being endowed with a decidedly attractive personality and a speaking voice of exquisite quality. Her imitations of Marie Cahill, Leslie Carter and Ethel Barrymore were well enough done to merit serious notice, although Miss Tully seemed inclined to burlesque.

THE WEEK

Kocian.

Violinist.

14 Mins.; One.

Colonial.

Of course it's out of the question to demand bird imitations or syncopated "coon" numbers from Kocian, but it does seem that in considering his feature bill and the Williams payroll, the violinist, who is making his vaudeville debut at the Colonial this week, might make some slight concession to his change of audience. Instead of the Bohemian expected from the Colonial mixed audience the same uncompromising standard of technical appreciation he would have demanded of a selected audience of the shock-headed elect at an afternoon in Carnegie Hall. Visibly and audibly the house enjoyed his three brilliant numbers, calling the artist half a dozen times before the curtain. He responded to no encore.

Frank Richards and Company (a).

"The Dally Athlete." 15 Mins.; Full Stage; Pastor's.

Mr. Richards was formerly of Reno and Richards. His present sketch nicely represents the interior of gymnasium. The attention is given to the comedy, although the acrobatics could be made to stand out were that desired. Mr. Richards is chief comedian and has for a foil a scarcerow, played in a somewhat loose manner by one of the company. There are some good comedy bits, and others which do not class as well. The piece seems to need packing together.

Kroneeman Brothers.

Novelty Acrobat Sketch. Full Stage; Close in One. Colonial.

Apparently a pair of Englishmen, the Kroneeman Brothers have developed a decidedly entertaining comedy acrobatic offering. They use some clean ground tumbling and two-high handstand work in the early part and close with a great comedy stunt, using a long dress to cover the understudy of a two-high. The idea is not a particularly novel one, but this team works it appertnantly with a quantity of capital comedy incidentals that will raise them substantial laughs. One of the men walks from time to time, using a catch line that could be dropped with profit. Another one is a laughable lion-tam- ing bit of business that is amusing, and the brothers leave a good impression after their exit.

Hamilton Hill.

Baritone. 13 Mins.; One. Union Square.

Bill ed as "The Australian Baritone.", the program announces that this is Hill's first American appearance in five years. He sings three songs in a strong voice of decidedly pleasant quality and the Tuesday matinee audience demanded two more. Mr. Hill might Americanize his afternoon attire with benefit.

Gussie Francis and Company (a).

Novelty Singing Sketch. 16 Mins.; Two. Keeley's.

Miss Francis has a high, clear voice which for vaudeville purposes—and particularly for "coon" singing—is a bit over-educated. Her efforts are backed up by four picks and a special drop. The first number started the act along nicely, but the effect was injured somewhat by the use of a polite love song which followed. In all the numbers the "picks," a rather adult quartet, are used only in the verses, where harmonious effects are shown. The picks wear tuxedos and satin knickerbockers throughout. The absence of dancing is noted as something of a novelty. The use of one of the boys as a comedian might give relief from the straight musical character of the offering, but following its first showing small changes of this sort will doubtless be made. As it stands the number is picturesque and offers a better grade of music than the average of its class.

The Four Masons.

"A Country School." 15 Mins.; Full Stage; Close in One. Union Square.

William A. Mason, formerly in vaudeville with his daughter Corinne under the firm name of Mason and Francis, heads the act, the other members being Mrs. Mason, son and daughter. The setting shows a country schoolroom with the three scholars. The usual geographical and historical questions with ridiculous answers furnish the comedy of the early part, together with the tricks of the scholars. There are several quartet singing numbers in which Mrs. Mason's voice is lost for the most part. The boy gives promise of developing into a real comedian.

P. J. Casey.

Announcer and Substitute.

Time, 6 months; should close at once. Morris & Hammerstein's.

"Pat" Casey, of the Morris office, who has been the bit of the Hammerstein bill this week as the announcer for Marino, on Wednesday entirely forgot his theatrical engagement and walked into a restaurant at three o'clock in the afternoon, ordering lunch. As the meal was spread before him a neighbor said, "Pat, I thought you were out at Hammerstein's about now?" Mr. Casey reached the theatre in time, minus the lunch, but he hasn't recovered his breath yet.

OUT OF TOWN

Rawson and Clare.

"Just Kids." Majestic ("Bon Tons") Co., Kansas City.

"Just Kids" is a very clever little sketch introduced in the olio of the "Bon Tons" by Guy Rawson and Frances Clare. Mr. Rawson plays the part of a drunken son who proposes to the girl (Miss Clare) and is refused as she is betrothed to another and better man. The playlet has interest heightened by comedy and heightened by pathos. It is refreshing to see a touch of nature presented with different methods after so many bizarre efforts. Miss Clare's magnetism is a large force in the success. The sketch should be enlarged. Both the idea and manner of the presentation are good.

Fairplay.

Apollo.

"Feast of Strength." 30 Mins.; Full Stage.

Lafayette ("Baltimore Beauties") Co., Buffalo, N. Y.

Placed in the olio as an added attraction this week, Apollo, a famous track athlete, is making his first appearance in this country. He has a full stage setting, rich in coloring, including four living statues in armor, who after assist in his exhibition of strength, some exceedingly clever feats are given. For the finale Apollo sustains the weight of a piano with six men, while another dances upon it. The act was fully appreciated, and pleased.

Dickson.
Shows of the Week - - - By Rush

VARIETY

COLONIAL.

With the exception of Kocien, the violinist (New Acts), the Colonial bill is made up entirely of members of the Old Guard of established acts. Harry Corson Clarke and company is the least familiar name of the lot, due to the fact that it has been away from these parts recently. His offering, "Stratigy," is built upon polite farce lines of a rather threadbare sort, the plot, which is developed with a vast amount of talk and running a fictitious child, invented by a sporty husband for the purpose of getting money from his rich wife. Unaided by music or other means, this must be com-

vised the proceedings were a bit dull to the sophisticated tastes of the Williams audience, although Mr. Clarke with his two aides, George Leonard and Margaret Dale Owen, labored with the best of in-

intentions and considerable skill to amuse.

Maude Lambert came into the entertain-

ment for about ten minutes with three

acts, the best, the second, and Billy S. Clifford stopped over for about the same

length of time with his act un-

changed.

The Piccolo Midgets have some surpris-

ing and good acrobatic work in slow

two-high handstands, which more than makes up for the time-filling "strong man" feats which go before and which are for the most part unattractive. The tiny

gemresses perform some clever clowning and adds immensely to the value of the act. The burlesque boxing bout gives an adequate finish.

It is impossible that too frequent watch-

ing of the Robert Hilliard playlet, "As a

Man Sows," inclines one to be a bit captious, but it occurs that the stalwart leading man strives after effect by harping upon the old, old melodramatic strain. He cannot apparently mention his wife and child without adding "God bless them." Having very early in the proceedings made it plain to the dullest that he loves his family, this rubbing it in seems a trifle unnecessary. The playlet held the inter-

est and was a popular number on the bill.

Edward Blondell and company have very little that is new, but the quiet comedy and unique funniments of "The Lost Boy?" retain popularity on their sec-

ond (or is it the third?) lap around the metropolitan circuit. The Barber Ritchie Tri-o" closed the show with their excellent bicycle act. The comedy man has new comedy trick in the shape of a bicycle the whole of which are brick handles. Krone-

mann Brothers, also on the bill, are under

New Acts.

TWENTY THIRD STREET.

May Tully and company (New Acts) gets no place in the electric illumination on the front elevation of the Keith-

Proctor establishment, although the new offering overtops in every way the "Elec-

tric Light." It is blazoned forth in glittering incandescents.

Barrows and Lancaster do exceedingly well in Edmund Day's rural sketch "Thanksgiving Day." The playlet has good comedy throughout, and also a quiet vein. Frank K. Butten rather missed the proper characterization of the "grouchy" brother, but the rest of the cast realized their respective roles.

Norma Seymour is far and away the best feature of "The Cricketers." For the rest it is made up of poorly drilled girls, clumsy dressing, ridiculous scenic equip-

iment and questionable stage management. The plot was thrown out of the window, girls becoming mixed and springing a few new phonetic spelling combinations. Miss Seymour carries the act by virtue of her personal beauty and a strong clear voice. Prominent and the others have added a little new talk to the opening of their dialect talking act, and a number of new parodies won the biggest response of the evening.

With these new parodies the act could afford to do away with a good deal of the later talk, which has been in use some time now.

The "Globe of Death" closed the bill with a real starter. The team riding of the man and woman is interesting and the motor cycle loop-the-loop at the finish makes the most blase sit up straight.

Mr. and Mrs. Jean Bregent, a pair of midgets, played the bill with a short singi-

ing act. The man has an odd and not-

tractive style of dressing, but the woman won out instantly by her pretty appear-

ance.

Bailey and Austin amused with their clowning and knockout cavortings. They keep the funniments moving swiftly and therein is contained the secret of their popularity. Dave Healey's act was moved from second to third place. He has a novel opening for his act and got started nicely. The imitations keep him in good favor and his clausulous upset him off the stage to loud applause.

The Three Mitchell's were billed but did not appear.

UNION SQUARE.

A death of women marks the Union Square bill this week. There are only six in the whole show, with the surplus-

age of men further accentuated by the fact that squarely in the middle of the bill comes his act. Anyway, this is exactly what not the rustle of a skirt is heard.

Cressy and Dayne are "home again," playing the old sketch "Grasping an Op-

portunity" which is new, and full of amusing bits.

The dialogue in the early part contains a good percentage of laughs, and the musical numbers are cleverly worked up through incidental business, particularly the en-act following the final song. The bit of pantomime at the finish is well handled and lets the pair off to solid applause, Mrs. Barry is refreshing to look at and manages a difficult "feeding" part with marvelous skill.

If there is any bit of worn quarry comedy that the Orpheus Four does not exploit it has passed from memory. Even the exit following fantastic laries and the merry sallter syphon, slapstick and knockabout are compellingly in evidence.

Madge P. Maitland allows herself to be-

come confused in her dialects. She has an available voice, but instead of using it for its proper purpose of "coon" singing, insists upon telling stories. One including a "tough kid" runs the dialect gamut from newboy to negro and back to Irish. She sings a "kid" song, too, that doesn't sound childlike. The "coons" numbers were the best.

Harry J. Breen is a "comedian" only on the program. He opens with a medley of

George M. Cohan numbers in which the original lyrics have been twisted into strained parodies. Some more parodies follow, all along the same lines of tortured humor, and for a closing number he uses the familiar "Strait Jacket idea. There is no talk except a few side remarks, mostly addressed to the orchestra leader, which are about as spontaneous and laughable as a first rehearsal of "King Lear." Van U. Ewerth and Pete close the bill.

RIALLO ROUNDTS.

"Known as Professor Runk—9 parts bunk and 1 part professor" is the pro-

gram description of Sam S. Howe, the leading member of the "Rialto Rounders."

This would appear to account for Howe's makeup, leaving the audience to use his own judgment as to how many parts of his constitution are to be credited to his abilities as a comedian. Most of the fun in the first act, he has to do with the ancient burlesque business of money changing. Rather an odd opening arrange-

ment is shown, but the finale could be worked up to a more effective climax.

Several good vocal numbers are put over, notably a Spanish song led by Marie Beaugarde and a quartet involving Howe, Anna Meek, Lottie Wren and Frank Kil-

lon. Miss Beaugarde executed a few graceful unison numbers which suggested that she could if she wanted to do a sinuous Spanish dance to the Queen's taste. In the quartet number called "I Wonder if Dreams Come True" there is a splendid op-

portunity for a topical song with unlim-

ited incidental business and a dance or two.

George Brandy and Lottie Wilson open the olly with a neat dancing turn, ending well enough in a bit of whirlwind team work. They are followed by Howe with his Hebrew monologue. Howe opens his act with a parody instead of working up to it bit by bit. Howe has two impersonations this week—one that of Fagin from "Oliver Twist" and Dave Warfield in a serious scene from "The Music Master." The latter was by far the stronger, being he did, and understanding the incongruity of such a proceeding in the midst of a comedy dialect monologue he compelled and held interest. The Fagin performance fell down lament-

ably, and the audience displayed a dis-

position to find food for amusement in the tragic scene from the Dickens novel. Without being in the suggestive class, some of Howe's talk is in questionable taste.

Living pictures fill a place in the olly, and Blanche Martin and Anna Meek do a short "sister" act with three songs, all of the popular order, with little or no dancing. They wear striking costumes and their voices were agreeable.

The New York Harmony Four closed the vaudeville section. The balance of singing and comedy is well after the grotesque telegraph boy making his part truly laughable without getting into roughness or knockabout. The three other members of the organization are dressing "strait jacket" and there is a bit more of the capital singing.

("The Rialto Roundts" were reviewed in VARIETY of August 25, when known as The Moonlight Maths.)
VARIETY

Shows of the Week - By Sime

CITY SPORTS

Phil Sheridan's "City Sports," playing at the Murray Hill Theatre this week, must have been selected from a town of small population. Mr. Sheridan comes into New York with a chorus of eight or nine girls, actually. On the stage there are at times twelve young women, but this is caused by "doubling." There are more principals than girls and the point in the latter's favor is that as a whole they look good.

What little credit goes to the show is received through the chorus. There is nothing else to commend. The first part and burlesque is a two-act piece called "All in One Night; or, A Terrible Mix-Up." The second half of the title describes the whole show.

All the "business" is old and the superannuated ideas are spread so liberally that a particularly poor bit is carried over into the second half. A rubber band is made to do service with six separate persons, each one allowing it to snap back on the Heave before the next. The costuming is cheap looking, but was offset in three instances through having a pretty effect. The lights are mismanaged throughout and the slapstick is interspersed from the beginning; also, the acting. There are two medleys in the first half, one to open and the other to close. A duct, "Good-bye, Sweetheart," sung by Edna Stanner, Mr. Convey and chorus, is the best singing number heard at the Murray Hill since Irvin's "Big Show" played there.

Convey plays a "nasty" character, extremely furtively acted. He is perfectly cast with any regard for his present or future reputation who should attempt the part. Female impersonators in men's clothes should be eliminated from the burlesque business. Convey has too good a voice to waste time and prestige with this.

Nettie Hyde has a pretty face, without anything worth mentioning to do except play the part. Anna Meehan has the best number, which received three encores after five o'clock.

The olio has been strengthened by Mlle. Luba de Sarem's animals. The show is Fortunately masking part. It is desired to avoid any regard for his present or future reputation which attempts the part. Female impersonators in men's clothes should be eliminated from the burlesque business. Convey has too good a voice to waste time and prestige with this.

The finale of the second half is the only part of the piece to which any thought has been given.

If Mr. Sheridan will spend some money, put on a few more girls and buy a real piece or pay somebody real money to write one he may yet have a show.

When the Crane Brothers played "A Mudtown Lock Up" at Keith's Theatre in Cleveland last week the authorities allowed a bank wreeper who was imprisoned under a long sentence to see the sketch while he was temporarily at liberty. The convict was Louis F. Ohriger. He liked the show well there requested permission of the prison authorities to travel with the Crane Brothers on the plea of the artistic realism his presence would lend.

Frank Albert, of Albert & Son, the leading Australian music publishers, is in the city.

THE IMPERIALS

The box office will tell the story of H. W. and Sim Williams' "Imperial Burlesquers" at the Devery this week, and while the business may not break the house record, on a return engagement it would be to the inner door, with even freak or added attractions.

The pieces written by Harry B. Marshall have merit; the costumes are all new, pretty and bright, with sixteen girls composing the chorus. The newest numbers run even farther into the music. There are no "cowboy" numbers; no "Indian" songs or the usual list of a music publisher output, but the music sounds and roads as though especially written.

"When the Gentle Breeze Blow in the opening," "A Night in Paris," has a catchy little chorus, and as sung by Jack E. Magee scores encore after encore through some business with a "plant" in a box, although the idea of "follow the leader" used brings laughter and applause.

Magee is a great big part of the show. The chorus has been so well arranged that the numbers are doing more legitimate work. As an ex-circus man in the first part and a tramp soldier in the burlesque he holds attention to himself all the while when on the stage. There has been no commodian this season. Every number throughout the afterpiece called "Off to the Front." It is a travesty on army life, with witty lines, a continuity of theme, and played in exactly the ideal burlesque vein it was intended for. The result is a clever burlesque.

Frank Murphy gives a good type of Irishman, and he and Magee in the olio are liked to the latter and need nothing to close. Fred Gray, of Gray and Graham, gives an excellent performance as a Southerner, while Miss Graham plays well also, and the team is one of the olio features with a musical offering, Gray's makeup and comedy lending valuable aid.

Ben R. Cook suddenly springs out in the burlesque as a German general, not having had a chance to get under a line to close.

The opening of "Off to the Front" is well set, but a female quartet is apt to cause laughs through an effort at harmony, although the heavy bruntette has a musical outfit to play well. The girls dress ably in this also, showing capable stage management. Mamie Lee, who is a pretty girl, has two small parts, but throws the alignment out of gear in the marches through her size.

Julia Heitzman is the stately looking leader, wearing becoming costumes but lacking carriage. Pauline Moran sings, with leading parts. Donald and McDani- old, "the barrel" having to meet with some good comedy barrel spinning, and Zimmer, the juggler, fits in nicely. He is handling five balls with hardly a shift, working much faster than formerly.

There are one or two dark-colored spots open to comment, but all in all "The Imperials" are worthy to play in the competition houses without fear of comparison.

Lient, Amer and his band sailed from Philadelphia on last Wednesday for home, a very much disappointed party. If anybody says America to Lient. Amer again he is likely to be met with an extremely glacial stare.

Harlem Opera House

It is a good show at the Harlem Opera House this week, well put together and running off easily. One alteration in the theatre which should prove attractive has been the removal of the ticket taker from the inner door, leaving the large lobby space for public lounging. "Cissie's Dream," that exquisite vaudeville sketch of Fred Walton's, is the headline this week. Mr. Walton is giving the performance of a lifetime, more so, it is believed, than in any, and the piece proves as amusing now as when first produced. Some changes have been made in the cast. The performance retains its high standard in all respects, however. Mr. Walton has a vaudeville offering without a superior, and small probability of a successor.

In his second week George Evans, "The Honey Boy," seems to be cheating a little. Monday night Mr. Evans positively declined to recognize the applause with an encore, although it was insistent for some time and the orchestra had commenced to play the overture. The under Stiver of the "Merson" material mingled among the old. In a poor position on the bill he carried his house with ease.

Tom Edwards, an English ventriloquist who recently scored a triumph in the part of Mr. Wark, in addition to bringing material, has the very poor form of "nagging" his audience for applause. Once or twice Mr. Edwards speaks quite roughly to those in front because the extra encouragement approval is not to his entire satisfaction. As a ventriloquist he ranks fairly, but stands much higher as an impersonator. One is led to believe that he could be improved by an apprentice with a few closing, imitating children, took very well, although it is not an inspiring sight to see a man walk around with a baby in his arms. One or two lines might be dropped.

Will Rogers, "the lasso king," is giving his likable exhibitions. Rogers' easy manner and well-aimed flippant remarks, added to the clean and difficult lasso work won enthusiastic applause. The results. The broncho in the act deserves some credit. He is a well-trained beast.

Kitty and Violette, with the expensive gowns of Miss Violette and correct dress of Kitty, are models of decorum and at least should guard against straining his voice; the number of songs he is singing daily are too many for one person to hope to cope with successfully without a break. Miss Violette does not show the hand- some brown costume enough. It is too dressy to be so quickly discarded.

Hawthorne and Burt, with the same conversation and dances, and O'Brien and Buckley, with music and talk, are there. Horace Wright in character sketches has a sweet voice, but Mr. Wright is not giving much attention to detail. In his change from the Italian to the Irishman the burlesque remain the same. Four other numbers supplied the earlier part and Gillette's dog closed.

Shortly before Frank A. Kenney secured the Majestic Theatre in Meriden, Conn., for vaudeville, S. Z. Poli, the New England manager, dropped in on the town. What looked like a favorable site to build the Theatre by Mr. Poli, but he has given that idea up now, with regrets that the possibilities of the Majestic did not reach him.
VARIETY

The Chas. K. Harris Courier


Mme. Maud Conroy, who has sung herself into the hearts of the American as well as the English public, returns to the country several weeks ago. It is a fact well known that her mail was found at the post office with letters from everywhere in the country, and she was also honored by personal recognitions from every Mil- riter and artist in the land. The reception of all the songs and music of the great opera-singer at the Great Western, was very enthusiastic.

Miss Conroy's concert at the Opera House on Wednesday will be a grand affair, and it is expected that the house will be filled to capacity.

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ALPENA, MICH.

MALZT (Steele & Denison, mgr.)—Mysteries.-New show, very good; nice; big hit; The Renegades were well received; Marie Falchion, who has been a star here, is producing a fair hit; Edith Procknow, soprano singer, made a very good hit.

Baltimore, Md.

MURPHY (F. C. Schonberger, mgr.)—Bo- nani and Navas, comedy a HIT for the last week. There has been a great deal of excitement over the visit of the famous artists, and the public has been very enthusiastic. The artists are well received, and the act is a complete success.

WASHINGTON, D.C.

DEAN (J. E. O'Callaghan, mgr.)—New show, very good; nice; big hit; The Renegades were well received; Marie Falchion, who has been a star here, is producing a fair hit; Edith Procknow, soprano singer, made a very good hit.

BUFFALO, N.Y.

SHEAR (M. Shepard, mgr.)—Rebels and Mis- ings, very good; good; big hit; the famous acrobat, Mr. Byrnes, has been a great success, and the act is a complete success.

CLEVELAND, OHIO

DUNCE (C. A. Deaskey, mgr.)—New show, very good; nice; big hit; The Renegades were well received; Marie Falchion, who has been a star here, is producing a fair hit; Edith Procknow, soprano singer, made a very good hit.

CINCINNATI, OHIO

By FRANK WISSEBERG

VARIETY'S Chicago Office.


OLYMPIC (Abraham, mgr., for Kohl & Co.) (Wellington, 7745)—Monday receipts $26.25; "The Robes of Borden" (J. H. Intog, mg).

HAYMARKET (Wm. Newkirk, for Kohl & Company)—Monday receipts $26.25; "The Robes of Borden" (J. H. Intog, mg).

NOTES.—Helena Fredericks has recovered from her severe illness and left for Lakewood, N. J., where she will rest for several weeks, after which she will return to the company. She will remain here for some time, and will not appear with the company until February 1st. The company is now heading for the West Coast, and will leave for Los Angeles, where it is expected to be in time for the Christmas season.

The stock is at the nurses, but it is not expected that there will be any change in the cast. Mme. Conroy returned to New York several days ago, and it is expected that she will appear in the company when it reaches the West Coast. The company is well received, and the act is a complete success.

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PARK FAMILY (l. A. Miller, mgy.).—On

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"The Old Minstrel,"—Feeling good.

"The "Old Minstrel,"

"The Bishop,"—Very good; Jack Blockston, trump comusin.

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"The Bishop,"—Very good; Jack Blockston, trump comusin.

"The Bishop,"—Very good; Jack Blockston, trump comusin.

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In the "Flight of Fancy", accorded;

aren't the attraction at the Avenue this week.

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METROPOLITAN (W. H. Longstreet, mgy.).—Culver's

boosted, clever; "The Chocolate Soldier,"

"Happy Days"

is "The Lady and the Tool," good; Stevens and Reed, too much popularity; Temples and his-

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WEEK OF NOV. 19, MURRAY HILL THEATRE, NEW YORK CITY.
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Booked by E. C. HAYMAN, Western Vaudeville Association.

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KRONEMANN BROS.
COMEDY ACRBATS
Orpheum, Brooklyn, Nov. 19.
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<td><strong>Chas. Robinson</strong></td>
<td><strong>Fred Karno’s London Comedy Pantomime Co’s.</strong></td>
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<td><strong>Bettina Bruce and Co.</strong></td>
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<td>A NIGHT IN THE SLUMS OF LONDON, WEEK NOV. 15, DORIC, YORK.</td>
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<td>A NIGHT IN AN ENGLISH MUSIC HALL, WEEK NOV. 15, OTTAVIA, BROOKLYN.</td>
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<td>The original and legitimate productions.</td>
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<td>Jall Birds and The Smoking Concert in repertoire.</td>
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<td>General Manager, ALF. REEVES. Agents, W.M. MORRIS and H.B. MARINELLI.</td>
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<td>&quot;THE MAN WITH THE FUNNY SLIDE.&quot;</td>
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<th>Chas. Leonard Fletcher</th>
<th>Chas. J. Burkhardt</th>
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<td>ON (opposite side of the) EARTH</td>
<td>Season 1900-01.</td>
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<td>Touring the World</td>
<td>FEATURING BURKHART'S &quot;MISS NEW YORK, JR.&quot;</td>
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<td>TIVOLI THEATRE, SYDNEY, AUSTRALIA</td>
<td><strong>SCHROCK and RICE</strong></td>
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<td>Care of Harry Rickards, Esq.</td>
<td>THE TALKING CYCLISTS.</td>
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<td>IN A NEW ACT ENTITLED</td>
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<td>&quot;A CHANGE OF BUSINESS&quot;</td>
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<td>DIRECTION, REICH, PLUNKETT &amp; WELSTY.</td>
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<th>AL LAMAR and MASTER GABRIEL</th>
<th>HITS IN VAUDEVILLE</th>
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<td>In Al Lamar's One Act Comedy (25 Minutes)</td>
<td>Supported by George All Maurice Hagenman Ken Dodson Vida Parsons Ed Lamar</td>
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<td><strong>AUNTIE’S VISIT</strong></td>
<td>in his original character</td>
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<td><strong>AL LAMAR, Mgr.</strong></td>
<td><strong>GABRIEL</strong> &quot;BUSTER&quot;</td>
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<th>Swan and Bambard</th>
<th>Brown, Harris &amp; Brown</th>
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<td>THE DUETRETIED ENCOHNT, REICH, PLUNKETT &amp; WELSTY, Managers.</td>
<td>Week Nov. 19, Harlem Opera House, N.Y. City.</td>
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<td>THAT TRUE TO NATURE IRISH COMEDIENNE</td>
<td><strong>DARE DEVIL CASTELLANNE</strong></td>
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<td>Gracie Emmett</td>
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<td>TO MANAGERS AND PUBLIC FOR LAUGHING PURPOSES ONLY—WITH HER CLEVER COMPANY OF PLAYERS. PERMANENT ADDRESS, 77 AVENUE STREET, SOMERVILLE, MASS.</td>
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<td>WEEK NOV. 15, EMPIRE THEATRE, PATerson, N.J.</td>
<td>&quot;IF YOU CAN’T BE GOOD, BE CAREFUL.&quot;</td>
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<td><strong>FRANZ EBERT AND CO.</strong></td>
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<td>IN THE LAUGHABLE SORCARCH &quot;DAY OUT!&quot; OPEN ONLY FOR THE NEXT FOUR WEEKS.</td>
<td>Heading the Empire Bar. DIRECTION REICH &amp; PENNERY.</td>
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<tr>
<th>Joe THE BRITTONS</th>
<th>Have your card in Variety</th>
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<td>Sadie</td>
<td><strong>ONE OF THE LIVELIEST, DANCING, ACTS! IN THE WORLD</strong></td>
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PORTRAITS
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"WILL BUY: NO COMPROMISE," SAYS PRESIDENT BUTLER.

THE PRESIDENT OF THE WESTERN BURLESQUE WHEEL IN AN EXCLUSIVE INTERVIEW WITH VARIETY DISCLAIMS ANY INTENTION OF COMPROMISING WITH THE OPPOSITION.

In an interview with a Variety representative, James J. Butler, president of the Empire Circuit (Western Wheel of Burlesque), set forth this week in the offices of the circuit the terms upon which his corporation is willing to put an end to the burlesque war. Mr. Butler was most emphatic in his denunciation of what he termed the unfair methods employed by Eastern Wheel men in advancing the impression in the papers that the Empire Circuit was the initial mover in an effort to bring about an amalgamation, and stated plainly that the Empire Circuit would not now nor at any future time consider for a moment any so-called "working agreement" involving an amalgamation upon the basis of a division of time, shows, houses or routing, but would be willing to buy the opposition out.

"When the Columbia Amusement Company will show us a schedule of their assets and liabilities we are perfectly willing," Mr. Butler said, "to consider officially the proposition of buying out, paying for the properties either in stock of our corporation or taking title to its holdings upon a cash basis. But any proposition that the other side may advance for our consideration, suggested as a compromise, will under no circumstances receive official consideration by our directors.

Mr. Butler made this statement in explanation of the amalgamation talk that preceded the quarterly meeting of the Empire directors in Cincinnati two weeks ago.

Lawrence Weber and Harry Martell had had some conversation concerning merger possibilities just before the meeting and Mr. Weber suggested as a basis of compromise that the Columbia Amusement Company (Eastern Wheel) immediately eliminate Cleveland, Buffalo, Indianapolis, Detroit, Kansas City and Albany from its route sheet, and several other cities as soon as the Columbia Company's obligations had been fulfilled in each individual case. Proposed building operations of the Eastern Wheel in Washington and Toronto were to be called off. We were to take all the Eastern Wheel shows into the circuit as our end of the bargain, and to make provision in the reorganized combined circuit for the houses owned by the Columbia Amusement Company.

"Mr. Martell placed this proposition before me personally previous to the meeting, and I as chairman of the board refused absolutely to put it before the directors.

It all thus becomes obvious to any one that all overtures looking to a consideration of compromise were made by the Eastern Wheel. The heads of that organization were able to make it appear in the newspaper discussion of the matter that the negotiations were opened by the Empire Circuit, having in mind doubtless the possibility of booming their stock by creating the impression that the Empire Circuit had been frightened into seeking an end of the war.

"Nothing is further from our intentions. We do not seek a compromise. We will extend our burlesque theatre holdings wherever possible, and the new Columbia Amusement Company offers us good investments. We will gladly consider them, but the offer must be placed in black and white. We have wasted already too much time in the consideration of their proposals with strings attached."

The Empire's president declared that in the event of the Columbia Amusement Company for next season making an offer which was considered to be fair, an exchange or merger of the Wheel and the company mentioned would be made by the Westerners for the owners of Eastern Wheel shows.

"All of the so-called 'outsiders' of the Wheel would receive the full value of their holdings," he said. "Whoever of these men could not be placed in the Wheel," he said, "we would be willing to buy out, paying payment, possibly in dividend-bearing stock, and giving the manager a business position with the organization that would carry a satisfactory salary with it.

"Compromise make it plain," concluded Mr. Butler, "that the Empire Circuit will not consider any working agreement, division of territory or any other compromise scheme involving a partnership under which the Columbia Amusement Company will hold any or all of its shows or houses and be associated with us in the burlesque business.

"A year and a half ago some such arrangement might have been possible, but the possibility has now gone for ever."

HYDE & BEHMAN OFFER PROPOSITION.

As a corollary to the burlesque merger talk it is admitted that Henry Hyde, of Hyde & Behman, has sent to the members of the Empire Circuit a letter setting forth some sort of a suggestion, possibly touching upon an arrangement for the Star and Gaiety theatres.

Just what the nature of the Hyde proposition was is not known, but James J. Butler, president of the Western Wheel, declared it would receive the attention of his association immediately. Mr. Butler added that his company would not consider the proposition advanced by the Brooklyn manager, but rather indicated, more by his manner than by what he said, that a further exchange of letters between Mr. Hyde and the circuit was probable.

Mr. Hyde is said to be anxious for a settlement of the burlesque war.

Meanwhile the Empire people have a site for a theatre in Williamsburg in opposition to the Gaiety, the Hyde & Behman house, but building operations will not be started for the present. This would indicate that the Empire people expect operations of the Hyde negotiations and are holding off until there is some sort of a definite settlement.

ABACCO DIES AT SEA.

A wireless message via Norfolk was received in New York Wednesday bearing news of the death of Joseph Abaco, of the Abaco brothers, comedy acrobats en route by steamer to Cuba. Abaco sailed Tuesday with a show which was booked to play the principal cities of Cuba, but one day out of the Scrivens was marooned and sunked within a short time. He was buried at sea. The Abaco team was formerly known as Frye and Dandy.

MORTON REMAINS IN VAUDEVILLE.

James J. Morton, the monologist, will not join the Weber company as announced. Otis Harlan will play the part which was to have been assigned to Morton in the new piece to be produced on December 21, when Harlan appears with the company for the first time.

Mr. Morton elected to remain in vaudeville, causing the Harlan engagement.

CHARLES,MONTRELL, THE FOREIGN JUGGER, HAS BEEN BOOKED TO APPEAR HERE NEXT SEPTEMBER.

ORPHEUM'S OPENING DATE.

San Francisco, Nov. 23.

The opening date for the new Orpheum Theatre here is believed to have been set for December 15. The theatre will be in readiness by that time.

MAUDE RAYMOND, THE S6TH.

Under the management of Jack Levy Maude Raymond will appear at the Orpheum November 26, playing vaudeville altogether for the remainder of this season.
Frank A. Keeney, the manager, will probably take charge of Rice’s "Girl From Paris" act.

W. B. Watson has engaged Swan and Hamilton and the Millership Sisters for next season.

Ben Nathan, the London agent, is expected over here within a month, on some secret mission.

"The Sunny South" has declined an offer, made by the Marinelli Agency, to go to Germany.

Frank Silvers Oakley has been booked for the London Hippodrome. He will open in January.

Carroll and Cook play the Union Square next week for the first Manhattan showing of their new act.

Jennie Jacobs, the London agent, who has been in New York for a few weeks, will return home in about ten days.

"Wine, Woman and Song" is said to have broken house records since the beginning of the burlesque season.

Carmen de Villiers, who was featured with "The Parisian Bellas" as a foreign beauty, sails for Milan, Italy, to fulfill engagements.

Robert Martin, secretary of the local lodge of Elks and at one time holding the same position in the Grand Lodge, died last Saturday.

Alice Hollender, a foreign beauty, reputed to have a contralto voice of dazzling purity, is on her way here and will open in the city December 3.

Hal Davis and Inez Macauley, who are now on the Majestic circuit in the South, have a new act in preparation which they will produce next May.

The Four Melvins are booked to open at the Berlin Wintergarten January 1 and may remain on the other side for three months following that date.

"The Futurity Winner" was in a week on the Lehigh Valley Railroad last Saturday night, being unable to play the New York Theatre on Sunday.

Juliet Winston, formerly the star of "Schoolboys and Schoolgirls," is playing alone this week at the Harlem Opera House, billed as "The Nightingale.

Thomas Marshall, of Marshall and Lorraine, died at Portage, Wis., Nov. 13. Mr. Marshall was taken ill in September, and had to be removed to his home.

Helen Gerard, who has returned from Cuba, will play Hyde & Behman’s on December 3, having been booked for twenty weeks from then on by Al Sutherland.

There is a rumor that the Twenty-third Street Theatre under the management of Harry Leonhardt holds the record for high weekly receipts since the theatre opened.

Pauline Hall, supported by the Savoy Quartet, will show her new act for the first time in Wilmington, Del., December 17, with the Keith-Proctor time to follow.

The Novelty Theatre at Topeka, Kan., has passed into the possession of the People’s Amusement Company. S. R. Wells, formerly of Leavenworth, is the resident manager.

Elia Bradna and Fred Derrick, with an equestrian act, last season with the Barnum & Bailey show, will open at Hyde & Behman’s in January, booked by Alex. Steiner.

E. A. Shafer, former manager of the "High School Girls" (Western Wheel), is now advance agent of M. M. Thiese’s "Wine, Woman and Song," replacing Joseph J. Barbee.

Frank Mayne is selecting and rehearsing a company which will shortly go over the Keith time with "The Third Degree." Mr. Mayne will play the protein role created by William Courtleigh.

Ralph Johnstone, the bicyclist, did not play the Gaiety at Baltimore this week. Mr. Johnstone was booked, but the arrangements of a hunting trip proved too much and a Jap act took his place.

Jeanette Dupre will present her new act, "Six Sweethearts," in vaudeville next month.

Mrs. Langtry objected to following R. G. Knowles on the Colonial bill last Tuesday. Mr. Williams answered that she could select any position, but Mr. Knowles’ number would not be changed.

Anton E. Johnson, of the Marinelli office, resumed his duties this week after a severe attack of pellagra poisoning.

Toto Sieglist left for London Wednesday last to appear at Agriculture Hall in that city.

Clara Thorp, formerly with Neil Burgess, will presently show a new act in vaudeville under the direction of Jack Levy. Miss Thorp recently tried out a comedy sketch, but gave it up in favor of a new offering.

Will H. Cohen and Law Welch, formerly of the "key and abey" company, tried out a Hebrew dialect act in Harlem Sunday night. Fred Irwin offered them a place in his "Big Show," which they joined this week at Boston.

Chas. P. Lowe, the xylophone soloist, was so severely injured by a guard knocking him senseless through quickly closing the door on a subway train at Ninety-sixth street one evening last week that he had to be removed to a hospital.

Ted Reilly, of Kelly and Morgan, played in whiteface at Pasteur’s this week for the first time since their sketch "An Unexpected Arrival" was put on. Mr. Pastor requested Mr. Reilly to leave the cork off for a week in order to note the difference.

Spencer Kelly found that the booking agencies did not rush frantically to his side in an endeavor to book a sketch he had to offer, and abandoned the scheme to accept thirty weeks on the Sullivan-Guidine circuit, beginning December 24.

John Lorenzo and Jack Crawford, working until recently with the "Boston Belles" under the team name of Crawford and Manning, have separated, Dan Glimmertti replacing Manning. The new combination will continue with the burlesque organization.

There was presented at the Union Square Theatre on Thursday afternoon for a "try-out" a one-act play entitled "Miss Mary." The piece is by Frank C. Hamilton and the parts were interpreted by Inez Plummer, Maud Ream Rover and James Cooley.

In a letter from Madrid M. B. Leavitt says that he is in Spain for the purpose of examining the bullfighting of Mexico. He says further: "I will also engage a number of Spanish artists (women) for a show that I will send to South America from London next Spring."

Ida Crissi has engaged Harry Clark, a former member of "Dolly Dollars," as a dancing partner in her forthcoming vaudeville skit. Miss Crissi is at Atlantic City this week, but will begin rehearsals upon her return to town in a few days. She opens in Keith’s, Philadelphia, November 20.

The Princess De Broglie called an usher at the Orpheum in Brooklyn last Monday "a little rat," misunderstanding the appearance upon the stage of a man announcing Ryan and Richfeld as being intended for her titled self. The house staff considered the royal outburst quite disreputable.

Sunday evening witnessed the last Sabbath concert at the Majestic Theatre, where Myers & Keller have been putting in week-end shows. Manager Roland refused Sunday night to permit the white drop for the motion pictures to be lowered, claiming that would constitute a violation of the law.

Eight circuses are playing at present in Texas, erecting their canvases in every burg and town available. They are Barnum & Bailey’s, Wallace, Bells & Otto, Pawnee Bill, the Nickelplate, Robinson and Hagenbeck. The latter is the only one of the eight that is meeting with any measure of financial success—much to everybody’s amazement.

Bessie Wynn, who makes a charming boy, is playing the Lyric at Cleveland this week. At the first performance she was obliged to appear in her street dress, owing to some delay in baggage. As this is her first vaudeville experience Miss Wynn was nervous over the experiment until the audience reassured her with its applause.

Lillian De Lee, formerly a member of Brockman, Boyle and Belmont, and who later played dates hereabouts in a single act, has been engaged for the new show which Joe Weber is to put on in December. Mr. Weber also is said to be in negotiation with Madeline Marshall, now a member of the "His Honor the Mayor" company, for a part in the same piece.

Al Sutherland, the agent, requests it be made public that he will not go to Europe before spring, owing to Dr. Orr of the Toronto Express having had to delay sailing through the recent fire at the Toronto grounds. Mr. Sutherland particularly wants to say that even though he does go abroad his office will not go with him, but remain open as though he were present. Since Variety first printed a note stating the agent would make the trip he has been deluged with letters from agents all over the country until it has grown worrisome.

There is a vaudeville agent in this city who has a pernicious habit of informing pressing creditors (prudently) that his ability to take care of his obligations is owing to having been "obliged" to make loans to different members of a large booking agency, not refraining when the occasion demands it from giving names of the persons who called upon him for money. While those who know laugh at the stories, the agent’s creditors believe there is a system of "graft" in vaudeville bookings, and there may be stormy times around the preparatory’s office when those directly and unpleasantly connected hear about it.
ALBAUGH THEATRE CLOSES.
Baltimore, Nov. 23.

Exactly two months to the day from the opening of the Albaugh theatre as a vaudeville house under the management of the Irwin-Laueher corporation, it was closed, that event taking place on Saturday last.

Reports immediately flew about that Frank A. Keeney, the Brooklyn manager, would take hold of the house and continue the vaudeville policy. Mr. Keeney and William Morris, with their attorney, were in the city when the closing took place, but nothing definite of the visit.

One rumor has been that Mr. Albaugh would install a stock company, but it is quite certain that Keeney is still after the lease, if he has not already obtained it. The theatre has been dark this week.

The story of the closing is to the effect that Geo. J. McLaughlin, a retired capitalist, of Rochester, N. Y., who was the president of the company and the financial sponsor, shut down on funds at a critical and unsuspected moment, forcing the suspension. It is understood the corporation will be legally dissolved.

Mr. Albaugh is reported to have sold the theatre and estate to a Chicago company for $25,000.

WHITE RATS NET $1,100.

The benefit of the White Rats given last Sunday at Corse Payne's Lee Avenue Academy in Brooklyn added $1,100 to the building fund of the order, for which the entertainment had been gotten up.

Mr. Payton, who is a member of the organization, besides donating a night of orchestra, sold all the tickets.

It is an individual and as an individual, paid salaries to all artists playing here last week; also personally guaranteeing, without solicitation, all bills going to theatrical supply firms for various purchases.

The highest weekly receipts during the vaudeville run were $8,900 and the lowest $7,100.

EVA DAVENPORT CONSIDERING.

That rather stout comedienne Eva Davenport, who was the joy of "The Yankee Consul," seriously considers vaudeville as an eluding place for a monologue she is in mind. Alias Davenport has not appeared in vaudeville before. She bubbles over with good-nature and should experience no difficulty in winning over the most chilly hearted aggregation of "regulars."

MORRIS PLAYS YOUNGSTOWN.

The Shubert Theatre in Youngstown, O., will have a Morris vaudeville bill next week. It may run one week or more, and it is a possibility that the house will be kept open by Morris for the remainder of the season.

"FOUR LILLIES," BY JACK LEVY.

A female singing four to be the exact duplicate of "That Quartet" in all save sex and setting is the latest act of Jack Levy, the agent. It will be called the "Four Lillies" from the first appearance upon the raising of the curtain.

The Orange Theatre at Orange, N. J., is alternating its weekly bills, playing vaudeville and combinations.

CHANGING TO TWO-A-DAY.

Reports have been freely circulated during the week that commencing on Monday next the Keith-Proctor's Fifth Avenue Theatre and Harlem Opera House would change the policy of continuous vaudeville in each to two shows a day, playing during the customary theatrical hours.

The reports further added that the prices of admission would be reduced. A denial regarding the Opera House was entered by the Keith Office, but the rumor about the Fifth Avenue gained strength, the management having given that commencing last Tuesday evening and continuing for the remainder of the week.

At 6:30 Tuesday night F. F. Proctor dropped in the house, ordering that the audience of a few people be dismissed and an intermission made until 7:15, the doors remaining closed until 7. From a statement where Keith has opposed Mr. Proctor I waivered the right to call the show "continuous."

It is expected that formal announcement will be made in the advertisements tomorrow. As was an instantaneous decision, but it is probable that Sunday concerts will hereafter be discontinued at the New York Theatre. All Sunday night bookings have been cancelled, Klaw & Erlanger fearing to risk a violation that will put them in conflict with the authorities.

STILL'S REPRESENTATIVE EXPLAINS.

Llewellyn Johns, who arrived here last Saturday officially endowed as the American representative for Oswald Stoll, the big English vaudeville manager, explained his mission this week.

Mr. Johns said: "I am over here to see desirable vaudeville acts for the Moss- Stoll tour in England. That is taking thirty-seven houses on the other side and about fifty weeks of continuous time. I shall make my permanent headquarters in New York City, opening an office here shortly. It will not confine myself to this town alone in looking over offerings. I shall jump out of town whenever a likely new production is to be made. About six nights a week I shall return to London for a short stay to prevent myself growing rusty on the conditions over there. "Singing, dancing and dumb acts are mostly wanted, but we can handle any novelty and I have no particular lines to follow."

Mr. Stoll's representative is a dapper little Englishman, quick of action and speech, giving the impression that he arrives at an immediate decision. Mr. Johns came over here with Mr. Stoll on his recent visit.

THOMPSON MUST GO TO COURT.

The Government officials will not allow Eph Thompson to settle the dispute over the undervaluation of his elephants outside of a courtroom.

As stated in Variety last week, Mr. Thompson had to furnish bonds and a custodian for the beasts through placing their value on the second entry into the country at a less figure than on the first visit.

It was expected that the matter would be adjusted by the animal trainer paying the difference in duty, but the officials seem to be pressing the affair for a judicial determination which may involve a heavier penalty.

At the present time the elephants can not be taken out of the city without a special permit, although having a responsible person acting as custodian.

FORMER VAUDEVILLE FAVORITE DIES.

Atlanta, Ga., Nov. 23.

Emile Victoria, formerly of the "Eight English Girls"; also one of the "Three Rosebuds" and for a time a member of Anna Held's "Mlle. Napoleon," died here this week. Miss Victoria married a physician in Atlanta two years ago and had resided here since.

A pathetic happening at the funeral occurred when Margie Trevor and Beatrice Fantet, once Miss Victoria's star performers, came into town with "The Black Crook" company and, calling at her late residence, found a minister delivering the burial service.

BILLY GASTON BACK.

Billy Gaston, whose matrimonial troubles have been aired in the public prints recently, and his newly wedded wife, Ethel Greene, open at Atlantic City December 3. Gaston has been under the direction of Myers & Keller.

William Murtha, the New Britain, Conn., manager, will shortly have a vaudeville theatre in New England.
LEO CARRILLO’S CARTOON OF THE WEEK

VAUDEVILLE’S “UNCLE TOM”

CAHN & GRANT MEAN BUSINESS.

Edward L. Bloom, general manager for the Cahn & Grant circuit of legitimate theatres, further discussing the proposed invasion of vaudeville by his concern, said:

“I have been quoted as saying that we do not intend fighting any one. That is not true. We are after the Keith people hot foot. They have seen fit to repudiate a written agreement we have with them, by which they shall not place vaudeville in any of our towns, but shall supply us with such vaudeville acts as we may deem necessary. We do not propose to put vaudeville in any of the Poli towns, with whom we are on friendly terms, nor of the places where William Morris books. Keith and only Keith is the scalp we’re scouting for. He will find us quite a different proposition from an ordinary opponent and we propose to demonstrate to him that he can not play fast and loose with us. I guess we can afford to spend as much money in a fight as he can and are not afraid to spend it. All told we shall institute a vaudeville circuit in New England of probably fifty towns and at the end of the current season will enter suit against the Keith people for breach of contract."

The Pichanni Troupe sail for Europe Monday, 23.

FIXTURE AT NEW CIRCLE.

Business has not been altogether satisfactory at the New Circle Theatre at Sixtieth street and Broadway since its reopening a month or so ago, and in an effort to build up the patronage of the house the Empire circuit has shifted the bookings of several shows which were due there in order to make “Wine, Woman and Song” a permanent fixture at the new house for at least four weeks. The Thieves show is playing the Imperial this week. From there they come to one of the Miner houses in Manhattan and go into the Circle December 3 for the run. The four weeks may be extended into twice that length of time.

It was at one time during the week reported that if Sullivan & Kraus wish to rid themselves of the Circle Theatre Sam H. Harris, manager for Geo. M. Cohan, and others will take the house off their hands. Both Messrs. Harris and Cohan have been long desirous of a New York theatre where the pieces written and played by Mr. Cohan may find a permanent home.

LUESCHER SELLS “LA DOMINO ROUGE.”

The spectacular dancing act known as “La Domino Rouge,” owned by Mark A. Luesser and in which as “The Girl in the Red Mask,” his wife, La Belle Daisy, became famous on both sides of the ocean, has been sold to Weber & Rush.

The act is copyrighted and patented in nearly all countries. The sale gives Weber & Rush the exclusive rights of production. The firm will place “La Domino” with their “Bon-Tom” burlesque company when that show plays the Tivoli Theatre in Chicago on December 2. A well-known topper will be given the title part.

Miss Daisy having been engaged as premier for the grand opera season at Hammerstein’s Manhattan Opera House, Mr. Luesser had no further use for the act.

MURPHY LOOKING FOR SITE.

Joseph Murphy, of “Kerry Gom” fame and with the further substantial reputation of “the richest showman in America,” is after a Broadway site, between Thirty-fourth and Forty-second streets, for a music hall, to be modelled after the large halls of London.

Mr. Murphy wishes to leave some theatrical monument to his kit and the future. The music man proposes, attracting all classes of theatregoers, impresses Mr. Murphy as the most sweeping reminder of his career as a Theosophist, and a desirable location is the only obstacle.

Incidentally, Mr. Murphy is going to play in vaudeville with two sketches, one a condensed version of the play he made famous, and the other “A Handful of Earth.” William L. Lykens will have charge of his bookings; also the music hall, probably—when it is built.

GOING INTO QUEBEC.

The Bennett Canadian Vaudeville Circuit has decided that it will place vaudeville in Quebec before this season ends. Whether a theatre will be built there or one leased or remodelled has not been given out.

CANN’T TEMPT BELLEW.

Kyrie Bellew was recently tendered a very alluring offer for a vaudeville engagement, but stated that he could not even consider it at present.
KOLLINS SAYS WIFE NEEDS NO AID.

The story printed in Variety two weeks ago that he, formerly a waiter in vaudeville, and the wife of Stuart L. Kollins, of Polk-Kollins and the Carment Sisters, was in destitute circumstances in London, being obliged to apply for aid, brought an indignant denial from Mr. Kollins, who is playing this week at the Harlem Opera House.

Mr. Kollins made a statement this week in which he said: "The article Variety printed about my wife, Edna L. Kollins, reflected upon me as a husband and a father. I have always taken care of my family. Am perfectly capable and willing to do so. My wife should have had no occasion to apply for assistance. When she was over here last summer I sent her to Saranac Lake for ten or twelve weeks. I had engaged rooms for her at Deming, New Mexico, which had been advised by physicians as the best location for one in her physical condition, but Mrs. Kollins insisted upon returning to England."

"I secured passage for my wife and gave her sufficient money when leaving upon September 17 to have her comfortably for at least eight weeks. In order to do this and pay for my wife while at Saranac I was compelled to borrow $350, which I now am repaying in weekly installments."

"I will take care of my family. I have never refused to do so. That I want distinctly understood, and why my wife within four weeks after leaving in London with from $100 to $125 should call for assistance is something I do not understand."

DELAY AT ATLANTA.

Atlanta, Ga., Nov. 23.

Progress in building the new theatre on the Jake Wells circuit here, designed for vaudeville, is moving slowly. Two workmen are now attempting to erect the edifice. Others cannot be engaged owing to racial troubles.

The contractor has been under a penalty of $500 daily since September 15 for failure to deliver the house as agreed for that date. The money forfeit will probably be waived, but the conditions rendering it impossible to proceed rapidly.

This will delay the opening of the Wells vaudeville circuit of five houses for the season. The remainder of the theatres were dependent upon the completion of the theatre here, which will likely not be opened before next fall.

LYKENS SING MARINELLI.

William L. Lykens claims that he has entered suit against the H. B. MarinelI agency for $5,000, alleged to be due him as commission on the booking of the Abbie Mitchell act in Europe. Lykens claims that papers have been served at all three of the MarinelI offices, here, London and Paris.

MAKING MYSTERY.

The Japanese playlet which Edward E. Rose is writing for vaudeville will contain incidental music written by Robert Hood Bowers, composer of the "Vanderbilt Cup." A female star who does not wish her name announced for the present will be featured and the act will be under the exclusive management of Henry R. Berta.

TATE PLAYS BOSTON.

Harry Tate finally decided that he and "Fishing" would play Williams' Orpheum Theatre in Boston this week, as per contract. Mr. Tate stated at one time that he would not keep the engagement, but after consulting his attorneys said that "to play is the only honorable thing for me to do."

Had the act not presented itself last Monday in Boston, Mr. Williams would have sued Tate for damages, and upon the way to that the defendant was a foreigner, liable to leave the country, made application for a civil warrant of arrest which in order to vacate Tate would have been required by the court to give bonds.

The forfeiture clause in the contract carried a specified penalty of two weeks salary, amounting in this instance to $1,600. Bonds for this amount would have had to be given, as much in proportion as the court deemed proper, if Williams placed his damages at a higher amount. An attachment would also have been issued against Tate's personal property, including his stage properties, and a further bond would have been required to release it.

MAKING UP A "TUESDAY CLUB."

R. F. Sheekey, P. B. Case, P. Alonso, P. H. McNulty, Al Sutherland and William Murtha, a New England manager, have combined together for the purpose of a social club named after Tuesday night. The only object is to visit the several liquor dispensaries along Broadway on that evening each week and take note of the condition of their stock.

The start will be from the corner of Forty-sixth street and Broadway. Conditions permitting, a complete circuit will be made. Prospective members must attest eligibility through a private exhibition by carrying the club over more route without forgetting one well-known resort. Each miss counts as a blackball, and three oversights disbar, although the result will not be announced until after the round trip has been finished.

LANGTRY WON'T GO TO HARLEM.

Mrs. Langtry will not appear at Percy Williams' Alhambra Theatre in Harlem. Mr. Williams stated that this week, adding that the English actress will play two weeks instead at the Orpheum in Brooklyn.

Mrs. Langtry was to have played the Harlem house the week of December 10, and Mr. Williams stated that he had not booked Croton's Band for that time at the Alhambra he might have placed the Jersey Lily as per her original route on his circuit.

ONE MORE ASSISTANT FOR MINDIL.

Philip Mindil, general publicity promotion of the Koedelbrocker Theatre Building, has added another assistant to his staff. Francis A. Havy, formerly associated with Thomas Cook & Son (Cook's Tours) is the new man. He takes charge of the department of railroad, steamships, hotels and commerce; while George W. Engles, Mr. Mindil's first assistant, has charge of the departments of dramatic and vaudeville houses and attractions.

The Renard Trio will shortly return home to fill engagements.

WHITE RATS RALLY.

By a mail vote from all members, containing only Edna L. Sears and the White Rats of America have ratified the affiliation terms entered into with the Variety Artists' Federation of England and the International Artists' League of Germany.

The V. A. F. has favorably voted upon the agreement and the I. A. L. now remains to be heard from.

The White Rats have a scheme under way which will probably belong to it with work when it is reported not more than one week in advance that the following week is open. An arrangement will be made for a new girl. My wife has declined to replace the Rats' act on short notice, which will be done whenever possible. There are several details to the scheme yet to be worked out.

WILL STAR MAY TULLY.

After the success made by May Tully in "Stop! Look!! and Listen!!!" at the Twenty-third Street Theatre last week through which she was immediately booked for twenty-three weeks from the Keith Office, it was decided by Matthew White, Jr., the author of Miss Tully's vaudeville sketch, to construct a three act play in which she will be starred.

Whether the stellar tour will commence before the expiration of her long contracts or after has not been announced. Mr. White, who is dramatic editor of the Frank Munsey publications, is possessed of unlimited confidence in Miss Tully's powers and is anxious that the play be produced as soon as completed.

PUBLISHERS READY TO SELL.

With a detail or two arranged satisfactorily the catalogue of the Cooper, Kendis & Paley music publishing concern will pass into the possession of Maurice Shapiro, who will commence operations in the sheet music trade in a few days. Negotiations were on during the early part of the week, and a memo of sale signed by the members of the firm. The consideration was something like $8,000, and with a yearly guarantee for Messrs. Kendis and Paley, who were to go with Shapiro, while Bert Cooper, the other firm member, was to receive a royalty of one-quarter of a cent upon all music sold from the catalogue.

Cooper agreed to take a lump sum for his share, or a guaranteed amount for the first two years. That was where the proceedings halted. Upon the point being adjusted the deal will be consummated.

MYERS PLAYS FOUR-A-DAY.

Henry Myers, who directs the Dorie in Yorkers and the Orpheum in Mt. Vernon, has devised a plan under which, with the assistance of seventy-two trolley roads, two or three of the acts on the Dorie bill may play the week also at the Orpheum.

To those artists residing in New York the Mt. Vernon return on the South street line at night will mean no incencent. The additional financial consideration is supposed to cover all other grounds.

The suit brought against Al Mayer, the agent, for $200 by B. A. Myers was adjourned this week when called in court for trial.

WESTERN SHOWS CHANGING MANAGEMENT.

In pursuance of an agreement entered into when Alfred G. Herrington moved his Star Theatre in Scranton from the Eastern to the Western Burlesque Wheel, Thomas W. Dinkins has transferred his interest in the "Baltimore Beauties" company to the Empire circuit, which in turn assigned it to Mr. Herrington. In this double transfer none of the principals of the "Baltimore Beauties" company are affected. They all remain under the direction of Mr. Dinkins.

Under the agreement Dinkins takes over "The High School Girls" company and will use that title for practically the same show that is now known as "The Baltimore Beauties."

Kennedy and Evans, two principal comedians with the old Dinkins piece, will fill the same place in the reorganized show, and Mr. Herrington will put on practice his own.
WOMAN IN VARIETY
By ANNA MARBLE

A certain young woman, whose success in vaudeville was achieved in a sketch now old enough to be retired on a pension, came to me the other day with the address of a noted author of one-act plays.

"I don't know his permanent address," I answered, "any dramatic paper will tell you where he is playing!"

"I must be laying off this week. I can't find anything about his whereabouts, and I'd like to get in touch with him at once!"

I wasn't able to help this particular woman in Variety, but the incident set me wondering why vaudeville has no offices to correspond with the play-brokerage concerns headed by Elizabeth Marybury, Alice Kauzer and Mrs. De Mille. Here surely is an opportunity for a bright business woman familiar with the field. There are a number of well-conducted offices where sketches go, as it were, "from maker to wearer"—where variety material can be obtained, arranged, staged, and produced. The proprietors of these places, however, are not exactly agents, in that they furnish matter up by writers working for them, and do not represent the great body of "free lances." Moreover, as yet there are no women in this business, and in handling the legitimate play women brokers have shown themselves more successful than men.

Maud Edwards, the English woman ventri-loquist, might improve her specialty immensely if she would substitute a pretty, girlish frock for the unbecoming riding habit which she is wearing now. Miss Edwards' bid for favor is made through the fact that her act is an unusual one for a woman, yet she sacrifices feminine appeal by her mannish makeup. If she will but think the matter over I am sure she will agree with me that it would be better to accentuate her sex than to obliterate it. A simple white frock, a pretty wig and a rose in her hair would transform this young person, besides helping her act immeasurably.

I wonder whether we may hope for the return to vaudeville of dainty Winona Winter. Miss Winter is a mighty attractive girl and always seemed to make good with her audience. Much of her success was due to her girlishness and to her pretty, modest manner on the stage. Winona's doing father, the once-famous tenor, Banks Winter, chaperoned his little daughter very faithfully during her sojourn in vaudeville, and he was always to be seen in the first entrance, watching her with great pride. There is something to be said about little Miss Winter that suggests Julia Sanderson, and I rather fear that she may be lured away into musical comedy for good and all, like many another clever woman in variety.

Tom Nawn and his wife have a loyal member of their company in Charlotte Chappell, who plays arms in their sketch, "Pat and the Genie." Miss Chappell declares that Mrs. Nawn is not only kind and agreeable, but charming in every respect. Fancy such a tribute from one actress to another, with whom she is in constant association! Miss Chappell has a pleasing presence, and reads her lines intelligently, in a voice of such excellent modulation that her fitness for the legitimate stage is apparent. She declares that she is not a bit stage struck. I supposed that she would aspire to Juliet and Camille, and at last, was surprised to learn that she is only "a pretty a young woman ought to come into her own under such a management as Charles Dillingham, or Kay & Erlanger, or the Shuberts. Miss Morton can sing and dance and act, and added to which she has the charm of youth, high spirits and magnetism. Why doesn't some manager kidnap her?

Miss Werner, of Greene and Werner, employs her spare time in being the scene in doing all sorts of sewing and embroidery. She told me the other day of a "bull" that was to be brought in the china shop of an active dealer. The end of a carelessness, of the most carelessly things, is sometimes a result of Miss Werner's among the funniest I have heard. She was sewing a button originally placed on a coat by a tailor. "The boy must have sewed this button on carefully," she said. "This is the fifth time I have had to sew it on myself."

LABOR AGAINST NEW HOUSE.

In conversation with the tradesmen in the immediate vicinity of the new Keith-Proctor Jersey City house which opened Monday of this week it is plainly indicated that there is a strong union sentiment to overcome before the Jersey town will consent to patronize the new venture to any considerable extent.

The newly opened vaudeville house is prettily gotten up and is attractive from entrance to dressing rooms, but Jersey City is a strong union place and the feeling against the enterprise, engendered by the use of non-union material in the building, will for the present mitigate against its reception.

During the week a cartoon decorated with the caption "The Keith-Proctor house is an unfair establishment" has been driven through the streets, and the local unions have carried on their campaign against the new house by means of literature and "stickers." It is said the union people propose buying the town with notices to their fellow members warning them that the K-P is blacklisted.
NEW ACTS NEXT WEEK

Albert Chevalier (Reappearance), Colonia.
Maud Raymond (Reappearance), Colonia.
Max Towerhill Troupe, Hyde & Behman's.
Charles Wayne, Gertrude DeRoche and Company, Pastor's.

Edwin Arden and Company (3).
"Behind Closed Doors.
10 Mins; Full Stage.
Fifth Avenue.

Edwin Arden wrote "Behind Closed Doors" for his present vaudeville venture and Mr. Arden wrote the center of the stage in it for himself. It is well he did. The story would not bear analysis, yet it interests because Mr. Arden is there. It does not require a microscope to locate and identify the Archibalds, the rich man's daughters, the little girl who arrives on the vaudeville stage, and Mr. Arden plays the part of a jilted lover and self-sacrificing friend to the vaudeville goer's taste. Why the playlet has been named "Behind Closed Doors," or why the time is set for Thanksgiving Night, or why Roy Fairchild in his shirt sleeve carries a melancholy expression in the melodramatic vein is not explained during the performance. Ivy Trautman looks gishish, with little to do, and there is a character probably of a servant played, according to the program, by David Thompson which may be humor as a steady gaze failed to discover him for over an instant. The finale is provoking. While the acting of the costless Mr. Fairchild at the opening is aggravating, and almost tends to spoil the effect, the finale where the girl returns to correct an error of her lover in believing her engaged to someone else, giving a weak closing instead of the strong dramatic scene expected, is a mistake which should be rectified. Mr. Arden and his playlet will be enjoyed wherever played. Same.

Minnie Seligman and William K. Harman.
"A Dakota Widow.
25 Mins; Full Stage.
Hyde & Behman's.

A great deal of wasted time is taken to tell the farcical story of a mistaken divorce in "The Dakota Widow," written by Grace Livingston Furriss. A wife accidentally in receipt of a letter addressed to her husband reads about "The Widow" in it. You jump to the conclusion that "The Widow" is a horse in the good old thousand-time-told way, but this time it is a coal mine. That is some variation at least. The wife of the Dakota, secures a divorce, and instead of remaining there returns to tell a bored audience all about it in a series of knackered situations and almost the same kind of dialogues also delivered by a costless girl character very well played by Vivian Townsand. Miss Seligman and Mr. Harcourt are both beyond their parts and the piece. The sketch is the comedy idea wrongly stripped.

Philip Gissando, formerly of Delorelli and Gissando, will presently be on a new musical and scene novelty entitled "The Musical Battleship."

R. G. Knowles.
Monologest.
18 Mins; One.
Colonia.

There is a distinctiveness about Mr. Knowles that lifts him from the rank and file of the average single male enter- tainers working in "one." That which with him repeated encore is his real credit rather suggesting the late Dan Daly, without in any way infringing upon the personality or mannerisms of the former comedian. Knowles' professional assets seem to consist of a boisterous voice, an odd comedy method and a makeup that stands between the grotesque and the straight. Wednesday afternoon's audience liked him immensely and demanded encores to the extent of his repertoire of songs and stories. Rush.

Joe Maxwell and Company (10).
"A Night in a Police Station.
27 Mins; Full Stage; Close in One.
Keeney's.

It is not easy to figure out how Mr. Maxwell, who is remembered for his fireman's quartet, hopes to make a successful vaudeville act out of this new offering by himself and Edmond Day. At its first showing the sketch ran forty minutes and even after the Monday cutting the running time overstepped the limit. The stage is set to show a police station interior and the first ten or twelve minutes are occupied with dialogue. It is not until a quintet of chorus girls is brought in under arrest for automobile speeding that the real point of the act is shown. It then develops that it is a singing offering. The girls are prettily dressed and have voices of uniform excellence. The singing numbers involving ten people were very well liked, but they should be given place much earlier in the sketch to the exclusion of a great deal of the dialogue and comedy that go before. It is a matter of concern to doubt whether Mr. Maxwell has an idea in his new act that is capable of development by so expensive an organization.

Russell and Davis.
"The O'Grady's.
Full Stage.
Pastor's.

After fourteen years away from vaudeville, Russell and Davis, or Mr. Russell anyway, return with a sketch almost identical with that lately shown by Tom Nawn, excepting whereas Mr. Nawn gave a rollicking finale, the team at Pastor's have a quiet closing. Miss Davis singing her father (Russell) to sleep after having obtained permission to go to the ball with the "Dutchman." Russell plays an Irishman in a hard, mechanical style, but Miss Davis as the daughter looks well and gives a good performance. The sketch pleased the Pastor audience. Same.

OUT OF TOWN

Cecelia Loftus and Company (4).
"The Travelling Man."
18 Mins; Olio; One.
Pastor's.

The two scenes in "The Travelling Man" going from a special drop in the olio show- ing the Grand Central Station to an interior of a coach ("one") gives a sketch with five people in eighteen minutes. It is all conversation excepting the finale, a quartet song and designed for laughs only. Written by Searl Allen the dialogue at times and most of the time is bright. The characters are well drawn, particularly that of a brakeman (William Keller), who persists in informing the passengers (Miss Loftus and Orio Allen) that the through train does not stop at Yonkers until it becomes really laughable. If the brakeman would read up on the New York Central timetable and learn that the important stations do not stop to Syracuse first; thence to Detroit and back to Buffalo, the burlesque unintentionally conveyed would be escaped. Jimmie Lane as a train newsboy did some good work and Fred Jackson played a natural colored porter. The program called for "five beautiful girls" in the finale who did not appear. The car was somewhat lonesome with only two passengers. Some provision should be made to fill the empty seats. Mr. Allen is a "fly drumer" and Miss Allen looks and plays well a lone female passenger not adverse to converse. The setting and the talk, with the naturalness and novelty of a complete sketch in "one," should constitute a desirable offering. Same.

The Laurent Trio.
Aub. 10 Mins; Full Stage.
"Thoroughbred.
20 Mins; Full Stage.

Two men and a woman make up the trio, supposed to be foreign. The woman acts as the understudy, supporting a huge frame upon which the men do acrobatic and feats of strength. An exhibition of strength is the offering with the paraphernalia for the novelty. It would make a good opening number on any vaudeville bill; in burlesque it is a feature.

Bresina.
Comedienne.
8 Mins; Two.
Orpheum, New Orleans.

Bresina, who recently opened at the Or- pheum, Kansas City, is a French comedienne with a handsome stage presence. She sings three songs, all in the mother tongue, displaying chie and grace. The act appeals to an audience of culture and refine- ment.

Two Rackets.
"Fit in Full Dress."
18 Mins; One.
Family, Pottsville, Pa.

The Two Rackets are "breaking in" in "Fit in Full Dress" at the Family The- atre this week. The act is clean, neat and refined, nicely costumed and exception- ally funny. Miss Rickett is above the average singer and doe besides join some very clever work. The imitation of Bob Fitzsimmons by Mr. Rickett is to the life. The talk is new, and away from the familiar lines. If good acts in "one" are in demand "Fit in Full Dress" should be constantly engaged.

Lena LaCouvier closes with the "Gay Masqueraders" to-morrow night.
Show of the Week — By Rush

JERSEY CITY.

Jersey City’s old Bijou, transformed with gilt and graduated shades of green paint, opened as a vaudeville theatre Monday. Rehabilitated as a Keith-Proctor house the new institution attracted considerable patronage on its first day. The house is a decidedly attractive one, having been practically rebuilt. The decorative scheme is harmonious and many unusual features, such as a smoking room on every floor, are used. Even the lavatories are so provided. The Keith-Proctor general manager, E. F. Albee, is credited with having laid out the plans. This week’s bill is moved over from the Twenty-third Street as far as its headliners are concerned. The “Electric Crickets” and Barrows and Lancaster are the features. Neither of these acts show any change except that “The Crickets” have their electric letters working with a better regard to the conventions of English spelling than they displayed last week. With these exceptions the bill is new and very much together.

Cliff Gordon was billed for the third place, but apparently as an after thought, was placed two moves further down the bill. He is the result of an election ticket and replaced it with a quantity of topical material that caused the laughs and held interest completely. In his desire to keep his talk up to date Gordon is following the daily newspapers rather too closely. He should seek to keep up the argumentative phase of his talk, for therein lies the value of his characterization of the German politician.

The Sharp Brothers do not appear as part of the program, the Three Flood Brothers, a grotesque comedy acrobatic act, taking their place. As an opening number they did very well, showing some fast work and fair comedy.

The Mysteries followed with capital “thought transmission.” The brothers have their work down “pat.” The signals are passed and the speed that results, shows the swift sallies between Arthur Prince and his dummy, the answers coming at times before the cue speech is finished.

Ray Cox holds to her old mannerisms—a self-congratulatory smile that is not calculated to aid her in gaining the good will of her audiences and certain facial contortions that are not entirely graceful. She uses her old act, with the “Jeff” stories almost unchanged and a new song delivered very much later than the Clarice Vance style.

Clifford and Burke employ the ancient comedy device of the “invisible person” to fairly good purpose, but it was the loose dance of the blackface man that won the recall. The Josselsyn Trio closed the bill with a well-organized and neatly laid out trapeze pose act in which the contrast of the striking white costumes against the flat black background helped considerably.

HAMMERSTEIN’S.

Everybody in the Victoria audience waited for Miss Mayow, their special lady, to clear the stage. In the actual time it was not possible, as Miss Mayow was still running up and down the stage, but there was a graininess to the thinness of her voice that was reminiscent of Arthur Lake, which made the audience think that she was coming. Miss Mayow and Miss Macqueens, a star act of a high order, were undoubtedly the best of the week. Miss Mayow’s voice is well used, and while she is not a great actress, she has a pleasant manner of her own that makes her attractive. Miss Macqueens, on the other hand, is a great actress, and her voice is well used. The act is well planned and well executed, and it is a credit to the management that they have been able to secure such a fine act for this house.

The Muses.

The Muses is a well-organized act, with a lot of music, and a lot of dancing. The music is well played, and the dances are well danced. The act is well planned and well executed, and it is a credit to the management that they have been able to secure such a fine act for this house.

Two of the most attractive numbers on the bill were the Eight Vasaar Girls, a “girl act” showing plenty of tasteful dressing and a good variety of arrangement. The full stage setting was exceedingly pretty, and the chorus line by the comedians was a decided point. The early part was given over to instrumental numbers of harmonious combinations and well-written scores. The girls look and work well together. An excellent mechanical scheme is used for the electrical part.

Eph Thompson’s Elephants have a number of new tricks. The old barber shop material is still used and the somewhatanteloping elephant still serves as the finish, but four or five excellent comedy features have been introduced.

May Ward was best in her second number when the chorus was putting the spotlight upon various members of the audience to whom she addressed her song was used. Her last selection shows a rather incongruous dressing. Miss Ward wears an adaptation of the Sir Hopkins garb, the connection of which with the song is not altogether plain. She did very well with her audience.

The Five Magicians made up an attractive singing act, but not a little of the comedy is labored. They do well not to force this end of their offering, being content to let the singing carry it. The uniforms are distinctive and the young men a wholesome-lookimg quintet.

Bissett and Scott open the bill with a short song and dance act in which there is little singing but plenty of good wooden shoe team dancing. They have worked up a new opening that goes with a whoop and throughout their curious and laughable act have placed not a little buoy we talk.

George Thatch and Charles M. Ernest with their “Ministry of Now” do it very well, and Mosher, Houghton and Mosher, bicyclists, get away nicely at the finish with some good formations.

The Americans.

“Mixed Pickles” is perhaps as appropriate a title as any for the light and flexible structure that Dave Marion has handed to “The Americans” to work upon. Under any name the offering would be interesting. Will H. Ward seems to be featured, but the work of keeping the crowd in a happy mood was divided among three or four comedians. Not the least of this quartet was Henry Bergman in a German dialect part that was exceedingly well done. Good team work was shown, the comedians playing into each other’s hands for the laughs in excellent style.

Mac Melville and Gladys Clark were attractive at all times and with Olga Roller were chiefly concerned as leaders of the musical numbers. Miss Clark has a particularly agreeable voice for “Sons” singing and toward the middle of the burlesque scored with several selections backed up by a pretty costumed chorus.

Miss Melville doubled with Miss Roller in a sister act for the oilo and the pair did nicely, although much of the talk sailed over the heads of the Dewey audience. This talk is bright and pointed, but is not gauged for burlesque appreciation. It would take an audience of quicker perception than usually gathers in Fourteenth street.

One of the best numbers in the first piece was a swing song involving four girls. The air is catchy and a bit of burlesque by the comedians is followed the straight song helped immensely. Will H. Ward uses a bunch of parodies in the opening. Several should be revised, notably the one having to do with Tony Chapin’s dance, and this therefore no longer a good subject for the parodist.

An attractive number involved Miss Roller and a trio of girls with a bit of incidental business that the house liked. The Breakaway Barlow’s aerial act moves rather slowly until the close, but it attractively dressed, and Marie Stuart layed three for a first-rate finish to the vaudeville part.

Clark, Higgins and Bergman need only the guiding hand of an experienced coach to place them in a position where they can make the best of the old vaudeville day—the same guiding hand that of Ned Wayburn. Miss Clark displays a lamentable lack of knowledge of the art of dancing. All three sing well and the dressing of the turn is original and pretty. Jolly Zeb in tramp makeup amused with stories and good parodies.

GAY MASQUERADERS.

Solid entertainment of just the sort burlesque audiences want is furnished by Sam S. Scribner’s Gay Masqueraders at the Gaity — a week. James E. Cooper and Dave Conroy seem to have all the honors that go to the comedians. Cooper attains distinction in making his part of the act as a grotesque support, or up or dialect, furnishing a refreshing variety from the familiar types of burlesque funnackers.

Blossom Seeley is both burlesque as well as in the oilo is an important factor. In appearance she makes one of the prettiest and daintiest soubrettes the present burlesque season has shown and in her dances does the work of two girls in keeping her audience interested.

Conroy holds to the Irish dialect throughout, but plays the part rather a quieter than is usually employed. This is characteristic of the whole organization. There is very little of the slap-stick, and the festive inflated bladder makes its appearance but once and then only for an instant. The comedy is carried through by quiet and original methods.

There is but one costume worn by the chorus in the opening piece, but the burlesque shows two pretty changes and the women principals, with the exception of Miss Seeley and Maybelle Savoie, wear rings to advantage. Lucia Cooper looked particularly well in white. The chorus is a decidedly snappy dancing and singing act, which is well suited for size and slenderness and possessing an unusually high average of good looks.

Eight make up a capital pony ballet. The one disagreeable feature of the show was Costes and Guildy’s Watermelon Trust,” a dancing and singing colored act with five people—two men and three women. They had some of the “musical” talk and business imitable. There was nothing suggestive in their numbers, but a bit of it was a little too much for the worst possible taste, particularly the men fondling the women, who are made up to look white. The comedian is really funny and the objectionable material was entirely unnecessary. He did a curious little dance that stood out as the best thing of the offering.

Blossom and Darr contributed a fast and pleasing “slate” act to the oilo, and the Old Cot had well opened its season especially with character songs. The audience liked the twitted talk of the Coopers, not a little of which seemed to be extant.

KEENEEY’S.

Joe Maxwell and company (New Acts) and two other sketches combined to cause the unusual circumstance of a Keeney bill that held the audience until a bit after eleven o’clock.

The DeMunay opened the show in a prettily dressed dancing sketch which went nicely, particularly in the wind part. Some of the talk is rather dull and the slapstick is forced into the proceedings unnecessarily, but neither the man nor the woman spares labor to make the turn go rapidly. They work rather too hard in fact, at times showing the strain of the speed they try to follow.

Charlotte Burleigh in “The Queen of Mystery” shows several bits of excellent stage arrangement. The protean playlet has some strong dramatic value, particularly toward the end, and Miss Parry does decidedly well with all her characters, notably that of the cripple. Two characters—Maggie and Nina, the Swedish servant—are unnecessary to the complete development of the story, but the comedy they supply furnishes a welcome bit of light and shade to an offering that might otherwise be rather heavy. Reginald Parry as the police inspector played capably, and the quiet vein and Olga Wilbur as his assistant served fairly for mechanical stage purposes.

James and Thomas Kiernan company is the way Thomas Kiernan is billing his act now. There is a new maid in the part, but otherwise it remains unchanged. The sketch has some pretty possibilities, but Mr. Kiernan is inclined to force his comedy efforts at times. The farce gets away from the routine of similar offerings and furnishes a grade of entertainment which finds ready acceptance.

Mayow Rice holds to her old characters and songs with the exception of William Jennings Bryan. The talk here is fairly bright and a quantity of burlesque business with the aid of the orchestra helps to make the act reach a high percentage of enjoyment.

Crowley and Killeen follow pretty familiar lines with their eccentric singing. They open with a parody, tell a number of Indifferently organized stories and close with burlesque ventriloquism.

James F. MacDonald was better in his songs than when he told stories, and the Hacker-Jester Trio of comedy bicyclists put a capital period to the show.
Shows of the Week - By Sim.

THE GOLDEN CROCK.

Henry C. Jacobs and John J. Jermon have arrived for a meritorious burlesque show in "The Golden Crock," playing at the Murray Hill Theatre this week. The managers have succeeded. On Monday afternoon the largest matinee audience of the season so far saw a good, clean performance, the credit going mostly to the chorus and the numbers.

A company carried seventeen chorus girls, all young, with good looks plentifully distributed and voices that made the show noticeable vocally. They gave the stage a well-filled appearance. If so much of the girls in the back lines were moved up it would further help. The chorus is made to work. Even in the olio an act has been arranged with the Yaltos, whirl-wind dancers, leading, including all the girls in different costumes representing the seasons. Were the lights used intelligently it would be most effective. The first part, entitled "Mixed and Mixed," is not especially notable and has been copies excepting the Irishman of William Kelly, who plays a great deal after the style of the other one, John T. In a rough way he is humorous. Henry Stewart as a Dutchman is swamped, but grows better as a Hebrew of the conventional stage type, earning much applause in the olio with parodies and carrying the same character into the burlesque, where a Hebrew joke is given which undoubtedly offends any refined person of that nationality in the audience.

The burlesque is not as strong as it should be, but winds up with an Amazon march of the old school. It requires two "Captains," the Cain Sisters in cotton tights, who have a specially also. Singing songs make up their olio act. Their selections are not good, neither is the singing. The best and liveliest number in the show is "The Mayor of Old Town," sung by Ed Morton, and in which six of the girls have an opportunity. The third girl to respond should have a song to herself. The white costumes worn in this are extremely becoming.

A misnamed travesty (although a praiseworthy effort) on "The Girl from the Golden West" fills a few moments in a casual way. At no time do the women principals distinguish themselves. Ed Morton is a character singer of ability, pleasing greatly upon opening the olio, and Stewart and Desmond through the parodies do well. The Three Marys (Dunham-Edwards-Heslin) have a nice singing act, without well thought of comedy, and the Wheelers, with three new comedy tricks for a juggling act, show too much else that is familiar to draw appreciation.

FIFTH AVENUE.

The full show at the Fifth Avenue this week runs nearly four hours. There is plenty of variety to it and the bill works out well. Edna Arden (New Acts) is the feature, while the laughing hit in a hard program place is Fred Ray and company in Mr. Ray's laughable travesty. New lines and faces have been added, which with the assistance of Lew Benton's physical eccentricities, places the piece in the front rank of comedy acts.

Dave Lavin's song and dance delivered his comedy to the bordello of the audience and O'Brien and Buckley also pleased with O'Brien's comedy, not out-looking Miss Buckley's pleasant speaking voice.

World and Kingston made a good-sized hit with the second half of their act, carrying the applause to the encore with the operatic burlesque and dancing finale. Unless there is a special reason for the opening in "one" there is no occasion for that portion. Miss Kingston has a showy dress full of feathers, and she makes three changes. Mr. World sings "All Alone," which is not new by many years.

The Baiizers showed acrobatics and Os- vana, a contortionist, on the slack wire tied himself in inconceivable knots; also giving quite a remarkable exhibition of balancing. Flemmen and Miller in an early position had much to contend with, but the applause received was the best indication of the reception later on. Mr. Miller's voice sounds much better in the large auditorium of the Fifth Avenue and its qualities may be a matter of speculation.

The Quaker City Quartet is putting forth a first-class singing number, with a blackface comedian of merit and two basins. The opening is pretty set, having a well-painted special drop, and while some of the numbers are a trifle heavy the singing smoothed over that possible objection. Emma Francis with her Arabian character earns several laughs which are taken before they are received, and the Mozarts also sufferser from position, have improved the sketch in one or two spots, besides the better appearance of Miss Mozart in a becoming embroidered blue dress at the opening.

Halley and Meehan were an added num- ber, with the "straight" man gaining dis- tinction, both being blackface, and Zara and Stetson with baton juggling, in which the team work is not varied sufficiently, opened, while Spessard's Bears closed.

PASTOR'S.

Several standard favorites are on the Pastor bill this week. Harry LeClair with an elegant new opera cloak is the extra attraction, without change, and Frank Bush finds an easy audience with his stock of jokes and stories, some few being new.

Searl and Violet Allen and Russell and Davis (New Acts) were in good positions, while Reilly and Morgan in "An Unexpected Arrival," were running the numbers on the program after the first show. The audience liked the act immensely. It contains any amount of good material, most of it, especially in the travesty at the close, flying over the Pastor heads. Mr. Reilly plays in whiteface this week, doing very well, and Miss Morgan is a pretty girl with a pleasant juggling voice. More of the dialogue in the travesty might be given.

Violette Villiers and Rose Lee in a "sister" act sang too much. They would be better off with more dancing or less singing, and two or three others, a lively young person and the acrobatic finish pleased. The second song might be dropped. It is more of a chorus number, which is already done.

The Four Gregorys have now an excel- lent hoop rolling act. One new trick of sending the hoops around and then into a cabinet has not been seen before and it is highly effective. The reding costumes worn on Tuesday night, while looking well, needed trunks for the men and more looseness for the girl. So long as three boys are used, why not make a whole girl working with sureness, as all are, although there is too much time given to several of the more complicated passing trips which might induce slips through the length.

Marshall the Mystic amuses with his hat juggling and eccentric comedy, closing with the "egg trick," and Mr. and Mrs. Larry Shaw dance into favor even though the woman wears a baby dress out of proportion to her looks, heightened by a man of blonde hair not at all becomingly dressed.

The Jolif Trio of Scotch musicians (father, mother and son) might sing to music only, with possibly one song, dropping the speech, dance and other singing. Reeves and Kenny are dancing and the influence like nothing seen before.

Dewey and Thornton (colored) gave a good opening number without the usual breakneck dancing. An oriental or Indian song, properly costumed, was liked, and the girl should lower her singing tone. Her high voice at present is not pleasing. Although using a full stage this week the act can play in "one."

HYDE & BEHAN.

The bill at Hyde & Behan's is somewhat mixed this week, having two acro- batic acts, and owing to Mr. and Mrs. Jean Heggat not appearing, Laura Mill- ard, a soprano, was substituted for the fourth number. Miss Millard sings. Hund- reds of other women sing as well. Some are in vaudeville; the rest are waiting their turn.

Minnie Seligman and William K. Har- court (New Acts) were shifted around after the program was made up, and Law- rence and Harrington were added to it. Their sketch "Installments" has the now customary knockabout dancing finish and the man sings a dreary song on all the advertised breakfast foods and patent medi- cines.

The Elks Novel Trio with contortion acrobatics contain two men and a girl. One of the males takes charge of the com- edy, with a costume while yet the mas- culine attire and the woman's "Princess" dress. The idea is a novel one in comedy dressing. The other man is a good acro- bat and the girl a first rate contortionist.

The "Six Sophomore Girls" with Harry Piley have the advantage in Piley taking the part of a college youth. He dances well, works hard, and were he surrounded by comely young women could make a rattling act of what is now nothing more than his individual efforts cause it to be.

Carron and Willard in a German con- version in front of a special drop start off with parodies, but business have been added, which with the "old Weber & Fields' talk slightly altered and drif-
VARIETY

CORRESPONDENCE

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

GHIGHAG, ILL.

BY FRANK WISERG.

WISERG'S Chicago Office

MAESTRO.—Lyman B. Glover, mgr. for Kohl & Cas- tile, has returned from New York city, where he took up study for an extended trip. Mr. Glover, who has been here on temporary assignment for over a month, is expected to be back in Chicago by the 1st of May.

SIOUX FALLS, S.D.

HARRY TATE.-Harry Tate, “Motoring,” showing humorous feature, returned from Chicago last week

ST. LOUIS, Mo.

SID LANGFORD, one of the leading Orpheum operators, is on the sick list, according to F. J. Adams, his representative at St. Louis. Mr. Langford has been in poor health for some time and is expected to make a complete recovery.

Four of the oldest and most respected members of the St. Louis theatrical community, all of whom have been in the theater for over 30 years, are: Mr. Adams; Mr. Langford; Mr. Tate; and Mr. T. W. Morse, who is also a member of the theater community.

Mr. Adams has been in the theatrical business for over 40 years, and Mr. Langford has been in the theater for over 30 years. Mr. Tate has been in the theater for over 20 years, and Mr. Morse has been in the theater for over 15 years.

The four are old friends and have known each other for many years. They were all fond of the theater and enjoyed working together. They were always willing to help each other out and were always willing to lend a hand when needed.

The four are all married and have children. They are all active in the theater community and are respected by their peers.

The four are all good friends and are always willing to lend a hand when needed. They are all highly respected in the theater community and are always willing to help out in any way they can.
New song. "And a Little Child Shall Lead Them." Since our last issue six months ago, the untiring orchestral music probably teaching it to a large number of singers has become more and more than will be sung. We have received copies of Mr. Charles K. Harris' new song, "A Little Child Shall Lead Them," which has been sung in various churches and schools throughout the country. It is a splendid piece of music, and we are sure that it will be sung for many years to come.

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TOPFSA, MAN.
NOVELTY 18 H. Welle, m.r.—John Deon, Wilmers Francis and company in comedy sketch, good; Brown and Wilcox, scored; Wheeler, Hall, singing and dancing, please; Rothbals, clever; C. R. Marjan, looser.
LOUIS H. FRIEDMAN.

TROY, N.Y.
PROCTOR'S (W. H. Graham, mgr.)—Monday rehearsal 10.0. The Immense Assumed Wreath. Comedians on the bill are: Miss Wood, show dancer; Cooper and Robinson, "After the colored entertainers; Elizabeth Murray, monologist and singer; Miss Smith, "The Belle of the Moon"; Adams and Dahn, light wire artists; Mr. and Mrs. O'Brien, "The Betroth and the Maid"; Derwent and Miller, comedy acrobats; LCUMIN (W. H. Keller, m.r.)—"The Imperial Bursicians" were the attraction for the first half of the week. The last half of the week the "Blithe Rovers" appeared in two good burlesques.

WASHINGTON, D. C.
NEW LINEUP (Sam Scribner, mgr.)—"The Jolly Girls," with Eddied Haye, in a two-act farce, called "The Wise Guy." A big hit. The chorus is well drilled and good musical numbers are given. Note—Gillen Proctor, formerly of Halftime, is now assistant treasurer at the Majestic Theatre.

WINNIEP, CAN.
DOMINION (D. Douglas, mg.r.—Monday rehearsal 10.0.—"Black and White, comic; Pryor and Hegg, comic; Fred W. Dwyer, Davidsell and Dwyer, big; Perry, "The Frogman," return big hit; Char, Sharp, monologist, good—BIZOUR (Bash and Burrows, mg.r. Monday rehearsal 10.0.—"The Bellows" a good act; Beck and Helliwell, comic; Good; Tom and Jerry, "The Empire of the Seven Seas."-

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