BIG OPENING BILL FOR THE CHICAGO AUDITORIUM

Klaw & Erlanger Have a $7,500 Show for Their First Week in the Western City. 25c. To See It.


There will be a bill presented for the opening week of the Auditorium under the management of Klaw & Erlanger which will cost the firm $7,500 in salaries, and will be by far the biggest variety show Chicago has ever seen.

The Auditorium opens on October 13. Admission will be fifty cents to orchestra seats in the evenings, while twenty-five cents will be the prevailing price for matinees.

The first program, as learned, and which will probably be played in the order given, is as follows:

Zaretski Troupe of Dancers.

"That" Quartet.

Ida Fuller.

Collins and Hart.

Clifton Crawford.

Cinquevaros.

Intimeditation.

Six Musical Cutties.

Karna's Comedy Company.

Vesta Victoria.

Six Sampson Girls.

The Derby Race (picture).

At the close of the management negotiations for the erection of a theatre in the "loop" district for vaudeville. "The deal is to be closed within thirty days," said Mr. Erlanger, and it was positively settled. Pending the building of the house, and after the close of "The Talk of New York" at the Colonial, that theatre may play vaudeville also, but the Garrick (Shubert) the head of the "Syndicate" said was at the disposal of the vaudeville company under the agreement made at the time of the K. & E.-Shubert amalgamation.

Upon Mr. Erlanger's advent into town, an aggressive advertising campaign opened. The dailies are carrying advertisements reading "Out for the stout roller which comes to the big Auditorium Oct. 13, because Chicago deserves better vaudeville, and you will get it on that day. Unlucky day for the old regime—lucky day for Chicago, for from that day on, you will get real vaudeville."

The policy of playing acts at the Auditorium will be much the same as at the New York. Some numbers will hold over. Perhaps one-half the opening bill will remain for the second week.

REPORTED AARONS GOES TO SETTLE

One of the missions of Alfred E. Aarons' trip abroad, which is scheduled to commence some time this month, is reported to be a settlement or an adjustment in some manner with several foreign acts now under contract to Klaw & Erlanger, but which experience since the opening of the season has taught the managers it might be hazardous to import.

There are said to be between five or ten foreign vaudeville acts for which Erlanger is afraid could not be successful on this side, and it is understood the time for a number of them booked for an early date has been set back, which will keep them across the pond until Mr. Aarons can reach the great dailies.

It is said that a settlement with a foreign act can be secured at more advantageous terms before it has taken an ocean trip. When Mr. Aarons was asked to settle the contract, he said the matter had not been gone into.

DAVID KESSLER IN "VODE." Arrangements are going on; if they have not been completed, for a vaudeville appearance of that "Vide" actor. In all cities booked by the United Offices, which is interested in Mr. Kessler's vaudeville appearance, there is a Jewish community and the managers are persuade the Hebrew artist would fill their houses for the week away.

FOUGERE "PINCHED."

Washington, Oct. 4.

O, but Eugene Fougere was pinched and grieved: A cold and soulless detective sergeant of the local police, acting on instructions, looked over his "artistic" dance at the Gayety Monday evening and after the performance hailed the Frenchwoman to the police station, where the lieutenant required cash security of $50 to insure her good behavior.

Sergeant Lee was the police officer. He occupied a front seat in the theatre and watched the performance through, displaying signs of lively enjoyment, particularly during Fougere's specialty. But at the time he left the Theatre, to come to the surface and he decided that he had been shocked. Hastening around to the stage door, he sternly announced that his duty was his duty. When Fougere was thus informed that she would have to accompany the policeman to the station house she had an attack of hysterics.

VICTORIA ACCEPTS AMERICAN SONG.

It is expected that upon the opening week of the Auditorium, Chicago, when Vic-Theater will headline the imposing bill gathered for that occasion, she will sing for the first time in public "And he Blames My Dreamy Eyes," written by Alfred E. Lamb and Albert Gamble. The number is published by J. H. Remick & Co. The singing rights have been restricted to Miss Victoria.
Kelly and Ashby, the bulliant table-bounding, return to-day from Europe after a long absence. The act opens for Klaw & Erlanger on October 14.

Ralph Durfee, for several seasons with Sam Watson’s Farmyard Circus, has accepted the position of business manager of B. A. Roff’s “Paradise Alley.”

M. M. Leichter, the cartoonist formerly on the San Francisco “Post” and widely known, is the latest newspaper man to enter vaudeville with a “cartoon act.”

“The Arrival of the Lusitania,” a moving picture showing the progress of the big ocean liner up the bay after its first trip, will be on view at the New York next week.

“CLIPPER” still “COPYING.”

“The Clipper” is still “copying.” This week it has added to its departments of New Acts “This Week’s New Vaudeville Acts,” taken from our own “New Acts for Next Week.” “The Clipper,” with its usual ingenuity, has adopted the state we inaugurated. As proof of how utterly devoid of gray matter and originality the editor of “The Clipper” is, we offer you a sheet of its “copying” path of progressiveness by informing the hair-brained head of the paper that we publish our list of New Acts for the coming week on the Saturday previous. “The Clipper” issues on the following Wednesday, and by printing the new acts of this week it is simply giving information we furnished four days before. Had the miller been thinking, to be the first in the field with the information about appearances of new acts, it would have printed the new acts for next week, thereby coming out three days before VARIETY with matter that we would have to follow with. Do you catch the idea, you slumbering, sublime mist of an editor? “The Clipper” is not going out of its way to secure even this item. Last Saturday we printed under the customary heading that Jeannette Melville would appear at Pastor’s in a new act. Between the time we went to press and publication day Miss Melville cancelled her Pastor engagement, owing to an illness of a member of her company. “The Clipper” on Wednesday of this week had Miss Melville listed as a New Act at Pastor’s. We don’t say that “The Clipper” copied this from VARIETY, but we have our suspicions. And we also have an idea who is “covering” the New Acts for “The Clipper.” We think it is the editor, that great big man of “The Clipper” who has acquired his knowledge of vaudeville by reading advertising copy. We also think “The Clipper” is gauging its reviews of New Acts by what VARIETY says about them. We give the press sheet notice that we will misspell words some day and then parallel the reviews. Our threat, we don’t mind helping the “Clipper,” stealing from VARIETY at one time, and reprinting without rewriting, put a stop to that.

Harry Williams and Hapgood Burt have written a new song called “Rain-in-the-Face” which will be sung by Jefferson DeAngelis in the “Gay White Way” at the Casino.

Harry Meyers, aged 40 and single, died at Cincinnati recently. The deceased was for years connected with Primrose & West’s Minstrels and later appeared in vaudeville as a monologist.

Coe and Amato, who were reported to have accepted the offer of two years ago, have changed their minds, making their act too young to leave for such a long time just now.

“The Behman Show,” management of Jack Singer, which opened the new Gayety at Scranton this week, broke the house record for the season at Philadelphia, the stand before, by $900.

In the billing around the Colonial Theatre for Millie Lindon this week, there is a line reading “the first English hit of the season.” This is not strictly correct, but arises from the opposition struggle.

Ted Snyder, lately with one of the big music publishing houses, has gone into the publishing business with his old writing partner, Ed Hostetler. They will establish headquarters at 42 West 28th street.

May Ward and her “Dresden Dolls” play the Grand Opera House, Brooklyn, this week. They will also play the K. & E. circuit, where it has been booked for the remainder of the season. Miss Ward has newly costumed the girls in the act, which she leads.

Coe and Amato open their vaudeville season at Kennedy’s, Brooklyn, Oct. 14. Mr. Coe refused the contract calling for two years abroad, deeming his act good enough to remain in America. Bookings by the United has confirmed that opinion.

In Indiana and Illinois of late there has been one “Sick Williams” parodying as a representative of Wesler & Rush, New York. The firm states this man has no connection with them and warns the public against him. He is believed to have an alias and formerly lived in that state.

The Great Lafayette sailed last Tuesday for Berlin, where he will open at the Circus Schuman on Oct. 16. His further stay abroad will be dependent upon the outcome of success met with. Lafayette has taken his baritone band along and may give an illusion or so.

Joseph Wesler, manager of the Wesler & Rush vaudeville house in Schenectady, was in town this week, attending to book matters in connection with his firm’s houses. He takes the trip every week or so, and Joe is a nice boy, so we will print his New York appearance just as often as we see him.

“Touchstone,” the dramatic writer of the “South African News,” will be offered to the readers of that paper in its issue of Sept. 4, but it will probably be heard from shortly in another place. “Touchstone” was well up in theatricals and looked upon as an authority in the diamond-belted country.

The New York Stars are playing the Star, Brooklyn, this week with John L. Sullivan and Jake Kilrain as the feature. Two performances Monday netted the box office $81.50. A well-known Brooklyn sporting man offered to buy the Jacobs & Jermon end of the week for a basis of $8,000 gross. The managers of the show preferred to take the chance themselves.

George W. Monroe was suddenly called off from his vaudeville engagements on the K. & E. Circuit to fill a part in the new Shubert production of “The Top of the World.” He was at the Mary Anderson, Louisville, Thursday. The Morris office sent a substitute act to replace him, so that he could reach New York for ten days’ rehearsal before the openings of the piece.

Harry Filer is seriously ill at Waterbury, Conn. He was forced to retire from the leading place in Ned Wayburn’s “Side Show” Monday evening and was removed to his hotel. The doctors found him suffering from pneumonia. Marie Dupree, one of the girls in the act, was substituted for the time being. Eddie Mack, the dancer, arriving in the middle of the week.

In the Klaw & Erlanger vaudeville theatres, where Leo Carrillo plays, the following caption appears beneath his name on the program:

NOTE.—While Mr. Carrillo does not make his talents as a clown artist a portion of his performance, he is best known in New York as the cartoonist of VARIETY, the leading vaudeville paper.

Harry Bolger desires it to be made distinctly clear that his song, “Reincarnation,” written by Vincent Bryan for the comedian when he starred in “Noah’s Ark” last season, was released by him for the purpose of having it sung in “The Follies of 1907.” When Mr. Balger opened his present season in vaudeville at the Orpheum, Brooklyn, VARIETY said they had taken the selection from that show, while the reverse was the fact.

Complaints have reached VARIETY from time to time of the injury done professionals playing cheap amusement pieces by amateurs. The latest tells of an amateur “picking up a vaudeville act in the course of several of these places. Horses of this grade ordinarily give half a dozen performances, but the girls declare they could double and keep the stage busy all the time. One of their spielers is said to be a “copy” of the Two Macks. In one case they are said to have caused the discharge of a bicyclist who was working an engagement. They came along and offered themselves at a bargain, and the manager cut down his bill by cancelling the bicyclist.
BIG BROOKLYN RECEIPTS.

The Eastern Burlesque Wheel is in the peculiar position in Brooklyn of playing against itself almost directly and still watching the receipts of both opposition houses soar upward.

Hyde & Behan’s Olympic Theatre (formerly “Adam’s Street”) last week did gross business reaching to nearly $5,000, with the Fred Irwin’s “Big Show” as the attraction. This is an advance over the previous week’s business of $1,400.

Sam Scribner’s “Big Show,” at the Star, almost within a stone’s throw of the Olympic, played to $5,300, likewise an advance over the total of the previous week.

Business at the Gaiety, the Eastern’s third Brooklyn theatre, promises to be last of the takings in the “Baby Borough” well above $15,000.

BURKE MISSING AGAIN.

“Charles H. Burke, please write,” is the cry of Grace Leitoe’s attorney. A Supreme Court order was handed him by Judge Burke, stalling him for the first time since granting his wife’s application for alimony and counsel fees in her divorce suit, now pending. The court directed Burke to pay Mrs. Burke $25 weekly in addition to $300 counsel fees.

When the lawyers appeared before the judge to break the gloomy news to the comedian he was nowhere to be found. Since then the weekly sum has been mounting up with grim regularity.

SCHENECTADY DELAYED AGAIN.

The Empire Circuit Company’s (Western Burlesque Wheel) new theatre in Schenectady, now building and to be called the Electra, is again lying idle, work having been suspended. This is the second time the project has received setback. It was thought that if another theatre is built it will have a seating capacity of 2,000 and cost over $300,000. The Majestic plays the Eastern Burlesque Wheel attractions in opposition to the Century, a Western house.

NEW HOUSE NECESSARY.

Chicago, Oct. 4.

During his recent visit in Kansas City James S. Hyde looked over several sites, with a view of building a new burlesque theatre to take the place of the present Majestic, said to be inadequate.

FATHER PULLS A CLAUSE.

A provision being inserted that if another theatre is built it will have a seating capacity of 2,000 and cost over $300,000. The Majestic plays the Eastern Burlesque Wheel attractions in opposition to the Century, a Western house.

NEWSPAPER FIGHTING THEATRES.

Los Angeles, Oct. 4.

There is a merry old war going on here between “The Evening Express” and the local theatres, each paper having raised the question of whether they have a right to sell the “Express,” in a vindictive mood, started a crusade against Sunday plays.

The theatres in turn withdrew their advertisements from “The Express,” inexcerting in the “ads” in other Los Angeles papers a line saying, “This theatre does not advertise in ‘The Evening Express.’”

Writings in politics.

After writing songs for twenty-five years, T. J. Tucker has fallen into politics. He says so himself and announces that the aldermanic nomination in the Fifth District of Manhattan has been handed him.

Mr. Tucker lives at 443 Hudson street, “only five minutes walk from Tony Pastor’s theatre.”

SOUTHERN PICTURE CIRCUIT.

Washington, Oct. 4.

A corporation has been set up by local business men and theatrical managers with the object of establishing a chain of moving picture shows throughout the South. The Unique Theatre here is the first of the chain and forms the nucleus of the circuit. The corporation is understood to be capitalized at $25,000.

OLD SONG WRITER DESTINUTE.


A pathetic incident. On the London Dice Court the other day was the appearance of Tom Maguire, twenty years ago a celebrated ballad writer, on a charge of obstructing the streets. The charge was dismissed.

Maguire was the author of “Wait Till the Clouds Roll By”; “Three Leaves of Shramock,” which sold for $40; “The Soldier’s Letter”; “Spare the Old Mud Cabin” and various other popular songs.

He was married, Mrs. Lloyd’s first success, “Oh, Jeremiah, Don’t You Go To Sea,” and Harry Tate, Kate Carner, Rich and Rich and other well-known stars have all exploited his songs.

He is now blind and almost deaf and plays a concert party at the Astoria of London, selling his songs for a few pence. He is of Irish extraction, hence such ballads as “Bold Robert Emmet,” “Kathleen Ashmore,” etc.

FIGHT FOR POSSESSION OVER.

Manhattan, Oct. 4.

Messrs. Knoblauch & Heraker are now in undisturbed possession of the Family Theatre here after a varying fight to prevent E. M. Mozart from ousting them. The house was built by Knoblauch & Heraker and leased to E. M. Mozart with the proviso that he should not sub-lease the property. The lessees, so the owners declare, recently attempted to dispose of the lease. They then stepped in and took possession again.

BURLERS IN DIVORCE COURT.

Mabel Carey, a member of Miner’s “Bohemian Burlesquers,” has brought suit against Larry McCal, principal comedian with one of Sim Williams’ burlesque companies, for divorce. Mrs. McCal’s motion for counsel fees and alimony is now pending before the Supreme Court in New York and the case will be called for trial shortly. If McCal is one of the highest paid comedians in burlesque house, Grossman & Vorhaus appear for the wife.

QUIT VAUDEVILLE.

Yonkers, Oct. 4.

Sam Ebright, formerly of the Three Coates and a vaudeville player, has retiring from the business.

He opens here to-morrow in mercantile life as the headliner in a grocery store. The setting is all his own. The feature billed for the first day is a special sale of potatoes.

PICTURE OPPOSITION FIREE.

Des Moines, Ia., Oct. 4.

The “big guns” of vaudeville may have their scraps. Des Moines doesn’t care, for it is having an exciting time of its own. The five-cent “picture shows” in town are pulling cop price of admission. It’s really hard in Des Moines to do much on a basis of free seats when the office tax is only five cents.

EASTERN HOUSE OPENS.

Newark, N. J., Oct. 4.

“The Morning Glories” are at the new Eastern Burlesque Wheel theatre (Gayety) in this city, opened Monday last by “The Behan Show.”

Large crowds have attended from the first day and “The Behan Show” was well liked. Jos. Weiss is manager of the Gayety. It plays in opposition to the Star, a Western Burlesque Wheel theatre formerly on the Eastern Circuit.

Mr. Weiss, All G. Harrington, left the East for the west before the commencement of last season and the feeling engendered at that time by his action is thought to be responsible in part for the present Gayety.

BURLERD LEAVES WEBER SHOW.


Charles J. Burhardt did not play in the Joe Weber show “Hil, Hip, Howah,” this week. He left the company last Saturday night at Washington. Dick Bernard replaced Mr. Burhardt, playing the former’s Hebrew part in the piece as a “Dutchman.” Mr. Burhardt is reported as having signed for vaudeville.
"HERALD" STORY ON PEACE.

The "Herald" on Wednesday printed a story to the effect that a settlement of the vaudeville fight would shortly be made, citing the presence in New York of the many prominent United managers. It was "doped" from this that the meeting was called to arrange for terms of peace, and the "Herald" said "it is thought likely" the two sides would come together for a conference, after which "peace" would arrive.

At the United Offices it was said that nothing further had been done by the managers. As a result of the resolutions passed last week, at the general offices of the Klaw & Erlanger a direct denial was given to the entire story.

Some of the Western managers who attended the United meeting returned home this week. Conferences were held for several days running, and while nothing has leaked out of the proceedings, it is generally believed that something is "brewing" in the United Offices.

The report printed by the "Herald" seems calculated to mislead the public about the United Offices. As the paper repeated the first story substantially on Thursday, it was even hinted at that the Klaw & Erlanger would be made to work under a settlement without conflict.

The United managers are said to favor this plan regardless of the thinking they have that their side has enjoyed the better of the battle so far.

With the Shuberts left out in the cold as legitimate managers through the union with Klaw & Erlanger and their former theatres playing vaudeville it was also rumored K. & E. would not suffer if an arrangement were agreed upon.

No information bearing upon any of these reports could be obtained, excepting the statement from both offices as printed above.

MUSIC PUBLISHERS PUBLISH THE FAD.

Will Rossetter, the music publisher, and Frank Gage, were imprisoned as an act at the Majestic the middle part of last week, replacing Ingraham and Clouett, who had been laid up with illness.

Mr. Rossetter made a very good impression and seems to like the innovation. He is considering an offer to appear at the Olympic soon.

ALVO DISPUTE ADJUSTED.

Through a misapprehension a park in Havana, Cuba, was mentioned in Variety last week as having been the subject of complaint on the part of artists. There is but one park in Havana, Patiaza, and artists in that city were in their favorable comment upon the treat given visiting professionals at that resort.

It was stated also that Margot Suddleheim had been closed at Patiaza. It was the Alba circus in Cuba that took this action, it being under the management of John T. Benson, manager of Patiaza, who sails from New York for Havana to-day, and the Alvos, an aerial bar act, but this matter was satisfactorily adjusted last week upon the basis of a money payment.

Billy Beard, "The Party from the South," has signed with the George Primrose Minstrel Company.

S.C. TAKING FOREIGN ACTS.

The Five Bellassier Sisters, a foreign act imported to this country by B. Obermayer, presumably for the Klaw & Erlanger circuit, opens at Winnie Monday on the Sullivan-Considine circuit, booked by Freeman Bernstein, Sullivan-Considine's New York agent.

The signers of the first of several K. & E. acts which the Sullivan-Considine circuit will play over their time. The arrangements to this effect are understood to have been made by Mr. Bernstein for his principal, John W. Considine.

The Five Ballariz Sisters are an acrobatic act, and although looked upon as a Klaw & Erlanger booking, it is said the contract for their American appearance was not confirmed by K. & E.

OPERATING FROM ST. LOUIS.

St. Louis, Oct. 4.

Under some kind of contract with the Klaw & Erlanger the Klaw & Eranger reached when Jos. Oppenheimer, of the Oppenheimer Brothers, who are responsible for the erection of the America here, intended for vaudeville, that house will pass to the Klaw & Erlanger circuit, becoming a part of it, and the "Grandad" will be represented in this city by the brothers.

This will give K. & E. two variety theatres in St. Louis, the Garrison having played vaudeville since the season opened. St. Louis looks to "Advanced Vaudeville," from the start, and this decided K. & E. that two theatres would be better than one.

The Oppenheimer Brothers together with other persons of means here, all acting in conjunction with the William Morris Amusement Company of New York, are looking for locations in Western towns where vaudeville will be played.

The Western territory will be tapped extensively, and it is claimed a good sized circuit will be opened in the spring by the Morris office soon. Provided Klaw & Erlanger do not step into the larger ones, they will also be occupied by this combination.

The St. Louis people who are interested in this scheme are the same who last summer asked the booking privilege from the Morris office for all cities excepting Chicago, Pittsburg and Cleveland, between St. Louis and Buffalo. They have always had confidence in the profitable side of variety shows, and did not "Grandad" reach out for the world's circuit, in several towns selected, the St. Louis crowd would have been in possession of a circuit by this time.

HIPPODROMES TALKED OF.

The Klaw & Erlanger Construction Company, the new building corporation formed by the promoters of "Advanced Vaudeville," and which is reported to be capitalized at $2,000,000, intend to erect Hippodromes in Detroit and Pittsburg.

In Detroit a site has been obtained for this purpose, said a member of the company, and one is in the making for the smoky town. It is also said at the Klaw & Erlanger headquarters that the purpose of K. & E. to play vaudeville in the Bijou, Pittsburg, has not been abandoned, although so far it has been successfully blocked by the interests of Harry Davis, who has the opposition vaudeville house.

Marc Klaw, of the firm, is named as the president of the Construction Company.

SECOND FOR K. & E. IN BOSTON.

Boston, Oct. 4.

It is said here upon excellent authority that Klaw & Erlanger, through the purchase of a majority of the stock, secured the control of another theatre in this city where the firm will play vaudeville, in addition to the Tremont, when the booking agreements for the legitimate house can be shifted about to permit of it.

The same source of information places one month from date as the necessary time for the arrangements to be made.

Agnes Clarke, late of Carroll and Clarke, died last Sunday at her home in McKeesport, Pa. The deceased was 33 years of age at her sudden death, caused by a heart disease.

HOWARD WILL SUE FOR SALARY.

There is a lawsuit imminent between Charles Howard & Co., and F. P. Proctor, proprietor of Proctor's Theatre at Elizabeth, N. J. The case, if brought, will be for this week's salary, claimed by Mr. Howard as due him, although he played the first show last Monday in the Proctor's.

Howard played Bennett's, Ottawa (Canada), last week. On Tuesday of engagement he was directed by wire to report at Elizabeth the following (last) Monday. This constituted a contract, and in accordance with his acceptance, Mr. Howard traveled from Ottawa to Proctor's. The train he was on came into New York ten hours late, and Mr. Howard could not get his trunk, containing his stage clothes, over to the theatre in time for the afternoon show, appearing in dress borrowed from other acts on the bill.

The painted board outside the theatre did not contain his name, nor did the printed matter around town mention him, and Mr. Howard thought this peculiar, as he was listed on the program. Placed second on the list, the comedian hurried to New York after his performance at the matines, discovered his trunk, and repledged it to Elizabeth, arriving just in time for the evening show. He was then called into the manager's office and informed he had been "closed" by the direction of Mr. Proctor, who attended the meeting.

Mr. Howard recalled the absence of his name from the places where he should have been, his position on the bill, and also recalling that he had played the Proctor houses in Albany, Troy, and especially in New York on August 18, alleging that engagement on Sunday at the Fifth Avenue Theatre, New York, where F. P. Proctor, Jr., witnessed the same act he gave Monday afternoon, the artist concluded that everything was not exactly regular.

He called upon R. C. Mudge, president of the White Rats, laying his case before the order. Mr. Mudge has taken the matter in hand, and unless a settlement is obtained, Mr. Howard will bring suit to recover the full week's salary.

Mr. Howard holds that the United circuits is not affected by the action of the Proctor management. The comedian feels very badly over the occurrence, taking it as a reflection upon his abilities. He has always enjoyed an excellent reputation as an artist, on and off the stage, having played in musical comedy as well as vaudeville.

CLEAN VAUDEVILLE PROFITABLE.

London, Sept. 25.

A dividend of 29 per cent. has been declared by the vaudeville theatre at Portsmouth, controlled by Walter de Freece. It has been open only five months.

The policy inaugurated was "good and clean programs." The dividend attracted attention to the wisdom of this. There are only three holders. R. A. Roberts, the protestant actor, is one.

Ollie Young and Three Brothers, the hoop rollers, after concluding their engagement over the Klaw & Erlanger circuit, will sail for England, opening in London on November 1st. The act was booked by E. Warner, of Warner & Somers, the foreign agents, during the latter's visit here when the hoop rollers played at the New York.

VARIETY
MARIE LLOYD HERE.

Marie Lloyd, the particular luminous "star" of the London music hall stage and the queenly queen of the English variety artists, has arrived in New York. Miss Lloyd opens her American tour at the Colonial on Monday.

Drumbeat among her compensations abroad was fully proven when she left England's shores. At the dock there were assembled, according to cable advice, countless artists who showered her with flowers and other tokens of well wishes, added with several broughams from the public which knows Miss Lloyd only on the stage.

Alice Hurley, her husband, came on the same boat and will play at the Colonial the week of Oct. 51, appearing, it is probable, in "Friendly Lead," a sketch made a favorite by him on the other side.

KNOXES AFFECTUALLY GREETED.

It must have warmed the cockles of R. G. Knoxes' heart when he stepped off the boat on Wednesday morning. There was a crowd awaiting the comedian which made more noise when "Dick" walked low the gang plank than a Broadway mob on Election night.

Among the people assemled to greet Mr. Knoxes were seventy-five White Hats, wearing badges and carrying flags, all proclaiming Mr. Knoxes as "our Dick," with the exception of the New York Monday, having been engaged for a short season by Klav & Erlanger. At the expiration of this engagement Mr. Knoxes will go upon a concert tour.

In retaliation for some of the large salaries paid foreign artists Mr. Knoxes returns from Europe with an offer of $1,500 weekly for a return engagement in Scotland. In comparison with the amounts paid artists in Great Britain and America, this is equal in theory to about three times the salary any English actor is receiving here.

Mr. Knoxes is accepted as an American, although born in Canada. He is remembered by many as a minstrel and vaudeville artist, and now back to the days when $25 weekly for working in blackface seemed all the money in the world to him. While the Carmania was on its way to the port, this particular concert was gotten up for the Sailors' Fund, and Mr. Knoxes asked to take part. He hastily refused, and said that upon arriving in New York he intended to move that unless a portion of the proceeds of these entertainments were devoted to the charity funds of the several actors' associations on both sides of the ocean, the professionals whom the concerts-at-sea are dependent should decline to contribute their services.

FOUR PRINCESS CONTROL.

San Francisco, Oct. 4.

The prospect for K. & E., opposition at the Princess went a-glimmering when the news arrived that the Orpheum Circuit had bought controlling interest in the Princess.

Negotiations had been in progress for some time, and $50,000 was finally the reported price agreed upon.

It had been generally reported that Klav & Erlanger held an option on the Princess. The announcement of this new deal was unexpected.

The ultimate destiny of the house is yet in doubt, but for the present a stock company with Sam Sidman at the head will hold the boards, offering one-act musical comedy productions in conjunction with an olio of Western States vaudeville acts.

The Western States Association has been acting more as a booking agent for the house rather than as the manager for Vaudeville may remain at the Princess for the remainder of the month. Martin Beck, general manager of the Orpheum Circuit, has a musical production in mind which will be placed on the Princess stage. When that occurs, vaudeville must leave.

It is said around town that Jake Gottlob, who represents Klav & Erlanger here, received a wire from New York last Friday in reference to a vaudeville show at the downtown theatre. Calling there, he was informed it would be necessary to see Morris Meyerfeld, Jr., president of the Orpheum Company. Mr. Gottlob was much surprised; so was everybody else when the passing of the control to the Orpheum people became known.

GAVE EARLY SHOW.

Kansas City, Oct. 4.

Last Tuesday night the show at the Sam S. Shubert commenced at 7, closing at 9:30. This is Carnival week, and a parade a block away from the Shubert was due to pass at 10, which caused the management to shift the opening time.

Except Tuesday evening, all the theatres in town have drawn big crowds all week.
PARIS, France, Sept. 23.

Editor Variety: 

Maybe a few lines from France may be of interest. The gay city this month contains many Americans and English and the music halls are all doing a running business. The trouble between the waiting managers of the Folies Bergeres has been fixed up and the house opened to big business the 7th of September. On the long bill and all making good are Levine and Kahn, Bransby and Holland, Gordon and Guarr and Theoel. At our place, the Alhambra, out of twelve acts all except two have played or are booked in America, although only two, Rastus and Banks, and ourselves are really American acts, the others being French, English and German. Sam Elton is doing well at the Marlyg, where Sahara has just closed another successful engagement. The big bill at the new Apollo this month is topped by Morris Cronin and his band of Irish throwers and Morton and Elliot, old Americans, are also featured in the bill. Hymack is also at the Apollo and leaves at the end of this month, I believe, for America. He should do well as his show is a decided novelty.

It may not surprise you to know that Variety has outstripped all competitors and is as anxiously looked forward to over here as at home, not only by the Americans and English and German, but by the French, who have heard of the paper and listen with interest to someone who can translate this or that article for them, and then they will go round and say, "Variety says this or that." Everyone is much interested in the vaudeville situation at home and so many are booked over there that if all those who are not booked and are trying to succeed there will be no room at home for the Americans and they will have to come over here. We have had a very pleasant engagement here and go next month to Ireland and Scotland and then into Germany for a few weeks. If Mr. Kaldra will consult the files of the "New York" we will send them promptly, especially the "New York" Variety.

Sept. 29.

Editor Variety: 

I received from Mr. Kaldra a clipping from the St. Paul "Dispatch," with a copy of one of my cartoons, originally printed in the "Morning Telegraph." The caption of my cartoon is "A Try-Out." The press agent of the St. Paul Dispatch has caused me to reproduce the cartoon and added, without my knowledge or consent, matter of his own.

I have never, to my knowledge, met Mr. Kaldra, or have I seen his file, and as for signing the dispatch, I think the "Try-Out" would have made such a foolish statement.

The whole thing is the outcome of a press agent's zeal to advertise both Mr. Kaldra and myself, as well as his theatre. I might say, Mr. Kaldra's stage manager, a "trapeze" between the American and the French, would have made such a foolish statement.

A. P. U. IN St. LOUIS.

The Actors' Protective Union of America will open a new local in St. Louis, Mo., next week. An initial membership of 400 is already promised. It has long been the purpose of the union to establish a branch in that territory to accommodate the large number of vaudeville acts playing in the smaller circuits in Missouri, Indiana, Illinois, and the big territory of the Southwest.

St. Louis was picked as the most central point and the general organizer of the union proceeded to gather a nucleus for the new body. The charter will be signed to-day in all probability and forwarded early next week. The installation ceremonies will take place Wednesday or Thursday next.

Odds on Deveaux.

Harry Deveaux, president of Local No. 1 of the Actors' Union, who represents that body in the Central Federated Union in New York, is a candidate for the post of delegate from the New York C. U. A. N. S. Convention of the American Federation of Labor, which meets in Norfolk, Va., Nov. 11.

The only other candidate for the honor of representing 250,000 workers in the national meeting is James Holland, of the eccentric firm. Long odds are quoted on Deveaux.

BRANSBY WILLIAMS RETURNS.

Bransby Williams, the English delineator of the Dickens characters of fiction, who played here about a year ago, will return to New York on Oct. 11, via "Largest," opening at a United house on Oct. 14.

Mr. Williams' contract calls for a short term, but carries an optional clause, probably dependent upon foreign cancellations to secure more American time.

GOOD PRESS STUFF.

Boston, Oct. 4.

One of the best press agents "stunts" ever pulled off here was a "try-out" of "Bubbling Up," on Wednesday. Rossi and his trained musical horse "Enry" are at this house, and Larson got the house to climb the six flights of stairs to the Boston "Globe" office, where he had the newspaper crowd in a ecstasy over him.

Four flashlight photos were taken, the animal shook hands all around and the paper "played it up" to the extent of a big story with pictures. To make him walk down the six flights, then up three flights of stairs to the office of the Massachusetts Society for the Prevention of Cruelty to Animals. President Angell, of the society, was delighted with his visitor.

LAYING DOWN SUNDAY RULES.

Washington, Oct. 4.

Corporation Counsel Thomas this week submitted to the police authorities a draft of the regulation that is to govern the giving of Sunday concerts. Its terms are not yet known, but it is believed to restrict the liberty of managers very much. It will probably prohibit all other entertainment than moving pictures and singing, with dancing or character makeup or costume.

BARS VARIETY'S CORRESPONDENT.

Tracey E. Noble, Variety's correspondent at Hamilton, Canada, has been barred out of the Savoy Theatre in that city by the order of J. G. Appleton, its manager.

Mr. Appleton is so incensed at Mr. Noble and Variety, that he has instructed his house staff that Variety's correspondent is not to be allowed in the theatre, even though Mr. Noble is willing to pay his admission.

Hamilton is an "opposition" town, and the manager of Variety's correspondent located in cities where there is a fractional controversy over vaudeville going on, was instructed to report the conditions impartially; also in his correspondence each week to alternate the letters from the court between the two houses.

Bennett's is the Savoy's opposition, having opened here a year ago. Mr. Appleton has played vaudeville at the Savoy for a year or more. Following his instructions, Mr. Bennett's staff that Variety's correspondent is not to be allowed in the theatre, and Mr. Noble wrote in last week that the public coming in was reduced, and had the public coming its way, besides stating that the local press was commenting favorably upon Mr. Bennett's attractions, Mr. Appleton agreed with himself that "that was the limit." The barrister following Mr. Noble has further instructed now to forward a review of the Savoy bill each week, though it must be secured by him at second hand, and to continue with his impartial weekly reports.

Several letters were looked through the United Offices: Mr. Appleton's house through the Morris office.

DECLINED TO STAR.

Claire Romaine is at the Grand Opera House, Brooklyn, this week being her second. Miss Romaine was held-over owing to the huge success she met with.

An offer to star in Alfred E. Aaron's new production "Heart," was declined by the English male impersonator, owing to the necessity of combining rehearsals with her vaudeville engagements. She has five weeks of her present K. & E. contract yet to play. It is considered quite probable her American time will be extended.

NEGO LOSES DAMAGE SUIT.

The $300 damage suit brought against the Orpheum Theatre Company recently by John Williams, a colored citizen, who charged that he had been excluded from the Alhambra Theatre, New York, on account of his race, was decided by Judge Hamilton of the Supreme Court in the Municipal Court in favor of the defendant.

Williams asserted that he had bought two tickets to the theatre and that upon presenting the checks for seats had been informed he could not occupy them.

Defendants stated that the tickets in question had been sold by mistake, the seats for which they called having been accidentally broken. The Orpheum company's attorneys, House, Freeman & Vorhaus, also alleged that if Williams offered other seats in the theatre as substitutes, the broken seats were produced in court as evidence.
SECOND MEETING OF FOREIGN MANAGERS.

At the New York offices of H. B. Marinelli, the international agent, it was stated this week that a second meeting of the Continental vaudeville managers would be held on Oct. 8 at Berlin.

Hugo Wandelt, of Liebeck's, Breslau, has written a letter to Marinelli in Paris, saying he would attend the meeting, but insisted that a "normal" contract be provided, one to do away with the cancellation clauses such as are contained in the agreement issued by the Berlin Wintergarten to artists.

There has been several conflicting reports of the first meeting held in the same city by the managers supplied by Marinelli with acts. This occurred in August. The Marinelli people claimed that a result was placed in writing under seal and also said that they considered this an agreement whereby the managers were to meet at Marinelli's office once monthly to look over reports of acts, etc. It seemed that the Marinelli office would have it believed that a foreign booking connection with the managers who had been made under which the Marinelli foreign branches would become a general clearing house for all the Continental managers and agents.

Denials of the success of this attempt, which it is admitted was aimed for, have been received from all the important European points, while the foreign theatrical press has dismissed it as impossible.

The scheme is the tail of the big kite flown by Messrs. Beek, Williams and Meyerfeld when abroad during the summer. The kite landed long ago.

FISCHER KEEPS ON BOOKING.

Clifford C. Fischer, the foreign agent, expects to go over to London some time this month and remain there as "exclusive" foreign booking agent for the William Morris office.

The settlement of the contemplated law suit by Fischer against Morris had no effect upon the contract Messrs. Fischer holds, and he resumes his former standing as an agent connected with Morris under it, with the approval of Mr. Morris himself, who looks upon the youthful Mr. Fischer as a competent and capable "picker" of foreign numbers.

CHASE CHASING SOME MORE.

The Rev. Canon B. Chase, who leads Brownhill's "Foreign" against Continental vaudeville concert, is busy again. This week a complaint was entered against Williams' Novelty Theatre in Williamsburg for alleged violation and Manager Blatt summoned to court.

ELISE FAYE GOING ABOAD.

Confirmation was received by cable this week of contracts for a two-weeks' engagement in London of Elise Faye. Miss Faye will be busy on the United time in this country until midsummer. She will open in the English capital the last week in August at Bisset and Miller, Miss Faye's present dancing assistants, will accompany her.

Buckner, the bicyclist, and foreign representative for Al. Sutherland, booked the act on the other side.

PARIS NOTES

VARIETY's Paris Office,
5, Rue Lafayette
(Boulevard des Italiens).

Sept. 25.

The October program at the Apollo will consist of the following:
Mlle. Laumann and Troupe, shooting act.
La Foulard, an acrobatic bit performed by M. Romo with assistance of Alix.
Heloise Ticomb, in her equestrian act.
The Tom Obersteier, Tyrolean singers and dancers.
Roller Brothers, bicycles.
Titou's "Eight Apollo Girls."
La Forinara, Etoue Espagnole.
O'Kil, ventriloquist.
Aldy, pantomime.
The Mezzetits, comedy bar.
Tony Nelson, equilibrist.
D'Pif, clown.
Mlle. May De Lavegene, wire.
H. H. Feiber is in this city looking out for "big" acts.

The Casino de Paris opening is still a mystery. Even the manager himself (M. Zittel) does not yet know the date. He has heard from several people that Zittel is communicating with people who wish to have a connection with the Casino regarding the "lease." Everybody says M. Ruez will be his companion, but this is almost impossible on account of Ruez's bankrupt proceedings.

The Nouveau Cirque management is another mystery. I informed you some time ago that Borney & Deprez (Folies Marigny) are trying to secure the Nouveau Cirque, which they then will transform into a music hall like the Marigny. They have not received permission from the police and the project has failed. Now two Frenchmen, Messrs. Tison & Debray, have opened the Nouveau Cirque. The bill is more than fat. Among the acts is a French woman rider, Mme. Therese de Ternann, who is said to have invested $4,000 in the Nouveau Cirque under the condition that no similar act be given in the main house. She is no attraction at all as an artiste.

Otero has been fined $60. Her chauffeur recently ran over a bicyclist.

Charles Seguin, the enterprising and successful manager of the famous "Seguin Tour" in South America, will visit Europe in due course. This is brought out in connection with the different reports he received about his representative in Paris, E. Rottebuen. Rottebuen has only lately passed a case put before the International Artist's League in which he is said to have book ed an act (Miss Philadelphia with her elephants), and despite the fact that the engagement was confirmed the act was not allowed to sail. Rottebuen has very little understanding of the show business and is famous for offering ridiculous salaries.

Buckner does some bookings.

Elise Faye in her dancing act has been booked on the other side for next summer by Buckner, the bicyclist, who acted as Al. Sutherland's foreign representative.

Mr. Buckner returns here this month, opening at Bennett's, Montreal, Oct. 21. He has informed Mr. Sutherland that several large European acts have been booked by him to play over here.

The writer of a double entendre, German contract could hardly show more flimsy ingenuity than Mr. Toser. But the ingenuity is wasted; won't go down. In a "Daily Telegraph" article on differential wordings Mr. Toser said:

"We have said 'tweedleum'; the other side have said 'Tweelodee.' Now both have agreed to say 'Tweedle.'"

In reply to this O'Gorman, Clement and Pink, Federation representatives at the arbitration, have a long letter with this toward the finish:

"Mr. Askill said to Mr. Toser on June 14: 'Pay for your Saturday matinee.' Mr. Toser says in his 'simple' phraseology, 'I'll pay.' We will make you, and if you want a strike at the Tivoli and Oxford, you can have it."

There is not much "tweedleum" or "tweedledee" about that.

Mr. Toser had better make up his mind quickly or before he can say "tweedle" he will find himself in the middle of a fight to which there will be only one finish—and there will be no more arbitration.

From this you will see that things are getting warm. Harry Lauer, Joe Elvin and the Polish brokers each donated ten guineas unenlisted and other donations brought this up to 52 guineas, merely as a little nest egg in case it might be needed. If a fight should start now they will be even hotter than it was before.

The H. H. Feiber affair was laid before the Camberwell meeting and the late attempts to bluff and intimidate booked artists will not enhance the London reputation of the United Offices.

We read in American papers how a certain manager is a wonderful picker and chooser. He bought over so and so, who have amazed humanity and staggered mankind. Well, the most stupid and brutal blunders ever made in Europe have been made by just such confident men as this. It is best not to be too sure.

Walter Gibbons just opened the magnificent Willemsden Hippodrome, which at one time ranked as one of the best halls in the kingdom. It seats 3,500.

The Battersea Empire, now styled the Crystal Empire, also opened last Monday under Hugh Brannam, erst of the Crystal Palace. It looks quite fancy with its new Amber Crystal carpets, lively decoration and a fresh scheme of lighting installed by the Santoni Crystal Lighting Company, in which double foci of illuminated glass crystals figure. The hall has been closed for nearly two years and had to be extensively altered to meet the ideas of fire inspectors.

The cinematograph accident at Newmarket, fire caused by the upsetting of the machinery, resulted in the death of three women, while the number hurt more or less in the panic aggregated about 300.

About the Begannys. The No. 1 troop, headed by Joe Beganny, is at Ronacher's, Vienna, this month.

Frank Gerald, ex-secretary of the Variety Artists' Federation, had a testimonial dinner at the Criterion Restaurant last Sunday. A concert followed the banquet.
Among the park combinations under way for next summer the most important on its face, owing to the size of the parks concerned, is that being engineered by Harry A. Dorsey, of "White City" fame in the days of old. Besides Dorsey there are many other park owners and booking men in the business, and of these, several others in that section of the country have agreed to enter a booking combination until in all there will be fifteen or sixteen, sufficient to guarantee a dividend to all its members.

The booking for this circuit has been placed in the hands of Hans Meyerhoff, at present commonly supposed to be connected with the firm of Reich & Cox in New York. The members of the firm are not believed to be aware that Mr. Meyerhoff has struck out for himself. Following his recent trouble with the New York Vaudeville Contracting Company, Mr. Meyerhoff joined Reich & Cox, afterwards going to Europe, where he remained a month. Before leaving Meyerhoff is said to have had completed negotiations with Mr. Dorsey, under which he was to be the booking agent for the new combination, then in December. By forming a booking system an agent buys an act, farming it out to the best possible advantage. Meyerhoff's connection with Dorsey will be that of an agent only, he being a percentage, and the former profit is expected to be saved by the Dorsey chain, who will route the cast for a summer's work at a rock bottom price. Meyerhoff is reported to be at the present time in Toronto, Canada. Mr. Dorsey has a park there.

A meeting held recently at the Hotel Imperial was attended by eighteen park managers, who met for the purpose of talking over plans for an association of summer resort managers throughout the country. Of the eighteen present ninety per cent, represented parks seldom heard from. The most prominent among these who attended was Manager Pratt, of the Baltimore Tracton Company. Mr. Pratt was elected president of the association formed by those present. It was called "The Am- fied or Maryland Association," Mr. Oberheld would carry a prestige with him across the water which would not be his as an individual seeking to promote. A representative association of summer parks is admittedly a good thing by the business men, but must include more than the American has before it can even hope to attract others and make a showing.

The Brockton (Mass.) Fair is bigger this year than ever before. The record for admission is likely to be broken, and the vaudeville show is much better than last year. It includes two stages. The Flying Banvard; The Dunedins on bicycles; The Three Allos; comedy bar; La Prer Sisters, aerial act; Zeno, Jordan and Zeno, trapoe workers; The Three Ernesto Sisters and Ramza and Arto, grotesque acrobats. Dunraven's comedy mules; James E. Hardy on the high wire; Babcock, who "loops" the loop on a small grandstand. Acrobats; Lamont's dogs, baboons, etc.; Paula Piquet, equilibrist; the Metropolitan Sextet and the Dankmar-Schiller Troupe of Equilibrist are also on the bill. A review of the fair will appear in this department next week.

On application of Mrs. Virginia R. Burch, who has an attachment of $200 against Rudolph A. Wilhemy and Edward McNulty, Judge John G. O'Connell appointed Thomas Gregory receiver for "Luna Park," an amusement resort just out of Cincinnati. It is understood that creditors are pressing for payment of their bills.

Edward Foreman has been booked for 42 weeks on the other side, playing England during most of the engagement.

The report that Barnum & Bailey will, for the third successive season, pass no dividend this year, together with the rumors of a Ringling amalgamation, even though the latter do not secure control of the "Big Show" and its subsidiaries, has given rise to a rather free discussion of the Barnum-Bailey mode of financing. The Barnum-Bailey corporation is capitalized at $2,000,000. Of this 51 per cent is held by Mr. James A. Bailey and the Hutchinson boys," Charles and Fred, Mrs. Bailey's nephews. Charles is in charge of the B. & B. show, while Fred directs the Buffalo Bill exhibition. The main portion of the rest of the capital stock is held by English managers. In that such a large amount that the Englishmen consider it necessary to have travelling representatives with the "Big Show" each season. This year there are said to be five, but there will be no more next year. The English stockholders are much disappointed over the outlook. Last year no percentage of profit was paid and the reason given was "big storms" down South in a following season. By the year's end the case was a large amount mysteriously removing itself suddenly from the ticket wagon. The English financial papers are trying to excuse the Barnum show for passing its dividend by saying that this season has been a very poor one for outdoor amusements, which is partly true. The foreign press evidently has taken cognizance of the immense profits made this season by the Buffalo Bill show, the largest in the history of tented exposition. "The Bill Show" has given outdoor performances; it had a good exhibition and drew money. It is a general belief that the Barnum-Bailey Circus would have done the same had it been "framed up" for that purpose. The latter show is in the West now. Two weeks ago from Lewiston, Kan., when the circus played there, the report came in that it was "in a state of decomposition." And this with the English investors; it now only has the English interests working with it. The passing of the dividend has caused the paper value of the B. & B. stock abroad to drop. It is now very low. An American investor with a knowledge of the circuses business little better than the object of picking up some of the capital stock. It could probably be secured very reasonably, even lower than the market, perhaps, for a big block. John Ringling is said to have kept in close touch with the English, and if the English investors are finally "framed out," it would not be a matter of surprise to find the Ringlings in possession of their stock and in control of the Barnum-Bailey properties, with the co-operation of Mrs. Bailey or the Hutchinsons.

Nothing has been heard lately of the announced intention of Willard Selig to take Chas. and William Rose Studebaker, and P. T. Barnum for a tour through Panama and South and Central America this year. If he still holds to his promise, he will find himself opposed in Panama and the territory neighboring upon the canal route by a new organization being formed for winter-work in that section by Tote Siegrist, now with the Barnum & Bailey show as manager of the Siegrist-Silbon Troupe of aerial performers. Upon the closing of that circus Siegrist will take a troupe through Panama and South America, opening about the middle of November. His show will tour under canvas and will include the "Big Show," the Ringling Brothers, the Grip Troupers; The Siegrist sisters, principal riders; Danny Ryan; George Brown and Mme. Guillet. Caesar Giletti, now with the Barnum outfit, will act as the general advance agent for the Siegrist venture. The show will be called the Siegrist-Silbon Circus.

Circus wiseacres are offering even money bets that the Ringling-Barnum & Bailey merger will be an accomplished fact within a month. Al Stewart sailed for England last week with the object of making a final round up of what stock is available for purchase from the English syndicate.

Antonio Pubillones, owner and manager of Pubillones' Circus, which annually tours the island of Cuba, is in this country engaging acts for the coming season, which opens with the show's presentation in New York last week in conference with his agent, J. Harry Allen, and left on Sunday with the latter to look over the acts being given as special attractions at the Brockton Fair.

The Buffalo Bill Wild West Show lost the matinees in Louisville, Ky., Saturday owing to delay in reaching the stand. The show train was held up for several hours by the wreck of a milk train just ahead of it on the Chesapeake & Ohio Railroad.

Col. Charles W. Seeley, legal adjuster with the Buffalo Bill show, left that organization when it played Hagerstown, Md. His place was taken by Charles Meredith.

Pain's pyrotechnic spectacle "Vesuvius" will consolidate with one of Miller Bros.' "101 Ranch" shows next summer. The fireworks display will be given evenings and the Wild West exhibitions in the afternoon only, both occupying the same ground.

Vinent Alba, proprietor of a travelling circus which covers the interior territory of Cuba, will be in New York in a few weeks. One purpose of his visit is to appear before License Commissioners John N. Doga, to explain his part in the cancellation. Margot, Studebaker, an eques-triane who lately made complaint before the License Bureau against Agent Charles S. Sasse, the latter being a manager, was cancelled by the manager, the cable arriving at the agent's office after the rider had sailed. Alba, says Sasse, obtained Mr. Studebaker's consent to use the circus and then cancelled her under a two weeks' clause in the contract alleging incom-petence. She received two weeks' salary. Mlle. Studebaker's complaint before the commissioner has held up the granting of an agent's license to Sasse and the latter hopes that when the commissioner hears the circus manager's story he will withdraw his objection.
NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Marie Lloyd, Colonial.
Victor and Sallie, Proctor's.
E. G. Knowles (Resepearance), New York.
Leon Roge, Fifty-eighth Street.
Innes and Ryan (New Act), Pastor's.
Lo Miera, Pastor's.
"The Singing Travellers," Pastor's.
Angeles and Star, Pastor's.
Richard Bueller and Company, Keene's.

Harry Von Tilzer.
Songs.
38 Mins.; Four (Interior).
Hammerstein's.

At Hammerstein's this week Harry Von Tilzer, the tall, gaunt, temperament looking gentleman, and his wife, the tall, fair, of demonstrating Jack Levy's theory that a "freak headliner," if judiciously selected, is a valuable card. Mr. Levy is the agent who induced Mr. Von Tilzer and the management to agree upon terms under which the underling would be allowed to draw powers, and Mr. Hammerstein remunerates him while doing so for singing his own songs. The combination worked out well Monday afternoon, when Mr. Von Tilzer appeared as an entertainer in a single role and as a singer and was followed by the entire cast of the vaudeville for the first time. He received an ovation at his entrance, during the numbers and at the close. After singing six of his own songs Mr. Von Tilzer had not nearly exhausted his repertoire, but concluded with "Bye, Bye, Dearie," in which the audience joined, especially Connie Edies, of the Fields show, who occupied an upper box. She was not "planted" nor was the applause caused by a claque. It was universally and spontaneously given. Mr. Von Tilzer, as the manager of the theatre, for after Mr. Von Tilzer recovered from a slight nervousness evident in the opening, he got down to business, singing to the audience as though instinctively giving a recital just how he wanted the selection rendered. Mr. Von Tilzer wrote the songs and he had a graphic idea of what he wanted. In conveying this to the front of the house he lost self-consciousness, interpreting his numbers in a plain, direct manner, aided by his ability to render character pieces. His selections for the first show were "Just Help Yourself!"; "I'll Call You Later," "Top of the Morning," "Bridge McCloud," "Mr. Stine," "Match Not at Coney Island," and the "Dearie." For the "Mr. Stine" (although that may not be the correct title) Mr. Von Tilzer carried manuscript, announcing he had written it only two days before. It is a drinking selection and was liked by the audience, though two brews of beer are advertised. A piano accompanist supplied the music. Mr. Von Tilzer as an act, apart from his fame as a writer, could pass with numbers sung as well as those in use on Monday. With his usual care for advertising power he should be a valuable assistant for the vaudeville box office anywhere.

Mr. Swain, of Swain and Ode, is ill at Watauga Island.

VARIETY

NEW ACTS OF THE WEEK

Jesse L. Lasky's "A Night on a House Boat" (Musical Comedy).
31 Mins.; Three (Special Set).
Colonial.

Jesse L. Lasky may well be proud of his latest number, "A Night on a House Boat," at the Colonial this week for the first time in town. It is the nearest approach to the genuine musical-comedy-scenic-production vaudeville has yet seen. "A Night on a House Boat" could be removed as it stands to any Broadway stage as an act of a musical piece and satisfy the most critical audience. The exterior of a house boat, moored to the dock, is shown and across the stream are other similar summer homes on the water. The scene brings back a loneliness for a recreation. The action takes place on the decks, the time being set at the Fourth of July. A young party, correctly chaperoned, is making a trip, and while anchored is visited by visitors until there are nine all told, five girls and four boys. The ballyhoo is a lively time is had by the young people, who make good but not over-loud fun of one another and sing. There is some original music by Emil Breitenfeld, pretty in melody for the most part, with a good line in "Dreamy Eyes," sung by Louise J. Smith. Miss Smith is the ideal tanned acrobatic summer girl, but she cannot sing. A singing number is taken from "The Red Mill" and the first part of this can stand betterment. The company was well sung, and has hit on Monday evening, although the whole lighting of the boat at the finale made it prettily effective. A searchlight on the upper deck, trained upon the audience and boat during one selection, is a neat idea. The music and movement are somewhat mingled throughout the piece. Of the cast Mildred Berrick and Elinor Kershaw step into prominence and remain there from the outset. O' Malley Jennings is in the show and Ella Evers is the program only. Cal Dix indicates he could handle any "kid" part of more scope in a capable manner and Royal Marshall has a good singing voice. Elzie and Ethel Shaw, daughters of Mrs. Alice Shaw, are twins in the piece and have an "elegant" air, but there is nothing to equal the sweetness of Miss Kershaw or the comedy of Mr. Berrick. Whoever issued the order that no encore be taken should have a floral wreath. The action was not tarred for a moment. Some time could be taken out, for instance, the "speech," which while used for a comic point, is even too long for that, and the "Dreamy Eyes" song. If a manager wants to have a new entertaining number he must secure "A Night on a House Boat." Louis Joseph staged the production. It is likely to stand as a model vaudeville piece for a very long time.

Romany Operatic Company.
Singing.
31 Mins.; Full Stage; Close in One.
New York.

This is a reproduction of that offered by the Ziegara Troupe, with which it would stand very favorable comparison. It is larger in point of numbers and the average of singing ability is higher if any thing. It has been staged by Mr. Bevan, of the original organization. He has done work well, and a few weeks out of town have put a fine polish upon the act. Pretty much every voice in the dozen that make up the cast is worthy of exploitation for a solo, but even in this company stage is given to the singing of a woman, attains special brilliancy. The quartet from "I Pagliacci" was a splendid number and the whole musical program was a treat. The act did not go on until eleven o'clock, second to closing, and even then the audience demanded encore after encore; the applause was enthusiastic to a point that resembled a demonstration. The New York audience Monday night demonstrated that vaudeville wants good music when it is properly interpreted. The Romany Company is probably the best operatic number in vaudeville. If anyone thinks he has a better one, let him trot it out. It will be more than welcome.

Mrs. Dan McAvoy.
Songs.
8 Mins.; One.
Gotham.

This is Mr. McAvoy's initial appearance in the varietys as a single entertainer. He is a woman has a nice appearance, and works in a manner untrammelled manner that is attractive. Mrs. McAvoy's success in vaudeville will depend largely on securing the proper selection, as she has but little voice to speak of. The first number the second has been done to death and she can hardly expect to do much with it in a New York house. The third song, "Ain't That a Good Life," which sounds a deal like the variety the English singers have successfully employed, has been of about the proper calibre. It has a tuneful air and a catchy lyric, keeping the audience clappine for more. The singer made a decided hit with this song, and should have more verses written for it.

The Kratons.
"Hoopland."
31 Mins.; Full Stage (Special Set).
Gotham.

The Kratons are giving their new offering, "Hoopland," its first metropoliea showing at the Kraton this week. The act has been a radical departure from anything yet shown in this particular line. A special set of a miniature village is used, showing residences, shops, police station and saloons. The men, women, policeman and cowboys, all represented by the hoops, are distinguished by various colors, a table being printed on the program, making it easy to follow. After the first four minutes, in which the company are seen gradually forming the best hoop rolling and juggling possible, both leave the stage, the hoops thereafter going and coming from the various buildings with remarkable speed and accuracy. The whole act is a constant succession of comedy and surprises. The "drunkin'" hoops which leave the saloon, stop, start back, and then go ahead, as well as the "cow- boy" hoops that come out, pick up handkerchiefs, and then return, are not only amusing but novel. Nothing like it has been seen before. The offering closes with a prisoner breaking jail, and a chase by the police. The hoops rapidly follow one another across the stage in and out of the various buildings, the chase finally ending with the prisoner's capture and return to jail. It makes a good, snappy finish to a novel and most excellant act.

"A Woman." (Comedy).
20 Mins.; Full Stage (Interior).
Twenty-third Street.

Both principals deserve a better fate than "An Heiress." Miss Brown is a graceful interpreter of light comedy parts and was formerly leading lady of the Hubert N. Proctor 125th Street Stock Company. Mr. Douglas is a character actor of ability, but the pair are swamped under a vehicle that should never have engaged their attention. The plot is more thinly covered than the venerable basket that hung in the wall. It concerns itself with the love affairs of an American heiress and a sleepy English gentleman. Papa objects to the match, having ar-
ranged a marriage with daughter's cousin, a rich rascalman. Daughter is rather taken with the prospect of marrying the cowboy relative and tells the nobleman as much. Whereupon nobleman imperiously dismisses papa and daughter with his rowdy ways so that they never want to see another cowboy and thereby makes the way to daughter's heart and papa's check book easy. All of which involves the crudely sort of farce without the tinge of humor, and has the additional disadvantage of showing the designing nobleman successful in his unhonourable scheming. The piece bores for ten minutes of opening dialogue excepting for a few bright flashes from Douglas, but its rough comedy helped to win it a hearing. They may be able to twist and re-shape the sketch into better form, but their energies would be much better spent in searching for a more suitable offering.  

Hal Clarendon and Company (1).  
*How He Woke Up* (Comedy).  
14 Mins.; Four (Interior).  
Keeney's.  

The billing for this vaudeville act should be immediately to Leishia Mowat and Company. Miss Mowat is now Mr. Clarendon's "company" of one. Both players apparently were known to the Keeney audience, and they have probably graduated into vaudeville from stock. The piece was written by J. K. Patterson, and is a funny sketch, with an old story handled in an original manner. Miss Mowat does some excellent work, giving to her two-edged character a fidelity, deceptive to the audience at times, but Mr. Clarendon manages to spoil it all by his unconvincing acting. *How He Woke Up* could become first rate vaudeville entertainment. *Sinc.*

James Smith-Cook.  
*Monologue.*  
21 Mins.; One.  
Keeney's.  

James Smith-Cook, whose name is remodeled of Smith and Cook, brings back also a reminiscence of that vaudeville team with his present "tramp" monologue. The humorous and sentimental bits, including the old "sharp shooting" final brought in, but to the Keeney audience it was all apparently new, and fairly laughed at. Mr. Smith-Cook, in the days of Smith and Cook, was just "Cook." Now there is a stage hand to assist him when required, and the "Theodore" song to close. *Sinc.*

Some Quartet.  
*Breaking Into Vaudeville.*  
19 Mins.; Full Stage (Special Box Set, 15); Close in One.  
Drewy.  *Merry Maidens.*  

In an effort to find some suitable substitute for the familiar knockabout comedy of the singing four this organization has hit upon a capital idea. It was used in the same general form hereabouts recently by Cameron and Company, and had a sketch called "On and Off." The arrangement has been admirably adapted to the uses of the singing quartet. The special setting showing a theatre dressing room introduces the four as members of a comic quartet of the old style "blue-whiskers" sort. The act is in bad shape, and a wordy war follows, while the men make up as blackface, "Rube," fat German and straight. The manager sends back to tell the act that it must go better at the next performance or it will be shown the door. The usual singing numbers are thus neatly rung in and comedy is supplied in the intervals by the slangy arguments of the singers. A hurried call sends them on their way to the footlights and they presently appear in "one," where they finish with two numbers. The singing, both solo and together, was pleasing and the act aroused the largest amount of interest in the entertainment. It is an agreeable variation from the usual quartets and made an enjoyable number. The dialogue, although it goes well enough as it stands, could be polished up a good deal and "fattened."  

Lang's Gotham Four.  
Songs.  
14 Mins.; One.  
Fifty-Eighth Street.  

*A Jumble of Fun and Comedy* is the billing, but it does not get much past "Jumble." Three members of the quartet wear comedy make-ups. When they came on the audience settled back for a good laugh, for the audiences in houses of this order like and are used to laughing at comedy quartets. They were doomed to disappointment, however, as the comedy extended not farther than the make-ups. The singing was better taken care of, though this also was a good way below the mark set by the average. The trouble seems to be that the men have struck upon nothing that is new in either the comic or the singing. In fact, the singing follows the old-time quartets with their "yodle" songs and banjo strumming, which is not considered quite up to date at the present time. An entire change will have to be made if the Four expect to compete, with any degree of success, against others in this line.

Fantelle and Carr.  
Conversation, dances and songs.  
14 Mins.; One (Special Drop).  
Twenty-third Street.  

Harry Fantelle and Eddie Carr are showing a novel turn for the first time in New York; novel chiefly through its well arranged opening. The comedian, in funny, grotesque tramp getup, makes his entrance from an opening in the drop representing a box car in a freight yard. The opening talk with his partner is good, and they play "straight" as a yard master in neat blue uniform, is well put together, but falls a bit just before the introduction of the first song. The straight end songs, "I'm the Kid That Billed the Pyramid," in acceptable fashion, there is a parody or two, all new and amusing, and the sketch closes with a good dance by the comedian. The act delivers real entertainment with few lapses, and should command attention.  

La Gardena.  
Spanish Dances.  
9 Mins.; Three (Extric.).  
Colonial.  

La Gardena as a Spanish dancer ranks above those we have seen lately in New York. She is much better looking—  

Rush.  

La Gardena as a Spanish dancer ranks above those we have seen lately in New York. She is much better looking—  

Rush.  

Mr. Pauli among the others may be entitled to the billing, but Tom Shelby is by far the best in the cast, and seems to be a comedian without the opportunity to prove it. Miss Ryans has a fair prospects and could do very well better by the audience. The "Surprise Party" will never startle anything. It is merely a double quartet, and an octet of dancers, without singing or dancing of sufficient merit to attract notice. *Sinc.*

Bob and Tip Company.  
*Acrobatic.*  
18 Mins.; Full Stage (14); One (4).  
Paster's.  

The acrobatics are sacrificed for the meat part to make room for the comedy and the two trick dogs. Whether this is good business with his partner, who very little coaxing, but too much time is spent with them in the main portion of the act. They should be used for the finish in one only. Both the comedian and the "blackface" man should add their rope numbers, and the time now given over to the dogs could be used to advantage in this way. With a little changing about, and three or four minutes' cut, the act will do nicely anywhere.

Wilton Brothers.  
*Comedy Bara.*  
13 Mins.; Full Stage.  
New York.  

A rather larger proportion of straight bar work than usually goes to the comedy act of this sort is employed, all of it handled with excellent style. The comedian, although he makes use of a good deal of the familiar clowning business, keeps away from extreme roughness and wins laughs. The apparatus is an ordi- 

Rush.  

Wilton Brothers.  
*Mechanical Doll.*  
9 Mins.; Full Stage.  
Hannigan's.  

*The Mechanical* is introduced by Frederic Melville, who owns the act, in an electrically lighted cabinet. She is removed from there, "wound up," and after the usual stunt on the stage, is carried over the footlights into the aisle, returning to the stage in Melville's arms. It is about an even question who is the superior in the art of repression, "The Mechanical" or "Phrons." The former is a trifle above the usual grade of a "mechanical doll" act, but there is a great amount of novelty to this sort of thing any more, regardless of how well worked. Some comedy is brought out toward the close by inviting a committee from the audience on the stage, including two "cappers," and for the finale the girl delivers a short speech of thanks. It is a reappearence for "The Mechanical." Since last appearing
the act has travelled all over the world. Hamterstein's seemed to take to the number mildly. A similar reception would probably be received almost in any house.

Church City Four.

Songs.

"The Stroller." The Church City Four is a new quartet, playing in the burlesque show known as "The Strollers." The boys are in a straight evening dress. There is no com- edy. The quartet present a new appearance, all being rather good looking, with harmonious voices. The most popular current songs are sung, and of the num- ber, one only is a solo. There should be more individual singing, the base at least receiving a single opportunity. John Bohnman, a tenor, should also try a selection alone. Following upon the style of "That Quartet," the Church City Four is a desirable singing act. It is making a big hit in the present show, and could do well anywhere.

Geraldine McCann and Company.


Just why "The Boasters" is not in evi- dence. There is no plot or even a scene- bane of one. The act simply serves to introduce Geraldine McCann, a pretty little girl, whose appearance is very near- ly spoiled through poor dressing, and a young boy of about the same age, who should be restrained from attempting comedy. A man also figures slightly and it would be just as well if his figure were even less. That would let him out altogether. Little McCann is a first-rate dancer, pretty, with magnetism. She and the boy should work up a nicely dressed singing and dancing act in "One."
KEENEY'S.

There is a new manager at Keeneys, Brooklyn, this season. He is Henry Perkins, and the orchestra leader is not J. F. Herrick, as has been reported. Mr. Perkins is a well known member of the Broadway theatrical fraternity, and has been full time in the city for over 40 years.

Other wise the house looks the same and was fairly filled on Tuesday evening. Had the weather been a little warmer, the house would have been fuller. Mr. Keeneys selected "The Surprise Party" for his headline this week. Almost any other number on the program could have held down the place in better shape. The headline, with James Gordon, has a contract with Zagon and Company, is under New Acts.

The show opened with the Musical Benettas, in reality a "black art" act, with the playing of musical instruments a secondary consideration, although Mr. Bennett makes this the most noticeable through the poor quality of the music, up to the bell's, which are liked. As a musical act there is a little novelty to it from the standpoint of the public to which could pass will help the offering immensely.

Nestor, the youngest of Nellie Seymour and Nestor, is a wonderfully bright-looking boy on the stage. For one of his age, he carries himself remarkably well, and has the idea of a small audience by his singing and manners. Miss Seymour has some character changes, doing very well with "Marianina" for the finish. Nestor can carry the act, which needs a few changes to bring it up to the mark. "The Holy City" should be taken out and a current ballad sung instead.

"The A. B. C. D. Girls" are now the "4 Connolly Sisters" on the Keeney bill. The girls may hold to the proper name as their billing hereafter. "A. B. C. D." suggests a beginning. The sisters have a lively singing number in "one," well dressed, and with a very pretty change for the finish. The singing is excellent, harmonious, and the selections meet with favor. The comedy is quiet but effective, one girl only taking charge of this. Another has a solo, providing time for the change of costume, and the act runs off without a break as a "female quartet" the 4 Connolly Sisters make the best yet seen.

The principal parts in the Bailey and Austin act are now taken by Mr. Austin's brothers, one of whom makes up as a perfect counterpart of Austin, and as far as the audience is concerned there is no great difference in the offering. Both the new boys follow the exact routine and with a little more time ought to make good substitutes.

Harry Eymond and Hilliard, colored, entertained very well.

Since.

CHICAGO ALL VAUDEVILLE.

Chicago, Oct. 4.

Plans have been prepared for a new theatre, "The Roseland," to be erected at the corner of Ewing and Michigan Avenue, for M. T. Morrissey by David Robertson, architect, and construction is now under way. The building will be two stories high. I. E. Berkson, of the Shubert management, is in charge, and the house will be on the circuit of a well known booking agency.

The building will cost $30,000, and will be ready for occupancy about December 1.

Jos. Shea is conducting the Sunday night concerts at the Murray Hill.

VARIETY.

PARIS EASY FOR AMERICANS.

Leon H. Curtin, a nephew of James H. Curtin, the Empire Circuit manager, writes entertainingly from Paris of music hall conditions in France and points out that "American dumb acts are featured in nearly all the Paris houses," says Mr. Curtin, "and where vaudeville is the attraction the Americans are sure to be featured. The French seem to take more kindly to our humor than the English brand. A "pony" ballet of English girls is billed as an American act, although the girls sing George M. Cohan's songs with a broad continental accent.

"Morton and Elliot and Morris Cronin and Company are doing splendidly at the Apollo and Lavine and Leonard have scored big a hit at the Folies Berger with their comedy sketch. The Bounding Governors are at the dome house.

"The theatres here would be considered fire traps in the States, with narrow entrances and aisles and no asbestos curtains or other modern safeguards. The music halls are much bigger places, with intermission during which the audience promenades and joins in the singing at times. "The Belle of New York" is running at the Olympia. It is a cleverly staged production, with costumes and light effects ready made, but some of the business is extremely risque."

COLONIAL AT NORFOLK OPEN.

Norfolk, Va., Oct. 4.

The Colonial Theatre, the new playhouse here on the Wilmer & Vincent chain, opened Monday evening. The opening bill is made up of Yamoto Brothers, wire walkers; Bradley, Martin and Company, comedy; Ziska and Kling, magicians; Pauline Hall and Rice and Provost. The newspaper comments upon the show with praise.

The Colonial is to be operated in conjunction with the old Wilmer & Vincent theatres in Reading, Allentown, Harrisburg, Easton, Pa., and Utica, N. Y., with bookings through the United Booking Offices. W. T. Kirby, a local newspaper publisher, is the manager, and Fred C. Smith is treasurer; Harry W. Smith, assistant treasurer; Arthur Gorman, advertising agent, and Charles Borjes, musical director.

GRACIE EMMETT LOSES VOICE.

Gracie Emmett was forced to close her engagement this week at the Twenty-third Street owing to a sudden illness which almost robbed her of her voice.

Miss Emmett appeared at the theatre, ready to go on, but when it became evident that she would have to leave the actress appeared before the footlights and made her apologies to the audience in a little speech. Frank Fogerty was hastily summoned from the Union Street to fill out the bill, arriving in time to close the show. Byron Douglas, Henrietta Brown and Company were added Tuesday.

Miss Emmett expects to recover in time to continue her engagements on Monday.

Since the cool spell commenced two weeks ago, the receipts on the Klaw & Erlanger vaudeville circuit have averaged an increase of 33.1-3 per cent., according to statement made the other day.

MUSIC BUSINESS LIVELY.

Jerome H. Remick, head of Jerome H. Remick & Co., the music publishers, was in the city this week on one of the business trips Mr. Remick frequently makes to New York, the main office of the firm being located at Detroit.

Mr. Remick said to a Variety representative that the prospect for trade this season seemed to indicate that it will be a record year in the history of the business.

"We surpassed our previous record," said Mr. Remick, "by the volume of business we did during August, and this acceleration was not confined to us alone. During the second week of September, the trade seemed to be better, and it looks as though a song wave is in the course of a sweeping journey over the country.

"The department store has educated the public to popular songs as much as anything else," continued Mr. Remick. "We have sharp competition, and this places sheet music on the retail counter at a wholesale price, but the reduced figure brings its benefit. Instead of one piece of sheet music selling for 25 cents at the figures quoted and eventually wants any popular number. In the department stores supplied with music by Remick & Co. we do not discriminate against a song. We put sheet music at the figure quoted and eventually want the public throughout the United States is looking to the general merchandise stores in each town for its supplies."

Mr. Remick said that he had secured the publishing rights to the musical numbers in "The Hodyen," the piece in which Elsie Janis will be starred. This is somewhat of a departure for the firm and may mean that it will be active hereafter for the scores of musical productions.

Fred Belcher, of the New York branch, is now in London, combining business with a pleasure trip. The agreement between Remick & Co. and Francis, Day & Hunter, the English publishers, under which the latter acted as selling agents for Remick abroad, terminates this month. During his visit on the other side Mr. Belcher will consummate arrangements with a London music house to assume that capacity hereafter.

Since the agreement was entered into by the two firms the English concern has established a New York office in the sheet music industry on this side.

GOES INTO COURT AFTER "COPY." Boston, Oct. 4.

J. W. Curzon, manager of the aerial act known as The Curzon Sisters, has filed a bill of complaint and will prosecute an action in the Circuit Court of the United States in Massachusetts, for alleged infringement of his patents upon the apparatus used in the "Flying Butterflies" act. The hearing was scheduled to come up this week.

The action is against La Frese Sisters and the Brockton (Mass.) Fair management. The alleged "copy act" is playing the fair there this week.

Mr. Curzon declares that a number of other acts have copied his ideas, and announces that he will take legal action against all of them.

Arthur Prince, the ventriloquist, will end his engagement with Klaw & Erlanger in about two weeks, returning home to fulfill engagements.
VARIETY

COLONIAL.

The Colonial has a holdover feature for the top of the program this week in Millie Lindon, the English singer. Miss Lindon sang five songs on Monday evening. It seemed that the audience did not become wholly appreciative until about the fourth. Miss Lindon has a fetching personality and a sweet voice for her almost recitations, but just why she wears the "square-cut" male costume is a little beyond ordinary reasoning. She has no song calling for it and might appear to be about a foot taller. Given a chance, it is not likely that Miss Lindon will become as much of a farce over here as some of her English sisters, but she is going to be decidedly popular.

"A Night on a House Boat" and "La Garconne" (under New Acts) are newcomers, and the Elinoire Sisters have virtually a new act in the same layout as before, although from the program it might be suspected that a special drop was used when the act entered the auditorium. The "Actress and the Maid," first shown.

You must have a terrific growth on if you can't laugh at Kate Elinore. Whenever Miss Elinore, who grows younger on each performance, is mentioned, it is funny, you won't miss the point, and there is a quantity of new, laughable material in the act now which is not as boisterous as the old one. Kate is nursing her infant again, and the show seems to have lost the service on the wild swings for the audience. May has a new dress, and is wearing the family diamonds, increased this season to the extent of a few hundred thousands of dollars.

The Elinoire Sisters have no corner on the precious stones this week, though. Marion Bent, of Rooney and Bent, is there with the personal savings bank, denoting great prosperity among the real vaudeville. Miss Bent, besides improving her visible wealth, has also pushed her dressing mark up a number of notches, probably due to the efforts or company of Pat.

The "Busy Body" gag is given a very good time at the Colonial. Mr. Rooney seemed so certain of this that he had a couple of encore cards printed, denoting he expected the applause.

A. O. Dunne is revealing topical changes in his ventriloquial act as usual, reining in the more subtle of the old jokes, and W. H. Thompson in "For Love's Sweet Sake" returns with a new butler (Mr. Webber). He is very new; too much so. Mr. Thompson's splendid qualities as a singing artist bring to the rather far fetched theme the usual applause. The sketch was placed out to interfere with the rest of the show.

The "Arabian Nights" joke was far too ephemeral, looking well in pure white against a black draped setting. All the apparatus should be painted dark also, so there would be no far in the color scheme. Even the ropes chosen were black and the mustard for the finale shortened.

Netta Vesta looks too well in her new blue dress to waste the time on two of the songs she is singing. The second selection, "Yesterday," was the best of the lot. There are three, while the audience is in no mood for the third number when it is reached.

Perhaps if Miss Vesta sacrificed her vocal ability for songs more to the popular liking she would discover a greater reward.

NEW YORK.

A wide variety of entertainment is offered in the New York Theatre show this week, from clown tumbling to dramatic scenery and pretty much every intermediate stage of vaudeville effort, with capital dancing and musical values. And if that doesn't make for good vaudeville, what does?

Vesta Victoria still tops the bill. This English connoisseur has a remarkable hold upon the American public, at least so far as it is represented in the metropolis. Her English is not quite perfect, but she understands the American and classification. It is not altogether due to her curious comic songs that she has been whirled to success on the wave of that will-o'-the-wisp—popular fancy. The home-land satirical-comic has offered as good and faded away over night. Perhaps it's her wholesomeness and robustness of humor that has won her to us. But why fruitless abstentions? Monday night's audience held her on the stage longer than usual, and believed in her fatigued and a dislocation to remain on duty, insisted upon "Poor John" after she had gone through her newer repertoire, and would not be refused. Let others attempt the same thing and see whether she holds the position here she won so brilliantly not so many months ago.

Clifton Crawford's charm as a singer, story teller and dramatic reader is quite unique. He is perhaps personally that: spacious, glittering fake of word coinage, is entirely unsatisfactory in expressing his peculiar quality of appeal. His is splendid, virile American humor, clean and direct, and he ought to be as much as cream, with all the niceties of bearing and delivery, and there is a vast amount of simple power in his serious readings. His rendering of the Kipling verse is a gem of unostentations delivery. As a reader of Kipling Crawford is to be recommended to the disciples of the much discredited Englishman.

Louis A. Simon, Grace Gardner and their company appear for the first time since their departure from the city in the sketch, "The New Coachman." The pair have accumulated a new bridegroom and maid since their trip across and the finish is changed about. The rest remains as before and made a tremendously effective laughing number, notwithstanding it followed closely after the comedy sketch of Hyams and Melntyre.

Time does not alter nor custom stale the delight in Miss Melntyre's exquisite child impersonation. Mr. Hyams makes his fuminnets laughable, but the sketch is jarringly wild in its construction. To say that it is a matter to house only by its effect is almost a compliment. It is some excuse, and a lightweight half at that.

The popular song is an ephemeral thing.

There are several songs in the series used with attractive stage settings by the revue company and are bound to remind the distastest of the past, but there is more to think they are less than a year old. Appearing as they do before a new audience, the sisters are perhaps justified in using the familiar act, but it seems a dangerous assumption when they know what is going through the strain of the street organ and song "plugger" to oblivion.

The Peerless Mowatts closed the bill and achieved the striking feat of holding the audience at 11:20 with their prevailing muggers. The expediency of extending the company to include two new members is open to question. The girl slipped on the simplest of feints Monday night and to a certain extent broke up the smoothness of the finish when the cards were placed and Mrs. Murphy's Second Husband," particularly on a bill rather short of comedy.

Joss. Hart's "Futility Winner" was the feature and closing number of the show. The revue is a smartly produced and very much revised cast, with Kingstory Baskett in the principal role, that of the discredited jockey. Baskett has injected a quantity of breezy new slang into his part and handles it with a good deal of smoothness without losing sight of its highly colored, melodramatic possibilities.

Mabel Caruthers, the solitary woman of the company, does exceedingly well with the new, light comedy, earning real distinction in a role that is an outgrowth of "a feeder." James Gordon is a "heavy" with a specific gravity of something like 436. His acting is still and stilted and his villainy quite too obvious to be convincing.

The billing of the Lasky Quintet as "The Most Artistic Act in Vaudeville" is a bit presumptuous. Art is wide and varied as vaudeville itself, and the description of the quintet that might be hard to defend. That the act excels in a universal appeal is a much more conserva-

The "Treadmill" with Clayton White and Marie Stuart's new sketch, "Charley," are under New Acts, while another feature of the program was Katie Barry, opening the season in a new, dressy way. It was all that had to go through her full routine, always a certain sign of success. One of the solicitous bits of the bill was Cliff Gordon, appearing next to last, a difficult enough position, but in his stance dourly so for a monologue to follow the thirty minutes of comedy in the White-Stuart act.

It is a long time since Mr. Gordon appeared on Broadway. Few in the house remembered him, but Mr. Gordon talked Chrome, plus an added amount of German, and travelled from the time Columbus discovered America to the White House, leaving out no current topic of minor, past, and current the audience.

It seems that only the regiment does Mr. Gordon command attention; he has a German dialect that should not be overlooked. Had he been on in the first part, where the going was easy, Mr. Gordon would have been in the race for the honors of the show. He declined the hearty encore given, plainly showing he considered his position no sinecure. It is sufficient when a monologist can hold an audience in its seats by steady talk for sixteen minutes when the clock points to. Johnny LaFevre and Frankie St. John opened their first song, "Many a Time," having a catchy air, and Hansen Ben Alh's Arab Trooper closed with alliteration.

Sine.

TWENTY-THIRD STREET.

The bill lost its big laughing number by the enforced retirement of Grace Emmett and Company after the Monday matinee. Her place was taken by Byron Douglas, Henrietta Brown and Company (New Acts) in an untried sketch, played for the first time. The number was a rather rapid sketch. Murphy's "Second Husband," particularly on a bill rather short of comedy.

John J. Ryan, through his attorney, Leon Laski, has filed a demand for particulars in the suit brought against him by W. S. Cleveland for commissions. The defendant has not yet served with the Itemized complaint.
THE STROLLERS.

"The Strolling Players" is the official title of M. M. Thies's new show on the Western burlesque Wheel. It is more commonly known as "The Strollers." The piece presented is "The Belle of Avenue A," the former starring venture of Elifie Fay, adapted to burlesque needs, and run in two acts.

Comedy of a familiar burlesque type occurs, and though the show has been out but a month or so, the costumes in instance do not appear bright enough to have been recently purchased. They look as though they might have been handed down with the transfer of the piece itself.

The black evening gown worn by Toma Hanlon as Maggie Burns, "The Belle of Avenue A," must have been worn by Miss Fay once upon a time, or someone else.

Louis M. Granat, the manager for Mr. Thies, says the show is "clean." So it is, "clean" as the whistling Mr. Granat doesn't care to commit, the beating of his own music. On that theory perhaps he supposes the show should make a hit through the cleanliness. It doesn't.

This is partly accounted for by the company. A brief summary would be Toma Hanlon, Miss Fay, Mr. Marshall, or it might get in on account of looks, nearly all the remaining females being short on comeliness, and Madge Hughes, in the part of Mrs. McCluskey, would also deserve mention. If you did not try to resemble a chorus girl with a wig, even then Miss Hughes could not expect to reach distinction when she prefers looking at the boxes to attending to the matter in hand.

Miss Hanlon is nearly the whole show. At one time, just before the finale of the first act, she is a boy, her favorite stage character, but thereafter and before, it is long skirts. Miss Hanlon is giving a good show, playing well all the time; so is Mr. Barry, as is amusing, the beating of his own music. On that theory perhaps he supposes the show should make a hit through the cleanliness. It doesn't.

The opening is an arrangement curiously made of song and dance, Miss Hanlon in the circus. The chorus gets down to business immediately upon the rise of the curtain with a snappy medley, and with each number a new principal is introduced as mistress.

There are sixteen choristers of average singing ability and an elaborate wardrobe. Costumes change run through both pieces with a good deal of frequency and throughout there is not a discordant color in the dressing scheme. The girls are in two divisions, "ponies" and "show girls" equally divided in number, an arrangement whose popularity this season may be credited to "Wine, Woman and Song," probably. The "ponies" are not well made. They are rather strong and not effective in their dances. They are well dressed and pretty enough, however, and past nicely.

Zoe Hollis is leading woman. She looks well in an over-plump fashion and has a voice of good quality which she abuses shamefully with bad phrasing in her songs and unattractive affectations. A more simple delivery of the ballad numbers would be more agreeable.

Pattie Crawford, besides looking the graceful, animated soubrette, has a good deal to do in the singing department. She handled her numbers satisfactorily. In addition to her olio dancing specially Lulu Beeson was much in evidence with a neat style of holding down a light part.

Lewis and Thompson open the olio with a conversational sketch. A lot of talk which has been warmed over from the advertising columns and is intrinsically itself and when one of the people thought "I'm going to Huber's," the audience thought he was starting for home.

"Some" Quartet in "Breaking into Vaudeville" (New Acts) was the best of the olo. The others in the olio were the Two Graces in a oddly entertaining talking act and Lulu Beeson. Rush.

THE SAM DEVERE SHOW.

In the two burlesque essentials of mounting and comedy values the Sam Devere show holds well above the wheel average.

For purposes of the Eighth Avenue Theatre, where the company held forth last week, a good deal of heavy spicing was involved and this worked against the merits of the entertainment, but the offering was well liked.

Phil Ott is principal comedian, with good quiet methods. He has a tramp role in the first part and inures himself by work of a certain kind. He begins well, supporting five minutes or so of first rate dialogue following his entrance and leading up to his first musical number.

Some of the business involving the "Maids of Mars" (Dorothy Warde) was in use last year. It verges upon the suggestive, but has the merit of being fairly funny.

Al Stedman has the Hebrew part, being concerned in a good deal of the business and dialogue. The talk is finnier than the business, and the show is evidently a show with a lot of wit. He begins well in the olio sketch of Phil Ott, Nettie Nelson and Company, where he has a semi-straight role.

The progress of the piece is immensely aided by the network of local ideas, the "pony" ballet of eight members, all of an attractive business like and with unlimited energy in the dances and singing. They make up half the chorus, the other octet being a good-looking company of show and all the characters take part in the dancing scheme is pretty and elaborate. As an example of the outlay for costumes it is worth noting that the working up of the finale involves three neat changes for the entire chorus. This finale is a rather heady affair and puts a good finish to the piece.

An excellent number was Ott's first with a novel chorus and good incidental business in which the comedians crow like roosters. Another laughing number was a burlesque upon a tambourine dance by the chorus in which Stedman, Ott and Ambark Ali scored with effective rough comedy.

Nettie Nelson makes a good-looking soubrette, with pretty dressing and an attractive character. She and Burt Rice, as per usual, are a couple "straight" man standing out. The comedian makes up as a tramp of the unclean variety and has a quantity of rather nauseating business. He is quite as funny without it.

Nettie Nelson and Company show an extremely light sketch as to its structure, but full of points that made 'em laugh. The dialogue contains not a little material that is suggestive beyond the point of being merely suggestive. If this isn't the best good deal of careful editing before it passes the censor of many of the houses.

Toddle Simonds got amusement out of his "kidding" talk in a talking and singing act in "one" with Dorothy Warde. But in Warde herself made a rather poor "feeler." Jule Jacobs and Dot West contributed the familiar sort of talking and singing turn earlier in the olio.

FIFTY-EIGHTH STREET.

Gertrude Hoffman is the big name on the billboards this week, and judging from the capacity house Wednesday night the reports of that versatile young woman's success must have preceded her.

Miss Hoffman's idea of making her characters old-fashioned and quaint seems as unique as it is new and carries with it an interest that far outweighs anything shown in this line heretofore. Miss Hoffman seems to be broadening her caricatures each week. In this she is acting wisely and thoughtfully, for the value of this is a quantity of valuable comedy. The audience liked Miss Hoffman, and had they not been shown the full act would have been satisfied with her just as she first appears without the imitation.

Walter C. Kelly figured very prominently. The house enjoyed "The Virginia Judge" and his quaint courtroom full of prisoners hugely. Mr. Kelly has but recently returned from a most successful tour of England and it is hard to imagine a place where the man with his rattling good dialoget stories would not be liked.

Juno Salmo goes the general run of comedians, but does the business of stage dressing and effects. The same might also be said of his contortions, but no matter in what light you look at it, it is still a contortion act which pleases a great many. Not a few gases of horror and comedy are in the act and it is hard to imagine a place where the man with his rattling good dialoget stories would not be liked.

Donald and Carson gave the bill a good start, the pair doing nicely in the difficult opening situation, although that place is slightly lower in their other shows. The audience is largely a family crowd, and most were in their seats before the curtain went up. The singing of the couple passed them through easily and the High and Flying at the finish earned them a hearty recall.

Agnes Scott and Horace Wright held the audience well in hand for twenty-two minutes with the quiet little playlet "The Wall Between." As there is almost no business with the playlet but the playlet itself, they congratulated themselves on this feat. Miss Scott and Mr. Wright are both participants and merit, and it is through their efforts solely that the quiet little offering is carried through to success. Three or four minutes could be cut with profit.

Clark, Bergman and Mahoney are hurting a first-class singing and dancing act by neglecting their dressing. The men are wearing old suits that look actually sharp, and the women's costumes are badly soiled.

And while they are cleaning up it would be just as well to take out the "New York Town" number, installing something a little newer and livelier. The trio got a good start and this show can be kept up throughout even if it cuts a minute or two from the time. The men are away from the familiar wooden shoe dancing, following the George Cohan style and are good looking, but the general effect is very great shape. It is after too good an act of its kind to suffer carelessness.

Marzella gives an interesting performance with her cockatoos and shows a bunch of diamonds that would make a thousand candle power searchlight look like a serving maid's oil lamp.

Lang's Gotham Four under New Acts.
The document contains a list of names, possibly related to individuals involved in various events or performances. The names are listed in a semi-structured format, with some names followed by titles or roles, and others by cities or other geographic indicators. The text is dense with information, likely detailing individuals involved in the circus, variety show, or theatrical productions, with references to locations such as New York, Chicago, and various towns across the United States.
Vicky Viola and Geo. Waage, in Chicago. The play is being produced by Mrs. Wilson, in her capacity as patron of the New York Globe.
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1907

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GUS EDWARDS will be at the SHERRY HOUSE, CHICAGO, in about two weeks, and will remain there a considerable time. Gus will conduct his general interviews of his publications and vaudeville, and he invites all his friends and business associates to the Sherry House to meet him. He will be in the best Edwardian form, fully furnished and in high form. "Hil! Hi! Howdy!" Joe Weber’s new production, "VIRGINIA," is promised to be the biggest show of the season. The principal casting has been announced, and musical numbers are proving big hits. The entire score was written by Gus Edward.

GUS EDWARDS SAYS:

P. S.—Watch out for my new "SEE-SAW" act. BERTRAND SAYS:

MORE P. S.—There’s a new march song being "tried." No, I won’t tell you the title yet.

PHILADELPHIA

BY GEORGE M. YOUNG

Keith continues to hold the whip hand in the vaudeville situation here, but no increased patronage through the superior class of acts he commands can bring about, for the opposition. Advance notices promise many new acts and still more new management here. The bills given in the Forrest have lured attraction for a long enough time to hold to the opposition, even the brightest acts having failed to arouse enthusiasm. In fact, it is a question whether the bills have lured comedy. The old organization is still the vehicle for fun and has in this case the advantage. The Times, however, will take a vote in support of the regulars of the large and long-established theater. The "Dreamland" has not done well, however, and is still held in the theater.

The "STANDARD" MUSEUM (Stone & Shaw, props.—A medley of acts called "In Scallop Shell," Mississippi Coast, is the property. A novel idea of cowboy stories; Sam Johnson does the"Billy the Kid" part, and has a dandy)

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Author of “TWO MEN AND A BOTTLE,” new musical comedy, and of many successful sketches and songs. Author and Manager of vaudeville and music hall company, and writer of special material for vaudeville acts.

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Gus Edwards' Three Best Vaudeville Bets!

**SCHOOL BOYS AND GIRLS**

WITH HERMAN TIMBERG

Featuring

"School Days"

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The New Gus Edwards' Novelty Waltz Song.

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This Week at Hammerstein's

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Featuring

"School Days"

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This Week at Hammerstein's

Vion & Lowe, Sole Agents
performed; good; Walter Lowe, ski jumper, who is having all kind of accidents; The Dockmeyer-Troupe of Russian dancers, excellent; The Garry Boy-Troupe of German dancers, a perfect performance; Albert, high water walker, great; Chamberlain, slide for life banana; —NOTE-Monday evening Albert’s clothing caught in the fighting wires as he was sliding down the slide. He managed to tear himself free and suffered no injury.—One of the Dockmeyer Troupe was injured in the act and the act was given by only three.

C. F. NOBLE

SYRACUSE, N. Y.
GRAND OPERA HOUSE (C. H. Plummer, mgr.)—Monday rehearsal 10:30.—A good bill was offered this week: Luella and Roberta, please; Hettie and Warren, good; Capt. George Auger and Company, in “Jack and the Giant Killer,” well received; Raymond and Cecily, please; Felix and Barry, the male member very good; Welch, Wesley and Montgomery, good; Julian Effing, decided hit; Edie Beddone, Arabes, best ever seen here.

SAM FREEMAN

TRENTON QUIZ, N. Y.
LYRIC (Jack Hohler, gen. mgr.)—Thyro, Kreh and Company, comedy sketch, “The Ward Hudson”; The Three Pachinos, novelty gymnastics; The Vagabonds, marvelous bag punches; Miss Margaret McIlhine, charmer songs; G. Herbert Mitchell, phenomenal hitman and monologist.

VARIETIES (Jack Hohler, gen. mgr.)—Belgian Brothers, cycle experts, big novelty act; Built and Wayne, comedy sketch; Fred Kosman, singer and mimic; Margaret McIlhine, charmer songs; Brown and Brown, “Indian College Boys”—COLISEUM (J. H. Barnes, gen. mgr.)—Good business.


ROSS GARNER

WATERBURY, CONN.
JACQUES (J. P. Clancy, mgr.)—Watershed Brothers and Tuney, a pleasing musical act; Waldon, in an illusion, entertainers; Murray Sisters, with parables, make good; Welch, Francis and Company, have a skill that will stand a little towing down; The Kepner, singers and dancers, fair; Alberts and Attys, comedy jugglers, have a good; Welling and Beverly, bar artists, complete the bill.

GIRARD

WORCESTER, MASS.
Polly’s will has the best of the vaudeville opposition and is doing big business.—POLLY’s (J. C. Beville, mgr.)—Watershed Brothers, clever bag punchers; John T. Keefe, “A Game of Con,” very good; The Colonial Four, takes well; Almost and Donovan, musical, well liked; “Side Show,” with Eddie Mark, hit of the bill; Quinn and Mitchell, and Agent, went well; Blaine Four, “In Affairs,” very good; FRANKLIN SQUARE 12, very good; F. H. Burke, takes well; Collins and Brown, good; Charles R. Ives, and Agent, went well; W. C. Fields, good; Bill Fuller, may be shown in himself.—NOTES—William Morris called at the Franklin Square Theatre yesterday; Bill Fuller, the fire dancer, celebrated a birthday anniversary yesterday in Worcester and the employees presented her with a large bunch of flowers.

YOUNGSTOWN, O.
The newest shows are coming in bundles. Lou Dockmeyer parked the Park Theatre Sept. 10, Vag’s Millesos 3, and A. G. Fields’ 30. As there is no high class vaudeville here, minstrels do big, The Tempos, “family” Joe Charles Treddenham, vocalist; Edwards and Bannister, comedy sketch; and McFarland, dancer artists, take pictures. Several of the motion picture theatres have added small vaudeville numbers.

C. A. LEEDY
HARDEEN
MORE THAN MAKES GOOD. CREATING A LEGITIMATE AND WELL EARNED
Sensation on the Advanced Vaudeville Tour!!!!

KLAW & ERLANGER have seen fit to hold HARDEEN over a second week at Louisville,
and have now sent him back to St. Louis, where he was starred only three weeks ago

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to stick for the moving picture, then see our service, while if you want

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use the other fellow's service. Try our service for your house and you will never be disap-
pointed. Write for terms for Vaudeville Houses. You will be surprised how reasonable they
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Viascope Model No. 4
We are positively the only house that can furnish you with this machine. Throws a rock
steady picture, absolutely no flicker.

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MR. MANAGER

This List of Remick Hits should appeal to you when you add a New Number or cut out one of the Old

TRY ONE OF THESE THEY ARE SURE FIRE HITS

1 'NEATH THE OLD CHERRY TREE SWEET MARIE

2 KEEP ON SMILING

3 THE GIRL WHO THREW ME DOWN

4 IN THE LAND OF THE BUFFALO

5 I COULDN'T MAKE A HIT WITH MOLLY

6 AIN'T YOU GLAD YOU'VE FOUND ME?

7 MUCH OBLIGED TO YOU

8 DREAMING

STORY OF THE SONG
This Beautiful Ballad was written by WILLIAMS and VAN ALSTYNE, who have had many imitators since they wrote the first tree song, "In the Shade of the Old Apple Tree." This is the only real tree song at present.

STORY OF THE SONG
This Clever Song was written by KENDIS and PALEY, the boys who wrote "Cheer Up, Mary" and many other substantial hits. You can rely on this song to make good at any time.

STORY OF THE SONG
This Popular Waltz Song was written by HAPGOOD BURT and AL GUMBLE, who wrote "Somebody's Waiting for You," the waltz song that swept the country.

STORY OF THE SONG
This Cowboy Waltz was written by WILLIAMS and VAN ALSTYNE, who wrote the big hits, "Navajo," "Cheyenne" and "San Antonio" and you can well imagine how good this song is.

STORY OF THE SONG
This Catchy, Novelty Song was written by KENDIS and PALEY, and they wrote "Wont You Fondle Me?" and others of this same type, so you can depend upon this for a sure hit.

STORY OF THE SONG
This Conventional Song was written by WILLIAMS and VAN ALSTYNE, who wrote "Why Don't You Try?" Need we say any more?

STORY OF THE SONG
This Coon Song was written by HAPGOOD BURT, the boy who wrote "I'd Rather Two-Step Than Waltz, Bill," the biggest hit on the song market to-day.

STORY OF THE SONG
This "Classy" Song was written by L.W. HEISEN and J. ANTON DAILEY, and is one of our big successes of the coming season.

JEROME H. REMICK & COMPANY
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HOMER HOWARD, Manager
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SLIDES BY SCOTT AND VAN ALTENA ARE READY
For Song Hits in Space
1, 2, 4 A N D 8 $5 and $5.50 per set

DONT OVERLOOK THE FACT that we also publish many more Big Hits, but this page is not big enough to hold them; for instance: "I'd Rather Two-Step Than Waltz, Bill," "He Never Even Said Good-Bye," "San Antonio," "The Handsome, Brave Life Saver," "A Friend of Mine Told a Friend of Mine," "Deutschland," "Come, Put Your Arms Around Me," "Everybody's Pickin' on Me," and a bunch of others.

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A Tremendous Success — A Clean Sweep

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MAY WARD

The Dainty Little Comedienne and her "Eight Dresden Dolls"

HEADLINER, Grand Opera House, Brooklyn, NEXT WEEK, Oct. 7

Booked Solid with KLAW & ERLANGER

ONE BIG HIT EVERYWHERE

When answering advertisements kindly mention VARIETY.
Managers of theatres, looking for features,
Not every day creatures, nor Henry Ward Beechers,
But an act with the goods, will return from the woods.

**THE ORIGINAL**

**"CELEST"**


**ORIGINAL TRANSFORMATION SCENERY BY**

**J. T. BULL, London**

My new sensational finish of this act will make them talk in America as it has done in England, Belgium, France, Sweden, Germany, Holland, Switzerland and Denmark.

**THESE ARE WHAT THEY SAY!**

**KURZAL LUZERN**

**Direction.**

Hiermit möchte ich Mr. Celest ganz speziell empfehlen. Er hatte im kiesigen Kurzal-Theater grossen Erfolg. Er war eine sehr originelle Nummer des Programms, welche den Zuschauern sehr gut gefiel.

R. CLAREMONT.

**THEATRE VARIETE, "SCALA."**

**Wagenstraat.**

Ich erkläre sehr gerne, dass die Nummer von Mr. Celest, Drahtseil Künstler, welche bei mir eingeführt war, ist eine sehr gute Nummer und auch viel Erfolg gehabt hat, sodass ich diese Nummer an alle Herren Direktoren ruhig empfehlen kann.

Der Direktor,

R. BORKHOLT.

**LE POLE NORD**

**Bruxelles.**

le 7 Juillet, 1904.
Monsieur Celest a donné quelques représentations au Palais d’Èté. Son numéro, qui ne manque pas d’originalité a été fort apprécié par le public Bruxellois.

Pr la Société Anon., "Le Pole Nord,"

I. MALPUTTUS.

**MOULIN-ROUGE**

**Paris.**

le 12 Juillet, 1904.
Je soussigné déclare que Monsieur Celest a passé un mois au Moulin Rouge et y a obtenu un grand succès.

Le Directeur, G. Jume.

R. FLET.

**SPLENDID COSTUMES. NONE BETTER.**

**SIX COLORED ATTRACTIVE LITHOS AS PER BLOCK.**

**WIDE AWAKE AGENTS AND MANAGERS, ADDRESS**

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**NETTA VESTA**

**THE SWEET LITTLE GIRL WITH THE VELVET VOICE SING**

"WON’T YOU WALTZ ‘HOME, SWEET HOME’ WITH ME, FOR OLD TIMES SAKE?"

**PUBLISHED BY**

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HERBERT INGRAHAM in charge

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READ: Last week, Orpheum, Boston, "No. 2." Monday Matinee in street clothes. Went so big they moved him to No. 7.

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"NEWS DEMOCRAT"—"William Dillon, the man of a thousand songs, has a good voice and knows how to use it. He also has a repertoire of songs, mostly parodies, which made a big hit with the audience that kept him singing until he could no longer appear in response to imperative encores."

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Hammerstein's Victoria Management FREDERIC MELVILLE
Booked Solid Until August, 1908.

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JIM COWLING, of LA TOY BRO, accomplishes this surprising and marvellous revolution once daily.

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OPEN SEASON MOBILE, ALA.
YOU'VE HEARD THE BEST, NOW HEAR THE BEST.
EN ROUTE MAJESTIC AND ORPHEUM CIRCUIT.

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AMERICA'S GREATEST SINGING FOUR.
REINHART, MELLOR, ELLSWORTH AND THOMAS.
BOOKED SOLID.

WEEK SEP'T. 20th, NOVELTY, BROOKLYN.
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WEEK OCT. 14th, ALHAMBRA, NEW YORK.
(Second time in 10 Weeks.)
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In a merry whirl of sensational comedy—4 Pen-Sala Circus (second season).


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AT LAST!!! SOMETHING NEW!!!

LA VEEN AND CROSS AND CO.

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4 MEN—CARLOAD OF SCENERY. ANNOUNCEMENT LATER AS TO OPENING DATE.

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"JUST KIDS"
FEATURED WITH "BEAN BURGERS"
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World's Greatest Wire Artists and Jumblers.

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The Famous English Coster Comedian
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Mr. Hymack
The ORIGINATOR of an ORIGINAL Act
Will shortly visit America under Mr. Percy G. Williams' management

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HARRY L. WEBB will continue doing his black face monologue the same as in the past.

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19 Minutes of Comedy, Talking, Singing and Dancing (in one).

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BIG HIT EVERYWHERE

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One good turn deserves another. "have a transfer" Address all agents at 8116 PRINCETON AVENUE, CHICAGO.

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If you are, this is the best protection

Address Care VARIETY

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A person who does a mean, petty thing, in the belief that he will not be found out, so that someone else will be blamed, is a sneak; avoid him. There are times when you can trust a thief but never a sneak.

Immediate time open. Ask Wilson.

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Greatest Living Gymnasts. Acme of Gymnastic Comedy

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ALL FOR FUN—FUN FOR ALL.

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Knows the world over as the Fastest and most powerful car ever built.

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Winner of the $1,000 mile non-stop record of the world. The Silver Trophy (8) and many other notable events too numerous to mention.

$8,000 WORTH OF AUTOMOBILIS.

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"A DAY IN CAMP" Special scenery and effects. METEOR KOLLER, Agency, Eastern Building, 50th St. and Broadway, N. Y.

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THAT MUSICAL ACT

MADELL AND CORBLEY

There with the Goode constantly proving, Not a dull moment, always something With laughter and fun continually pouring. That's the kind of an act we're doing.

ALY T. WILTON, Director,

METROPOLIS, SUNDAY, OCT. 6TH.

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CHRIS O. BROWN, 67 SO. CLARK ST., or Charles Hart, 4403 West Ontario St., Chicago, Ill.

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FRED KARNO'S Comedians
Original London Comedy Company.
Manager, ALF. REEVES.
KLAW & ERLANGER CIRCUITS. Representative, WM. MORRIS.
"A NIGHT IN AN ENGLISH MUSIC HALL" (with Billie Reeves, the original "dunk"), "A Night in the Siuna of London," etc., etc., in repertoire.
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The Dublin Minstrel

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"YE COLONIAL SEPTETTE," that dainty musical act now in its third year (125 consecutive weeks). Oct. 7-20—Orpheum Theatre, Oakland, Cal.


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A REFINED SINGING ACT

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Now playing the Western States Vaudeville Association.
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Kelly Connolly Sisters

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Week Oct. 7, Kenney's, New Britain.

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ALWAYS A HIT.

I thank the Elkhorn Sisters for the beautiful collar on my dog Tip, King of all performing dogs.

WINNER OF BLUE RIBBON, WEARING SAME.
That Comedian

EDDIE LESLIE

Entertaining Entertainer.
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NEW YORK "TELEGRAPH," Feb. 18, '06.

PROVIDENCE "NEWS," Sept. 27, '06.

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The King of Ireland,
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In Her Peculiar and Character Change Act,
"THE MASQUERADERS - AT PASTON'S WEEK OUT 7.
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The Three Kober Original up-to-date Gymnasts and Contortionists. Meeting with success on the Western States Vaudeville Association. Western Agent, Geo. E. Burns, Empire Theatre, San Francisco.

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IN "STOP, LOOK AND LISTEN."

Joined last of act in Vanderbilts.

Rented solid with the United Booking Office.

Elinore Sisters

in new act in ONE, season of 1907-8, called "THE ACTRESS AND THE MAID." Copyright. Chas. D., 1907, No. 9672. Direction of Geo. ROMANS.

WHO IS THE BEST JUGGER YOU EVER SAW? YOU PLATTON ME

HY. GREENWAY

"THE MAN WITH THE FUNNY SLIDE."
CHAS. F.

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April 1, 1907, Fifteen Weeks, LONDON PAVILION

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15 MINUTES IN ONE.

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56 So. Margin St., Boston, Mass.

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NELLO (JUGGER)

Assisted by MME. NELLO.

An act that always makes good.

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Season of 1906-07, with CREDEM ROAD SHOW. Season 1907-08, KEITH & PRO.

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"THE IRISH LADY" FROM WHERE?

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ZOUBOULAKIS

Musical and Plastic Artist. Presenting two novelty acts that are away from anything else. Close in "one."

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Sensational slack wire equilibrist. Success on Western States Vaudeville Association.

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Always giving the Best Style of Refined Comedy and High Class Vaudeville.

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TRUESDELL

"IS IT?"

Pete Curley
PRINCIPAL COMEDIAN.

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Stuart Barnes

THE EPIC ARTIST

When answering advertisements kindly mention VARIETY.
AN OPEN LETTER TO THE VAUDEVILLE PROFESSION

Station "L," Cincinnati, O., Sept. 9, '07.

In a recent issue of Variety I note an advertisement inserted by Mr. Chas. Barnold stating that he is the originator of a "Drunken Dog," and was the first to produce same in New York. He makes some very insulting remarks about what he pleases to term "imitators of his (?) act."

I produced a Dog Pantomime, with a Drunken Dog at a Lamp Post, in May, 1904. I played all the principal theatres in and around New York before Mr. Barnold arrived there, and I think before he had an act at all.

When Mr. Barnold first arrived in New York he asked me for one of my letter heads, which I kindly gave him. As he has since then used the word "Dogville" in his billing, and as I was the only one who ever used that word in billing an animal act, I don't think it necessary to ask where he got that idea.

Mr. Barnold seems to be a very cheerful copier himself, and should be the last one to cry "stop thief."

J. AL COIN

(OWNER "COIN'S DOGS")
VOL. VIII, NO. 5. OCTOBER 12, 1907. PRICE TEN CENTS.

Enteröh as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.
The stories of negotiations for a settlement of the vaudeville fight which found their way into print last week, while not based upon truth at the time of publication, were a forerunner of what did in reality occur about Friday, after the talk had stopped.

A man in a position to know the instant any overtures are made by either side informed Variety this week that a meeting was held, and attended by Martin Beck, A. L. Erlanger, and Marc Klaw.

"You may expect a denial from the men mentioned of this when printed," said Variety's informant, "but these are the facts. The owners of theatres booking through the United, when assembled in the city last week, elected Martin Beck as a committee of one to meet Messrs. Klaw & Erlanger at the St. Regis, which had been previously agreed upon, to talk over a settlement.

"Mr. Beck left the meeting alone, and made the offer of the firm. The situation was gone into, and the proposition and counter-proposition were that the United should take over several theatres which Klaw & Erlanger named.

"It was discussed to by Mr. Beck, who agreed on behalf of his associates in the booking office to take up all outstanding K. & E. contracts, and also certain houses which he specified, but a pointblank refusal to accept all the K. & E. theatres listed by the firm was given.

"At this point of the conference the negotiations closed, as the clash over which houses should be included in the settlement preceded its continuance. The preliminaries on this account did not reach a stage where the question of a money bonus was considered, although Mr. Beck was in position to effect a settlement upon any terms he might have deemed to the interest of the United."

After the abrupt termination of the negotiations last Friday it was unofficially stated by both sides that the prospect for peace had passed, and there would be a fight to a finish. This found ready belief among those who had knowledge of the proceedings leading up to the declarations.

During the week the daily papers all over the country carried stories on the failure to "merge," and the local press gave space to some tart interviews, which will not help to bring the factional sides together once more. The last "peace" skirmish has apparently left a very bitter feeling on both sides.

NEWARK CHANGES FOR A WEEK.

"Advanced Vaudeville" will vacate the Shubert Theatre, Newark, week of Oct. 28 to allow Blanche Bates in a David Belasco production of which she is the star to play at the house.

The contract for this legitimate engagement is an old one, made between Belasco and the Shuberts. On Nov. 4 the variety bills will resume and at the K. & E. headquarters it was said there was not the slightest intention of giving up the Shubert for vaudeville, the patronage having increased to a profitable extent.

Denial was also positively made of the many reports circulated regarding the Baker Theatre, Rochester, and the Edwin Forrest, Philadelphia.

One rumor said the stock would play at the Baker before the month's end, while the other regarding the Edwin Forrest had it that the vaudeville there would be shifted to the Chestnut Street Opera House and legitimate attractions be installed at the present Philadelphia "Advanced Vaudeville" theatre.

Louis F. Werba, for Klaw & Erlanger, said: "These reports are absolutely without foundation. There is not a house now playing Klaw & Erlanger's vaudeville on the regular circuit which will be abandoned."

KILBY OUT.
Louis C. Kilby, who has had general charge of the Klaw & Erlanger vaudeville theatres in this city and Springfield, has left the position to-night.

The two houses will be hereafter managed by P. J. Casey, of the Morris office, for the William Morris Amusement Company, which takes them over on Monday. Mr. Casey will make his headquarters in New York City.

The residual manager in each town will probably be a local man, possibly the present incumbents.

KESSLER'S DEBUT POSTPONED.
David Kessler, the "Yiddish" actor, was engaged by Reed Abele, manager of the Union Square, to make his debut there in a sketch on Oct. 21.

This has been postponed to probably Nov. 4. Mr. Kessler not having found a satisfactory sketch. His place of opening on the future date has not been fixed.

CASINO'S OPENING DATE SET.
Part of the mystery surrounding the re-opening of the Casino de Paris has been cleared up by the announcement that the playhouse will resume October 17. Littlefaith is placed in the report that Paul Ruez will have an interest in the enterprise, owing to that manager's property being tied up in litigation. Manager Zittel of the Casino did not himself know the opening date until yesterday.

MOULIN ROUGE TO CHANGE MANAGER.
(Special Cable to Variety.)
As announced exclusively in Variety in August, Mr. Aumont, the ex-manager of the Theatre Aumont, Moscow, Russia, will take over the Moulin Rouge. An announcement to-day sets the date of opening with vaudeville under the new direction in December. The house is now running with a revue as the attraction.

H. E. Mar内在, the agent, will be the booking representative by virtue of his holdings of stock in the enterprise. It was under this same arrangement that he booked the Isolda Brothers' houses, when they were operated by Paul Ruez, since gone into bankruptcy.

Mr. Aumont built the best of reputations for straight dealings with artists who played his Moscow establishment.

MORRIS HAS DES MOINES.
M. J. Karger, manager of the Empire, Des Moines, Ia., was in New York this week, and while here signed a booking contract for a long term with William Morris for the latter to book vaudeville at his theatre in the Iowa city.

This Mr. Morris will do, commencing October 21, and the price of admission will run up to fifty cents.

RANSOME LEAVING PIECE.
John W. Ransome will shortly leave "The Hurdy Gurdy Girl" to play in vaudeville for a while as an act in "one" for Klaw & Erlanger.

DIXEY COMING BACK.
Henry E. Dixey is coming back into vaudeville with a sketch in about two weeks. He has been engaged to play on the Klaw & Erlanger circuit with it.

SCRANTON "FAMILY" CLOSES.
Scranton, Pa., Oct. 11.
The Family, which lately played stock, will close to-morrow (Saturday) night. It was formerly a Sullivan-Considine house, but the opening of the Poli vaudeville theatre here placed it out of the variety business.

Its future is undetermined. The seating capacity is 1,400.

HETTY KING'S INCREASED OFFER.
An increased amount of salary, said to nearly double that now received, is reported to have been offered Hetty King, the English male impersonator, by Klaw & Erlanger.

Miss King opened at the New York on Monday. Her contract called for six weeks. Before A. L. Erlanger left town in the middle of the week, it was rumored that he had made the offer to Miss King, and for the remainder of the season.

FIRST FITCH SKETCH.
The first vaudeville sketch to be produced with Clyde Fitch's name on the program as author will be shown at Ted Mark's Sunday concert at the American to-morrow (Sunday).

Miss King will essay the title role of "Miss Cobb, Manicurist," and the Fitch piece is under the management of Fred Zimmermann.
Katherine Waters, of Carter and Waters, has suffered for the past ten weeks from a broken ankle.

Charles Barnold will have a new comedy animal act next summer. It is now in process of preparation.

Both the Colonial and Lincoln Square theatres claim the lowest insurance rate of any theatre in the world.

Shepard and Ward, the vaudeville team, have separated. Jack Shepard will work alone in a German dialect act.

Charles J. Burkhardt will play vaudeville in a sketch written by his brother, Addison, called "Levy, the Fencer."

Johnny E. Bell, of Caron and Herbert, and Belle Brainard Richardson were recently bound in wedlock in New York.

Nellie Seymour and Nestor are arranging for a new act to be written by Stephen J. Mooney, with special setting and light effects.

Jack Root, the ex-pugilist, and manager of the Garrick, Burlington, Ia., was married to Cecelia Louise Bishop last month.

Louis Hicks, for a number of years with the Ashtons and Kabaks, has accepted a position at the Standard, Cincinnati.

The Six Brothers Lock have been engaged by Kay & Erlanger and will present their English sketches over the circuit soon.

Harry Vokes and Margaret Daly Vokes, who are playing in Jersey City this week in a revised sketch, have received United contracts.

Joe Dillon and Marty Moore close with the "Fay Foster" show this week and will be replaced by Gray and Graham, the musical act.

Jordan and Harvey will play the Garrick, Wilmington, week Oct. 28 in a new act. They open on the Klaw & Erlanger Nov. 4.

Jenn Cearmont's animal act (dogs) will appear at the New York Theatre on Nov. 4, making its first appearance in this country then.

Mr. and Mrs. John T. Powers, a Western act, have been booked to open for the first time in the East at Pastors' week November 18.

The Kratons, hoop rollers, have been booked abroad through the Marinielli Office for eight months, with their new act "Hoopville."

The Nippon Troupe of Japanese is a new act in this country, lately brought over here by Fred Brandt. It will soon be seen in New York.

Mlle. Marguerite, formerly travelling with the Cottrell-Powell Troupe, is now a single act and is booked by Al Sutherland over the United.

Alice Penneyer, who has been in retirement for some time, has come before the footlights again as a principal in Bob Dalley's "Trolley Car" sketch.

The Miller Sisters, singers, signed a contract through Al Sutherland for a London appearance of eight weeks next summer, starting at the Palace.

"The Maid and the Millionaire," which held forth on the Madison Square Garden roof last summer, will be sent out as a road company within the month.

The Aukunise Sisters Trio filled a gap in the bill at the Orpheum, Reading, on Monday. Last week they were an emergency act for Keith's, Philadelphia.

Harry Ward, brother of Fred Ward, is no longer attending to Louis Pinces' outer office. Young Mr. Ward is deliberating whether he shall return to the stage.

Marion Alexander and Lillian Dreuex left the "Tom, Dick and Harry" company this week at Boston, being replaced by Jeanette Sherrwood and Marie Melville.

Sidney Lawrence, Vesta Victoria's brother, is accompanying the singer on her American trip this week, but Mr. Lawrence will return to London in about a month.

The Millard Brothers, at present with Manchester's "Cracker Jacks," declined 32 weeks offered the act by the Western States Vaudeville Association, preferring to remain with the show.

Ed Dunkhorst, former prizefighter, has been successfully operated on at a Cleveland hospital for appendicitis. Upon recovering he will produce his new act in vaudeville, "Mamma's Tiny Boy."

Elsa VanDevoort, lately of the Savage forces and at one time with "Paraisi," is thinking of singing in vaudeville. Miss VanDevoort is a contralto, and Alf. T. Wilton has charge of her bookings.

Brooks and Rose Jeannette have been booked for the remainder of the season by the United. Miss Jeannette has purchased a number of new costumes and is one of the first to sing a "Fluffy Ruffles" song.

John W. Fleming will appear before the footlights at the Opera House, Passaic, N. J., next week, as a monologist. Mr. Fleming has been on the stage before—as property man at the Orpheum, Brooklyn.

The Shubert, Brooklyn, lately given over to "advanced vaudeville," is scheduled to open Monday under the management of Lohin, the Philadelphia moving picture dealer, as a picture show house.

At the Harlem Opera House, during intermissions, when one's half-smoked cigar looks too large to throw away, it may be regularly depotted and checked at the cigar counter in the lobby of the theatre.

The Six Flying Banwards played their last American engagement for the present at Brockton, Mass., last week. They sail for the other side some time this month to play at the Circus Schumann in Berlin.

The Curzon Sisters in their aerial "teeth act" have made arrangements by which their European bookings have been taken back from Nov. 4 to May 29, 1906, when they open at the London Hippodrome.

Harry Jacobs goes to New Orleans next week to direct the engagement there of John L. Sullivan and Jake Millin, who are added features with one of the Jacobs & Jermon burlesque shows playing the Crescent City.

Larry McCale, the burlesque comedian, who is being sued for divorce, asked for a change of venue to Buffalo. The application was denied. McCale makes a general denial of the charges set forth in his wife's complaint.

Sadie Julia Gompers, daughter of Samuel Gompers, the labor leader, is rehearsing a new piece written for her by Charles Horwitz. It is a single act in "one," and Miss Gompers expects to soon appear around New York in it.

Glenn Jackson, of the Three Jacksons, and Josephine Ball, daughter of a wealthy Scranton politician, were married Sept. 20 in the home city of the bride by the Rev. Dr. Dorchester. The ceremony was performed in the Elm Park M. E. Church.

The Bard Brothers have settled part of the claim made against them by Charles Bornhaupt for commissions on European contracts which the act cancelled. The original claim was about $150, but the costs of litigation have swollen that amount to $777.

Fields and Ward are not playing the Academy of Music, Montreal, as booked for this week by Klaw & Erlanger to appear here next season. The act was obliged to place its time abroad back to accept the engagement, which is for twelve weeks, with an optional clause calling for fifteen more.

Harry Jackson, of Harry and Kate Jackson, closed his season as stage director of the Jules Murray productions at Providence, R. I., Saturday, after finishing the staging of "At Yale," the fourth Murray production he has handled this season. Mr. Jackson has been re-engaged for next Spring and Summer by the producing manager.

By a vote of 35 out of 47 members attending a general executive meeting of the International Artisten Loge in Berlin, it was decided that there should be an appointment of a salaried president of the order. The present incumbent, Max Berol-Konorah, who is now acting without pay, will be voted for at the election to be held in December.
EMPIRE DECIDES TO BUILD. Chicago, Oct. 11.

A meeting of Empire Circuit (Western Burlesque Wheel) managers was held here on Wednesday, when it was decided to build another theatre in Chicago for the Western shows. It will be located on the South Side, probably on State street. The site is not yet known.

Other houses to be erected were also discussed, but all the information obtainable says the Chicago building was the only one positively decided upon.

Reports received were James Fennessey, Herman Fehr, James Butler, Harry Martell and William B. Watson.

TO IMPROVE "VANITY FAIR." Chicago, Oct. 11.

Bob Manchester, accompanied by Sol Fields, arrived in the city to reorganize and improve the "Vanity Fair" show. A number of changes in the roster and material will be made before the organization starts East.

RECEIPTS AVERAGE HIGH. Miner's "Bohemian" burlesque company played its first New York engagement for the season this week at the Dewey. Its manager, Barney Garod, claims his company has broken records in several towns of the Wheel, particularly at the Monumental, Baltimore, where the show registered $4,122 week before last (September 21), the largest gross since the rebuilding of the theatre. "The Casino Girls" with Fougere as the added attraction was the attraction.

The "Bohemians" has taken $30,000 so far this season, an average of something over $3,000 for the eight weeks since the opening.

STOLE CONJURER'S IMPLEMENTS. Before appearing upon the Gotham stage last Monday, Shekla, the Hindoo magician, discovered the loss of a "tom-tom" used in his act, and a heliotrope, having been a sacred relic of the "Shekla" family for generations back, even unto the days before elephants were raised in his native country, was exportation.

Search for the missing "tom-tom" revealed that the jar employed by the conjurer to produce water at will had also been removed from his personal belongings. Shekla believes both were taken while he played Philadelphia last week.

Frederic Melville, the Hindoo's manager, stated some one had stolen the property with the intention of using it in a similar act to be presented shortly.

"MIND READER" KNEW TOO MUCH. Wheeling, W. Va., Oct. 11.

The Court Theatre gave a vaudeville entertainment in place of its usual policy for five nights last week, being booked by William Morris. D'Amou was the headliner.

In the course of his "mind reading" specialty, D'Amou called out the name of a prominent young society woman who was present. Her brother was present, and meeting Mr. Migone, D'Amou's manager, on the street, proceeded to express his resentment violently. Migone swore out a warrant for assault against the local man, who admitted the charge upon trial and was fined $5.

HYDE TELS OF EASTERN PLANS. Chicago, Oct. 11.

James S. Hyde is in this city this week with his "Blue Ribbon Girls." To a VARIETY representative Mr. Hyde said the newly built Majestic, Indianapolis, which abandoned vaudeville for dramatic stock, will probably play the burlesque attractions of the Columbia Amusement Company and that event the present Gayety will be closed. It is believed the stock season will soon terminate, leaving the house available for burlesque.

Mr. Hyde confirmed the statement published in VARIETY last week that a new burlesque theatre will be built in Kansas City for next season, to replace the present one, if a suitable site is secured. The new Hyde & Dehman theatre, in course of construction on Madison street, Chi-

WANTS TO CLOSE "LAY-OFFS." The Empire Circuit Company (Western Burlesque Wheel) has apparently given up its project of running a temporary stand in Newark, N. J., pending the building of a theatre for its attractions there.

This week the Westerners entered into an arrangement whereby the Opera House, formerly the Music Hall, in Orange, N. J., will be offered the road managers as an optional stand. The house is the property of Frank Currier, and has played combinations, including the best of the dollar-and-a-half road companies.

The Orange house will be a three-day stand, the other three days of the week being idle. When the Newark home of the Wheel is finished that town will split a week with Paterson. By then, it is hoped, the Empire people will have a house in Wilkes-Barre, Pa., to finish the Scratch season, which now splits with the Rialto. Western agent of the Haymarket, and at present with the Ringling Brothers' shows, has been mentioned as a candidate for resident manager.

MINER ON INSPECTION TRIP. Tom Miner will leave within the next few days for a tour of the Empire Circuit (Western Burlesque Wheel). He goes partly to look over the shows that are headed toward New York, where they play the Miner houses. Mr. Miner will go no further west than Cincinnati.

WESTERN GETS TWO HOUSES. San Francisco, Oct. 11.

The Western States Vaudeville Association has leased the Grand, Sacramento. It will play the Western States, now directly to its management by a lease, which was obtained after some money troubles were straightened out.

The Empire at Los Angeles, formerly a Sullivan-Constand house, will be hereafter be booked by the Western States.

EHRLICH IS CONTINUOUS. Yonkers, N. Y., Oct. 11.

Sam Ehrlich, who opened for the season last Saturday, has had thing's coming his way since then. A fair audience greeted the first show, which has been made continuous, Mr. Ehrlich's grocery store commencing business at 7 A. M. and running right up to 10:45, when the shutters are thrown over the store.

John De Loris came up to the village this week and reviewed Mr. Ehrlich's layout. He booked several bushels of apples and potatoes for his Fifty-fifth street branch.

For to-morrow (Saturday) "Ehrlich's Grocery" will have a "special" of fine grade crockery, and for the "supper show" the ice boxes will be emptied of all fresh fruits and vegetables.

Commencing Monday the headliner will be "canned goods," put in for a run. Acts in "one," such as fresh fruits, are not required, the full stage setting of four tables to-day, causing too much trouble to "strike."

William Bonelli and Company in "McMah, the Baseball Fan," are "trying out" the act this week in a selected theatrical retreat, placed there by Wealey & Picinus, the agents for the piece.

LOUIS MANN AT BIG SALARY. Louis Mann, the German comedian, will appear on the K. & E. vaudeville circuit Nov. 4 or 11 for his entrance into vaude-

LOUIS MANN AT BIG SALARY. Louis Mann, the German comedian, will appear on the K. & E. vaudeville circuit Nov. 4 or 11 for his entrance into vaude

REFUSED $10,000 FOR ACT. An offer of $10,000 for his vaudeville act known as "The Blonde Typewriter" was refused by Gus Edwards this week. Mr. Edwards hesitated before giving his consent.

Another Edwards' act, "The Rube Kids," lately presented in this city, has been revised, and the new edition will open on Monday at Elizabeth. Mr. Ed-

EDWARDS' "WISHFUL TANK." An offer of $10,000 for his vaudeville act known as "The Blonde Typewriter" was refused by Gus Edwards this week. Mr. Edwards hesitated before giving his consent.

"The Rube Kids," lately presented in this city, has been revised, and the new edition will open on Monday at Elizabeth. Mr. Edwards will leave today for Chicago, where he will remain a week at the Sherman House in that city to promote his song "School Days."

"The Follies of 1907" will play the Grand Opera House for two weeks, commencing October 21.

MUST BUILD IN MEMPHIS. It is reported that after unsuccessful attempts to secure a house already standing in Memphis, Tenn., the Columbia Amusement Company has decided to build.

Negotiations for a site are already under way. Memphis will be used for three days, breaking the "jump" into Kansas City from New Orleans.

AN IMPORTANT ROAD MANAGER. Providence, R. I., Oct. 11.

Sam Goldie is traveling manager of Weber & Rush's "Bon Tons," a burlesque show which played here last week. All the indications in Providence are that Mr. Goldie must be an important figure in the Eastern Burlesque Wheel.

Before leaving town Mr. Goldie in-

PURIFYING BURLESQUE JOKES. Evansville, Ind., Oct. 11.

The local Y. M. C. A. is at head of a movement to put the burlesque act out of town.

Secretary Meggs of the association had Manager Wastier of the People's (West-

STOPPED WELCH FROM PLAYING. Joe Welch was booked for a Sunday night concert for the Star Theatre Sunday night, but did not play. Gus Hill's "The Shoemaker" is to play the Star next week, and the manager served notice upon the management that he would not permit the appearance of Welch at this time. Welch, it will be remembered, retired from the cast of "The Shoemaker" last season and started a long series of suits at counter-suits with Hill. Mr. Welch has a lien on a bankruptcy in this county, securing his liabilities at $27,000 and his asset at practically nothing. Hill, the United States Life Insurance Company and House, Grossman & Vorbae are named as creditors among others.

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THE END.
“ADVANCED VAUDEVILLE” TERRITORY IS SPLIT UP

Klaw & Erlanger Dispose of Some Houses, But Remain in the Large Cities of the East.

Through a plan of dividing up the country for “Advanced Vaudeville” Klaw & Erlanger have withdrawn from active participation in the variety business west of Chicago, and also in the East excepting New York, Boston, Philadelphia, Newark, Rochester and Buffalo, restricting for their own use Cleveland, Detroit and Pittsburgh. The three latter cities will be operated by Klaw & Erlanger when theatres there have been secured, by building or otherwise.

In the East, the Franklin Square Theatre at Worcester and the Nelson at Springfield, Mass., have been turned over to the William Morris Amusement Company, which takes possession on Monday. The Shubert, Minneapolis, Garrick, St. Louis, Mary Anderson, Louisville and Sam S. Shubert, Kansas City, will likewise be turned into the control of the American Theatre Company of St. Louis on the same day.

Both corporations which have taken over these houses have as stockholders some one or more of the men interested in the United States Amusement Company, under which title the K. & E. vaudeville is managed.

The St. Louis concern has made an agreement with the United States Company, which gives to it the privilege of booking theatres for “Advanced Vaudeville” all over the West. It is understood that the agreement provides that certain cities shall be opened for this style of entertainment by the corporation within a specified time.

The bookings for the houses will be made by Klaw & Erlanger, as in the past, for the present season at least, although it is expected by next fall, provided the present conditions are unchanged, that a system of resident managers selecting their bookings will be adopted.

The William Morris Company is in negotiation for additions to the circuit started by the two New England houses, and it is thought there will be at least eight “Morris” houses opened for business by January 1.

The present direct circuit of Klaw & Erlanger’s, according to a statement made, is expected to be increased by the additions of theatres in the larger cities, particularly New York, Chicago, Philadelphia and Boston. It is said at the headquarters of the United States Amusement Company there will be as many “Advanced Vaudeville” theatres as at present points as are now conducted by the opposition.

WIKES ARTISTS NOT TO SIGN.

Since the failure of the warring factions in the vaudeville fight to agree, the William Morris office in New York has sent out bills and five hundred telegrams to acts playing over the country, all couched in the following language:

"Before closing any time for next season, it will be to your interest to communicate with me for Klaw & Erlanger’s Extended Vaudeville Circuit." (Signed) WILLIAM MORRIS.

Louis F. Werba, Klaw & Erlanger’s general manager for vaudeville, said that a full season’s contract would be given artists for next season with a route inserted.

Asked if any contracts had been entered into from the wires, Mr. Werba replied that a great many answers had been received, and were under consideration.

UNITED OPENS JOHNSTOWN.

Johnstown, Pa., Oct. 11.

The Majestic Theatre, with vaudeville from the United Booking Offices in New York, will open Monday in opposition to the Park, booked by William Morris.

The Majestic’s first bill will be LeBrun Grand Opera Trio, Coram, Tom-Jack Trio, Kelly and Kent, Cassell’s Dops, Mr. and Mrs. Gardner-Crate and Nat Haines.

L. R. Cool will manage the Majestic.

WALTER HILL A MANAGER.

Chicago, Oct. 11.

Walter K. Hill, who was in charge of the advanced press work for the Buffalo bill show during the season, is at present temporary manager of the Chicago Opera House, Frank Rivers, the permanent manager, having been taken ill, and obliged to retire for a time.

Upon Mr. Rivers’ return to duty, Mr. Hill will assist Lyman B. Glover in the handling of the press matters incident to the operation of the Kohl & Castle theatre in this city.

BROTHERS LUCK SIGN WITH K. & E.

The Six Brothers Luck have signed a contract with Klaw & Erlanger to produce their comedy acts on the “Advanced Vaudeville” circuit.

Ernest Luck, who is here accompanying his wife, Hetty King, called to London for his brothers to leave at once. The engagement was made last Monday. Previously it had been reported the United Offices had secured the act.

The Six Brothers will probably open at the New York on October 21 in “Hotel Grand,” one of their numerous skits.

SUIT AGAINST FOREIGN ACT.

Papers are being prepared by the United States Amusement Company and will be forwarded to Europe for use in a legal action to be brought against LeRoy, Talma and Bosco, a foreign act.

The trio engaged itself to play “Advanced Vaudeville” for six weeks commencing Oct. 14 last. The act was booked by Alfred E. Aarons when Mr. Aarons was abroad.

Oct. 14 passed and no LeRoy, Talma and Bosco appeared. The damage will be based upon the terms of the contract which calls for an engagement of six weeks at $50 weekly, with an option of ten weeks longer.

VARIEITY’S CHICAGO OFFICE.

Chicago Opera House Block.

Oct. 11.

The approach of the opening of the Auditorium as a vaudeville theatre under the management of Klaw & Erlanger, which occurs Sunday, has set the people talking, egged on by the aggressive advertising campaign inaugurated by K. & E.

There has been a large advance sale for the first week of the Auditorium’s show. Acts to be charged up to fifty cents, the Chicago public is realizing it is for a season of very big shows for very little admission fee.

A. L. Erlanger has returned to attend the premiere, and with him came a fresh batch of advertisements. Lively times are looked for in the variety field here, and no one expects to be disappointed.

For the second week at the Auditorium there will be “Circus Vaudeville,” the first time it has been attempted on a theatre stage. Owing to the length of the program, two acts, The Max Torbillion Troop of bicyclists and the Juggling McElhans, will appear at the same time.

The full show for week Oct. 20 as it is listed to play is: Kelly and Ashley, Irene Whipple, John Fuller, Josephine Sabel, Kara, James J. Morton, Okabe Japs, Max Torbillion Troop, Juggling McElhans, La Esmeralda, Three Dumonds, Vesta Victoria, Fred Karna Company and pictures.

The bill arranged for the Majestic next week is the largest and most expensive collectively ever offered in one performance by Kohl & Castle. The acts are as follows:


It is believed that one or two more “headline” acts will be added to the list by Monday. The names are withheld. The acts above are ‘two a day.” As the Majestic performance runs continuously, several will be obliged to fill in. No deviation from the regular bills, it is supposed, will be made at the three Kohl & Castle theatres next week.

The bill at the Auditorium, as printed in Variety last week, remains intact. It is possible that Thompson’s Elephants will be added to it.

For the opening bill will be Charles Warner, Victoria Gillette and Company, Oteria, Mr. and Mrs. Gene Hughes, Those Four Girls, Edward Lavine, Barnor’s Marionettes, Lillian Ashley and the Kibroy Trio.

The Chicago Opera House will have Mr. de Lusance, “Poly Pickles” Peta, Hal Davis and Company, “Seven Madcaps,” Searl and Violet Allen, Jan. 11.

Cullen, Garrette Bros., Juggling Bannons, Orbsany’s Cockatoos, Brown and Brown.

At the Haymarket Eva Tanguay will head the bill, followed by the Empire City Quartet, Ryon and Richfield, La Shablin, Paulino Minor, William Tompkins, Emil Hoch and Company, Willa Holt Wakefield, and others.

The K. & C. people seem to be of the opinion the Auditorium will prove too large for vaudeville to be properly enjoyed in it.

AFTER LULU GLASER.

The United Booking Offices has not given up hope of securing Lulu Glaser for its houses, though Miss Glaser is the star of “Lola from Berlin.”

Several efforts to induce the singer to play over the Keith-Proctor—United time have been made, it is stated, but without a favorable answer.

WARS AGAINST HANSA THEATRE.

Vienna, Sept. 28.

The following warning has been sent out to all artists on the continent marked “Confidential Warning and Important Advice.”

It is thought to have been authorized by an English society. The management of the Hansa Theatre at Hamburg, which is named in the warning, among artists all over Europe is noted for the practices cited.

All artists are advised against signing CONTRACTS with the Hansa Theatre, Hamburg, without thoroughly checking out all obligations and provisions with a double meaning. Also to be very careful to state on the CONTRACT the entire time to be spent by their shows, the STAGE SPACE required, what LIGHTS and SIGNS the PROducers will furnish, and the ABILITIES of the artists....

The director of this establishment has been guilty of a number of times of engaging prominent artists, such as...

Engaging an artist, then setting before their debut not to come, or to accept a reduction in salary.

Putting a Full Stage Act in the First or Second Week, instead of giving an Exterior Setting to an Act that requires, and depends upon, an Interior Setting.

Using Juggling Act insufficient light.

Not allowing an Act time to make the setting on the opening night, and closing if they don’t make good.

Allowing 15 minutes to an Act that requires 20, and then closing if they don’t make good, but not allowed.

And last not least, giving thin Artists, to calling these Find Names, while they are working on the stage.

During the month of January, an artist with a world-wide reputation was, as he thought, at this theatre that she failed on the stage, having to be hurried to her room and attended by physicians.

At this point, the Artist should endeavor to push some of their business among a few managers who engage them in (to make money for themselves), which is not the case. As these are the better Artists, remember, ‘THE LITTLE Artist is the one who has STRENGTH, MORE ANON.”

GOLDEN RESTING, NOT ILL.

George Ford and John Amelio, the show only at the Tremont, Boston, last week. He returned to New York, cancelling Rochester this week.

After a month’s rest at Saranac Lake Mr. Golden expects to resume his tour over the K. & E. circuit.

Marie Lloyd has been held over as the feature of the Colonial bill next week.
**REFeree DECIDES AGAINST HAMMERSTEIN'S VICTORIA**

The "Sunday Show" Defined in a Report by the Referee Which Must be Confirmed Before Law. Does Not Affect Hammerstein's License.

The action brought against Hammerstein's Victoria Theatre for the revocation of the license issued for the conduct of the house as an amusement resort for the season '06-'07 through an alleged violation of the "Sunday Law," was closed this week by ex-Referee, Judge Reuben R. Lawrence, who was appointed the referee to hear the case by Supreme Court Judge Davis.

The report of Judge Lawrence must go before the Supreme Court and be confirmed before it can become operative. It is provided by the Greater New York Chorus that there is no appeal from this decision by a defendant.

If confirmed, it will be an expensive matter for the theatrical manager who gives a concert on Sunday in his house, but will also inform him exactly the style of show he may offer without interference.

It is probable that pending the final passing of the referee's report by the court no New York or Brooklyn manager will play a show which could be claimed as a violation. The decision is more a settlement of a mooted question than of menace to Mr. Hammerstein. The action was brought for the revocation of his license for last season. That has now expired, and he holds a license for the present time, which is not affected by the court's action.

The restrictions of the Sunday shows will work a large additional expense to the local managements. Last season, owing to the application in Brooklyn, Percy G. Williams gave Sunday concerts in full compliance with the law as defined to him by his counsel, and in his three Brooklyn houses paid about $30,000 for extra turns necessary to fill in the vacancies on the program, caused by forbidden acts retiring from the bill on Saturday night. This expense was caused in about six months.

The total loss to the managers from now until the expiration of the present season, if the strict ruling of the referee is adhered to, will amount to not less than $750,000, and it will still be difficult to offer a satisfactory entertainment under the circumstances.

**CONTINENTAL "CROOKS"**


The Continental "combine" seems to have fallen through. Berlin advices say that at the last monthly meeting only one man turned up. Meantime the Devil's Playground keeps up its old reputation, and those who wait for the German to slip in search of the Fortunate Isles hear breakers roar and go upon the rocks.

Certain London agents insist on artists leaving contracts open, and to tell the truth the managers over there will not give a solid contract except in the case of very great reputations. Even if you have a binding contract there are ways to "do you." There is nothing so uncertain as this "sure thing."

Thus the "program shift" may be worked on you, or if your contract specifies the services of an assistant he may be openly bribed to default. Yes, you might as well do business with Judas Iscariot as with some of these Continental 'crooks.'

An instance right hand at hand is that of Chas. Sullivan's of New York. He pays the "pickes," which, lured by an offer of good money, and in spite of our continual preaching, signed contracts containing the "three-day" clause. The act played 15 days only at Hanover at a reduction, and had to be cancelled for the remaining week. It came back to London and played a week at the Palace. It goes home Oct. 5.

Another case of the very latest occurrence concerns an artist who has played the Hippodrome, the Moss Trouper, and every big house in America from Hell Gate to Golden Gate. On the Continent it had a "cut or close" proposition, and defining to accept reduction returned to London $80 out of pocket for various expenses.

The people who do these tricks early and often and lie awake nights thinking up plans to beat artists, are trying to get in with Keith & Proctor. However, the good signs show that these worthy gentlemen have had their eyes opened, for it looks like the deal was off.

**THE ORIGINAL MADCAPS**

"The Original Madcaps" have always been under the personal direction of Alex Winkler, the originator of the act. It has been one of the most widely copied all over the world, but never equalled. During the past twelve years the Madcaps have performed not less than eleven times before the royal families of Europe, including the Russian and German emperors, the President of France and kings of England, Denmark and Spain, besides every crowned head of the world.

The uprightness and spontaneity of the singing and dancing of the "Madcaps" gives a snap to their performance, always having a cheery side through the young women gaily singing while working. The large selection of the beautiful and antics of the girls, who present a most pleasing appearance on the stage. Those who watch the little youngsters ever at hand never do thereby forget them. This week the act is at Keith's, Phila- delphia; next week (October 14) it plays at Keith's, Boston, and week of October 28 appears at the Union Square in New York.

**MORRIS LOSES CONVERSION SUIT**

The judgment entered in favor of William Morris in his suit against M. R. Sheedy, the New England manager, for the alleged conversion of funds, consisting of commissions held back from artists' salaries, has been set aside in the City Court, and the plaintiff dismissed with costs against the plaintiff.

Morris brought suit against Sheedy some time ago for $800, and alleged that the manager had collected this amount of money from artists and converted it to his own use. He succeeded in establishing his case upon the trial of the action and received the verdict.

Sheedy's attorney moved for a new trial, claiming that there had been no conversion. In the decision the court fixes the nature of the liability assumed by a manager who retains, but does not deliver, commissions due an agent. Such a claim, if the opinion of Justice Wad- hams holds good, is a matter of debt between the two only, and is not legally a wrongful conversion.

The portion of the written opinion bearing on this is as follows:

"An agent (Sheedy as manager, acting as agent for Morris in the collection of the commission) can only be held liable for conversion," declares the opinion, "when he has collected, received or set apart a certain specific sum or sums of money, which identical money belongs to the principal and which it is his duty to deliver, but which he fails to deliver upon demand. In the case at bar it is plain that the complainant was charged with the duty to carry specific money to the plaintiff. In fact it does not appear that he had in his possession any specific sum of money set against the property of the plaintiff. The performers at the theatre were to be paid a certain salary by the defendant, less a commis- sion, which was to be deducted and held back or kept by defendant for, plain fact is, the amount of the total of these commissions was fixed and admitted by defendant to be due the plaintiff does not render him liable in conver- sion."

Maurice Goodman appeared as counsel for Mr. Sheedy. It has not been decided whether Mr. Morris will appeal or bring suit in another action for the simple recovery of the money due.

"OH, DEAR, NO."

The idea of playing on a variety stage! So thinks Virginia Harneled, who was called upon one day this week at the Majestic Theatre by Josie Jacobs, the agent. Miss Jacobs had not gone far in the engaging subject to her of a vaudeville engagement, when Miss Harneed burst out with, "Oh, dear, no; I'm no vaudevillian" and Miss Jacobs murmured "You never can tell" as she walked out.

**ARDEN'S MELODRAMATIC SKETCH**

Edwin Arden, with the support of four persons, will again enter vaudeville on October 21, at either Elizabeth or Jersey City. A melodramatic sketch will bear Mr. Arden upon its return.
**ARTISTS' FORUM**

Chicago, Ill., Oct. 8.

**Editor Variety:**

We were booked at the Star Theatre, Elgin, Ill., for the week Sept. 29th. We opened the next night, played two shows and did the same Tuesday. After the performance Del S. Smith, the manager, sent for us, and we were confronted with this remark: "Now, Mr. Rawlins, I like your act; in fact, I am more satisfied with it and feel sure it will draw in the people. You are booked in here for a salary I do not intend to pay, but if you want to finish the rest of the week for a cut I will play you, otherwise you cannot continue. You have worked for another manager close by here for a lesser salary a year ago, as he showed the contract, and I (Del S. Smith) do not intend to pay any more than he did." We got the money, the lawyer, and told Smith if he wanted to pay us a pro rata part of our salary for the four shows played we would call it square, and he was too glad to discontinue with our services for such a man. We consider this very unjust, and hope our audience will be benefited by our experience and tip. To verify our statement, the following artists were on the bill: Bingham and Gable, Geo. De Omo, Fern and Mack.

**Roeals and Von Kaufman.**

New York, Oct. 9.

**Editor Variety:**

An article appeared in Variety recently in reference to the "Congress of Spanish Dancers," which article is positively an injustice to me. As an experienced and well known manager of about 40 years in the amusement business, in all parts of the world, it has never been my policy to air a grievance through the press. However, I am compelled to say that there are other channels open for relief when contracts have not been lived up to between the parties interested. For the present I prefer not to go into details. However, should the matter not be amicably adjusted, I am ready and quite willing to show up the "methode" resorted to, which I am sure will make very interesting reading.

M. B. Lecavitt.

Canal Dover, Ohio, Oct. 7.

**Editor Variety:**

I notice the act of "The A, B, C, D Girls" (which I have not seen) appears similar to the one I do, I think best to speak of it now, as when I come East I will no doubt be considered a "pirate." I have four in my act, three doing straight dancing and one doing comedy in makeup.

The only difference is we are colored, three being "picks." I have done this style of act since July. I thought the idea good, but did not get the idea from anyone.

Ada Wilkes.

"Kentucky Rosebud."

Oct. 5.

**Editor Variety:**

I wish to state in justice to myself that my playlet, "On the Panama," that I am producing for Chas. Waldron this season, was written and produced by me in Speke.

**HAWS,**

two weeks after the President's visit to Panama.

It was also produced by myself at Sid Eason's Theatre, Chicago, last May. You had the pleasure of seeing it by Frank Winsberg in Variety of May 18, 1907.

I have been unjustly accused of plagiarizing when, in fact, I was the first in the field.

Frank Finney.

Detroit, Mich., Oct. 5.

**Editor Variety:**

We notice in to-day's VARIETY a review by Rush of "Some Quartet" with the "Merry Maidens" at the Dewey, New York. Rush promises to give them credit as what is our own original idea. He mentioned our act ("On and Off") as being used in "the same general form," but instead of giving us credit as the originators, he praises an act that has taken our idea.

Camerun and Flanagan.

Canal Dover, Ohio, Oct. 6.

**Editor Variety:**

Some days ago, while in New York, I saw "Selomne Jane" at the Academy, and discovered that the last act was "What is your name, man?"

I use the line "What is your name, again?" as the finish of my sketch, "The Rounder," which same is duly copyrighted and has been almost copied before the vaudeville public for five years.

This merely as a matter of record.

J. C. Nugent.

Springfield, Ill., Oct. 7.

**Editor Variety:**

It was with great pleasure I read in VARIETY that my friend, R. G. Knowles, while crossing the Atlantic, declined to appear at the concert on board for the benefit of the Seamen's Fund. I have televeled the same ocean fourteen times and was always approached to contribute a part of the entertainment. We pay our fares and large tips. Besides, the very people who beg of you to appear don't know you on land. R. G. is right. "The act should be devoted to the actors' associations of America and England." I've seen as high as $1,000 collected at these concerts and some could be given without professionals. As R. G. is one of the brainiest and best fellows, on and off, it will not surprise anyone to see the subject he has started taken up at once.

Eddie Leslie.

En Route, Oct. 7.

**Editor Variety:**

Hope you'll give us space to make mention of Hugo & Kelly, managers of The People's Theatre, Cedar Rapids, Ia. These gentlemen are really so courteous that they are a pleasure to any one.

One instance deserves notice. Sunday night in the artist's pay envelope there is the usual typewritten slip, accounting for salary, agent's commission, etc., and at the bottom this legend is printed in red ink: "Many Thanks," Hugo & Kelly pay full salaries and their attitude is delightfully novel.

Fish and McDonough.

**FIRMS JOIN IN SOUTH.**

All new vaudeville theatres in the South, lately opened or to be acquired, booked through the United Offices, will be jointly managed by Weber & Rush and Wilmer & Vincent, two firms having vaudeville homes in the North booked by the United.

The agreement to this effect was reached this week, and the vaudeville interests of the two concerns below the Mason and Dixon line will now and hereafter be merged into one. Both firms have plans for that section of the country, and they will be worked out under a mutual understanding.

The basis of the agreement is Weber & Rush's Orpheum Theatre at Atlanta, Ga., formerly owned by the New York firm, and which recently opened for vaudeville, Wilmer & Vincent contributing their Colonial at Norfolk to the pool, and a new theatre, announced by both for Richmond, Va., will be erected, coming into the combination just formed.

**SPOTTER SPOTTED.**

Kansas City, Mo., Oct. 11.

The Shubert Theatre is steadily climbing in its receipts. This week was satisfactory as to patronage and the best in receipts since the opening of the house under the "Advanced Vaudeville" policy. The management of the Shubert will feel that the Orpheum, although that house is doing big business.

The Orpheum people spend about $1,000 a week in advertising as against about $500 which makes up the Shubert's advertising bill.

An amusing incident happened here Monday night. A "spotter" from the Orpheum's staff went into the Shubert. He bought an orchestra seat, and after counting up the lower floor, tried to get into the balcony and gallery, but was stopped. Manager Sanford shortly went over to the Orpheum on a pretext and was sitting in Mr. Lehman's office when the "spotter" came in to report.

**DOOLEY'S ACT BREAKS UP.**

Toledo, Oct. 11.

J. Francis Dooley is giving a monologue this week at the Valentine Theatre, where a Klaw & Erlanger vaudeville show is holding forth for the week.

He lost two of his girls, Corrine Sayles and Queenie Lauder, last week in Louisville, causing him to return to a single act.

UNITED HAS SHERIDAN BLOCK.

The United Booking Offices has made the arrangement of booking the plaster of Paris Block in "Robespierre," which Mr. Block presented at the Fifth Avenue Theatre last Sunday evening.

The actor, who was for some time chief support to the late Richard Mansfield, first produced this dramatic sketch at a Friday evening "try-out" at the Gotham, Brooklyn, last winter.

**ZIMMONER PIECE READY.**

J. Fred Zimmoner's vaudeville production called "Camille," a miniature musical comedy, will be shown around New York for the first time next week. It has as authors Victor Herbert, who composed the music, and Geo. V. Hobart, the writer of the book and lyrics. There are sixteen people in the act.

**RELIEVING MORRIS OF ACTS.**

Chris O. Brown, formerly general manager of the International Theatre Company (Sullivan-Considine Circuit) in Chicago, took charge of the Eastern affairs of the S - C concern this week, establishing himself in the S - C headquarters at 3936 Broadway. Freeman Bernstein remains in his old capacity with the Western Circuit, although Brown does the booking and routing of acts.

Since his arrival in New York Mr. Brown has entered into an arrangement with the William Morris office by which his principals will use a considerable number of acts from the Klav & Erlanger list. Already half a dozen have been placed under contract for varying lengths of time. When we first went into the popular-priced vaudeville business that style of entertainment was new to the patronage for which we made our bid. They were satisfied with a grade of bills that were now considered inferior. We have educated them to higher tastes.

"There is not a large field from which to pick in the West. When the artist arrives in Chicago he usually has contracts signed in New York in his pockets. And as we were offering too many acts for return engagements. New York is the vaudeville centre of the country and in my search for new material I have come here to make this my permanent residence."

CLAIRE ROMAINE REMAINS.

A new contract has been entered into between Miss Romaine and the Earl of Elrington, the English impersonator. Miss Romaine will remain over here under the firm's direction.

It is understood the United Booking Offices made Miss Romaine an offer of a large amount to play on one of the weekly shows, but the expiration of the original K. & E. contract.

10-20-30 IN MT. VERNON.

George Honks, the agent, has taken the Mt. Vernon theatre in that city, formerly called the Ring Opera House. Shows are to be given every week, and variety acts are given, the house having opened under Honks' management last Monday.

The bill for next week is "Happy Days in Dixie," Harry Carter, Franklin and Arville, Dudley Sisters, Kelly, Masse and Company, Illiley's Animals and Sweda Troupe.

After each full stage act there are either moving pictures or illustrated songs. The bill costs from $350 to $400 weekly.

The Four Jesters were sent to the Gotham, Brooklyn, on Monday to strengthen the show.

Richard Golden is about to return to vaudeville in a sketch.
VARIETY

CAN'T SECURE FEATURES.
Amsterdam, Holland, Oct. 1.
That the American "vaudeville war" is being severely felt by European managers is made apparent here, where Director Hariem has been unable to secure feature acts to take the places left by the bill by the cancellation of Barnold's Dogs and the Seven Mowatts. Griffen and DuBois, who are on the bill, together with DeBiere, the illusionist, both American acts which hold over week of September 30 in order to give the manager the time to cast around in search of somebody to take the place of the cancelled turns.

A year ago at this time a manager could have filled up ten vacancies with feature acts at twenty-four-hour notice, using acts going to or returning from England.

An agent who came to Amsterdam in search of acts for the opening bill at Barraford's new theatre in Brussels, found no one at liberty until 1908.

This town is partial to Americans. In addition to Griffen and DuBois and DeBiere, the States are represented by Stuart, "the male Patti"; Tambo and Tambo, and Campbell and Johnson.

BUYS EVANSVILLE HOUSE.
Evansville, Ind., Oct. 11.
Frank B. Hooper, of La Salle, Ill., has purchased the Bijou Theatre here. It will hereafter be known as the Majestic. It is being improved and remodelled and will open next week with three shows daily at popular prices. The Majestic will be an item in Mr. Hooper's circuit of vaudeville theatres.

ORPHIE EXPERIMENTING.
Denver, Oct. 11.
A new theatre will open shortly at Fort Collins, Colo. It is now in course of construction and the house will be booked by the Orphie Circuit Company at the beginning.

Local theatrical men are of the opinion that this will be a sort of experiment, for Colorado is being too small a town—has only 15,000 population—to support Orphie bookings. It is probable that the house will split a week with Grecley, nearby.

AN AGENT'S MEETING.
According to report there will be held to-day in New York a meeting of vaudeville agents to discuss certain conditions which have made themselves manifest in their business with theatricals.

Invitations have been sent out to the commission men to attend, although one or two of the ilk were not on the list of addressees.

HIGHER WAGES, MORE ADMISSION.
Portland, Oregon, Oct. 11.
A recent demand made by the employees of the various theatres for an increase in wages has caused the managers to organize "The Managers' Association of Portland," electing Geo. L. Baker president, James H. Errickson treasurer and Milton Steaman secretary.

The association has conceded the demand, and also slightly advanced the price of admission to the "Grand, Pantages', Star and Lyric, to take effect Oct. 6.

It is not expected the other houses will advance admissions, although they have increased the wages of their employees. Those benefited by the increase are the musicians, stage hands and ushers.

"SKIGIE" AND "SORE" AT ALAN DALE.

Sees the Bill the Famous Reviewer "Roasted," and Says "Alan Dale's a 'Fine Critic.'

We had hoped that grim-visaged music hall war had soothed its wrinkled front, but we are not out of the woods, and may have to put our wax paint yet, digging up the buried tomahawk.

What is practically an ultimatum has been sent to Henry Tozer of the Oxford and Tivoli. Walter Payne, with that rare liberality which seems to run in the Payne family, contends that the Arbitrator never intended to raise the artist's salary by awarding payment for matinees. Well, the artists intend to raise Walter like he won't raise the stipend, as they are tired of double-back-action logic and cute evasions. They know a trick worth two of Payne's. Meantime relations are very strained, and the Oxford has gone so far as to look around for companions to jump the Tivoli. A recent addition of the Carlin and Paragon have called off their matinees, but these are popular institutions at the Oxford and Tivoli, and it wings the souls of Payne and 'Towner' to pay extra money to get a decent audience to go to see nothing that has always been their idea, but now they must shell out the shekels, and pay hard, jingling and shining cash for the matinees of the artists. It they don't there will be a finish fight.

Mr. Stoll grew disgusted and backed right out of the Managers' Association, saying it was not the policy of the Moss Empires to upset the serenity of the business on account of small details, and as long as he was in the association pressure was put on him to pursue the evasive, non-conformist policy. Despite Stoll's resignation the smaller fry are pursuing smaller ways, and if they keep on looking for trouble, they will get it.

Charles Mussett, assistant business manager at the Percy G. Williams Colonial, was formerly at Stoll's Empire, and it is thought the Princess and Broglio are writing a three-act sketch around the story of their life, in which a young aristocrat, a gypsy girl, a flower girl, a baby in a garret, riches, poverty and other earthly good and bad things figure. Their remittance by French law, without paternal sanction, is set for Nov. 25.—La Milo is at the Alhambra, and the Seldoms are at Stoke Newington, London, well draped. After her statues, La Milo does the Coventry ride on a very handsome white steed, and the amount of hair she lets down to drape her form makes you think of the Seven Sutherland Sisters in a New York show window.

The new style Battersea Empire is extremely pretty, tinted red throughout, and illuminations blazing from double festoons of glass crystals; a new device of the Crystal Lighting Co.

The new Gibbons hall, Willeiden Hippodrome, is easily the large west in London, seating 3,500, and having great capacity in circle and gallery. The color scheme is cream and gold, and the large, deep stage is hung with heavy tableau curtains of a rich red, with gold braiding and tassels. This makes ten halls for Gibbons, and undoubtedly he will yet land on top of the town, for he is a live wire, and keeps his eyes open. His present relations with artists are excellent.

Hugler's Circus reopens October 5. There are 12 new private boxes and a large royal box of the style situated mid-circle in most European circuses. Bekemeyer's Russian Co., direct from Buda Pesth, will put in the show, and besides the clowning and acrobatic contingent there will be a remarkable exhibit of several hundred trained animals.

At the Hippodrome "The Avalanche" is voted the best thing yet, as in this last Parker sensation on the arena is not turned into a lake, and the catastrophe is a fresh one. Tobogganing, ski-jumping, Alpine yodeling and the like are all worked in, while genuine Swiss guides and walkers hoped together, climbing the heights with open neck in hand, and adding a touch of realism. In the finish rains, cedars, Swiss cottages, people and everything yield to the sweeping downfall, and the smash and crash is a big one.

A splendid and generous send-off was given Vesta Victoria at the Camberwell Empire (in which she is a stockholder) on occasion of her leaving for America. In Mr. Barraford's unavoidable absence Manager Sparrow presided, and paid Miss Vesta high compliment, praising her especially for her very active interest in the Music Hall Home. The little lady responded most graciously, and said while she would not be here this Christmas she would like to know that all the innants would be well provided for, to which end she was pleased to hand a guineas ($5.25) to each member of the house through the secretary, to be expended as the committee thought best. After various excellent nativity carols, and a pair of verses Miss Vesta by Messrs. Klaw & Erlander, was filled with champagne, and all present had the pleasure of drinking good health and prosperity to the gifted artiste.

At Warrington, the half-way town between Manchester and Liverpool, Macnaghten has just opened his best hall, the New Palace and Hippodrome. It seats 2,100. Stage 39 feet deep, with automatic fire curtain. The fine new hall Broadway is just putting up in Liverpool will also be a beauty. All the new halls going up have plenty of stage room and facilities for every kind of act, something you don't always get in the older and smaller halls of London.

A great armour scene will be the showy feature in the new Alhambra ballet.—The Crystal Palace Brass Band festival starts to-day, 150 bands compete for prize totals of $8,750.—Keith's Princess is announced to open in Manchester in November, though it might be Christmas.

The case against Eugenie Fougerre, who was arrested in Washington, D. C., last week charged with doing an indecent dance, was dismissed in the police court of the Capitol.
THE BROCKTON FAIR.

Despite a rainy Friday that cut the attendance to less than 12,000, the annual fair in the Massachusetts Shoe City averaged close upon the record figures in receipts made two years ago. On one of the first Fridays thus far when the parades were graced by the presence of two New England Governors, not to speak of Reginald C. Vanderbilt, whose horses were entered in the horse show, and May-belle Gilman Cory, the takings made a new high mark, being $1,400 ahead of the best previous figure. This was Thursday, when 27,075 paid admissions were regis-
tered on the turnstiles.

The fair grounds are an area of approximately a half’s square mile. Within the enclosure a circular half-mile track is all but lost in a far corner. A huge grand stand seats 8,000, and the whole place is laid out on the same generous scale as midway of the Coney Island institution—-a quarter of a mile long.

The prize pumpkin plays a minor role here. The affair is decisively sophisticated. The 12,000 people on the track were more con-
gage the attention of the rural visitors, but it does not occupy the star position. There are other and more citified features.

The vaudeville bill, given free, together with Knabenhues’s airship and balloon ascen-
dions, figure out at a cost of about $15,000 alone, and the purses and prizes offered in the trotting races come up to an immense-total. One of the smallest stakes offered in a trotting event that took place at 10 a.m. was $500 and the other purses ran up to $1,000.

Business is entirely suspended in Brock-
ton for Wednesday and Thursday of fair week. The factories close down, most of the stores put up the shutters, the pop-
ulation giving itself up to enjoying the annual event. The celebration takes the alcohol form to a remarkable extent, con-
sidering the fact that the town is strictly prohibitory, and it is probably due to this circum-
stance that the fair association maintains its own police department, with a station house and court within the grounds, a legal end that is kept fairly busy. A fire department in miniature is also one of the items of the little city-

munity.

The fair association is made up of a coterie of wealthy local men and is not conducted for money-making purposes. It has never been a money-maker, but aside from exceedingly modest receipts from the maintenance of a sort of sinking fund, the profits are annually devoted to chari-
table purposes. Last year $10,000 were donated to a local hospital. The fair, too, ac-
cepts no state appropriation, for the reason that the association prefers to be free from any interference on the part of the government in the matter of fixing the dates upon which it is held, etc.

The fair opened Tuesday. A high wind prevented Knabenhues from going up in his airship "Toledo," and it was not until Thursday that the weather made an ascen-
cion possible. Conditions were perfect on that day, and the young aerialist sent the ship up without a hitch. He drove it over the crowded field of the track and manoeuvred before the packed grand stand only a couple of hundred feet above the ground before sailing to greater heights.

The big balloon remained in its house over Friday, and a second flight was given Saturday. That afternoon Knabenhues sailed two miles to the centre of Brockton and return. As he reached the park on the trip back the airship struck the cupola of one of the cattle barns and the covering was badly ripped.

The parades being supplied by the American Balloon Company of Boston, were scarcely more fortunate. Only three performances were attempted, on Wednes-
day, Thursday and Saturday.

Brocktonville hill was given on two stages set up on either side of the judges’ stand at the finish line of the track, facing the grand stand. The rigging for the three big aerial acts was placed just behind the stages.

There was enough material in the show to make up the spectacular portion of a very respectable circus. Nearly 100 persons were concerned in the exhibition, which was booked by and run off under the management of J. Harry Allen, the agent. Oscar Babcock was the "thriller" with his bicycle trap "loop-the-
gap." High winds forced him to pass several performances.

In the aerial department were the Six Frenchwomen in the circus act. One of the woman and the girl of the sextet have little to do except fill in breathing spaces, but the work of the principal flyer is ex-
ceptionally good. She opens with a splen-
did double forward from a catch into the spread finish, and finishes within three feet of the net. Throughout the work is fast and smooth, with good variety of material.

The Alvos, who were one of the up-in-
the-air features of the Hagenbeck-Wallace Circus early this season, gave their aerial act in much the same form. Both straight men are clean, skillful acro-
bats. Mutt executes half a dozen pretty doubles into the net from a giant swing, and Cooper does a dangerous-looking dou-
ble forward from the spread finish. The third member of the trio contributes a touch of comedy which runs through the act without delaying it or holding up its speed.

In spite of a still wind James Hardy worked his high wire act at every performance. He has a good comedy opening in tramp costume, with a number of odd steps, and later strips to tights. The wire is rigged at a height of about 50 feet and the work of the aerialist looks exceedingly dangerous, particularly the bicycle ride, in which he was injured re-
cently.

Paula Piquet, equilibrist, handles her routine with a polish of style and form that bequests a thoroughly characteristically German. She looks well in tights and handles a neat routine of handstand feats with certainty. Ramza and Arno were billed as comedy acrobats, but the acrobatic portion of their act was almost negligible. Schreyer of the Schreyer Circus is a master of sliding, the routine is laid out for laugh-
ging purposes only and fills its mission per-
fected. The pair have a good series of laughable novelties, with plenty of variety and first rate comedy value. They work entirely in pantomime.

The Donegan Sisters, including Nellie Donegan, who gave a single specialty in the Madison Square Garden Rink last Winter, offered a graceful skating act, which was used as an opener on one of the stages. The girls have all the ad-

vantage of attractive looks and dressing, and their skating makes a decidedly pretty exhibition. The specialty was made up from the Dunedin Troupe of bicyclists, which occupied the same stage later. The bicyclists seem to improve at every show-
ing. Their team work approaches per-
fection in its machine-like precision and seeming ease, and the bit of whirlwind tumbling of the girls gives it an agree-
able novelty. It makes as effective a number out of doors as in a theatre.

The Melrose Troupe of five in tumbling and Rilsley work get away from the familiar routine. They have developed an interesting combination of hand-to-hand and two and three-high feats and Rilsley work, and handle all their tricks with a good deal of skill. Five men, all big, well-appealing fellows, are concerned, and the number makes possible a great many novel formations.

ROCK.

The Inter-State Fair at Trenton, N. J., last week carried a large number of open air features, mostly of the sensational kind. The full list of attractions con-
sisted of Kennaheal’s Clowns, The Great Calvert, high wire; Marriott Twins, Rae and Benedetto, a watermelon eating con-
test between five colored men, who after-
wards had a “Battle Royal”; Minting the, Marble; Mlle. Omege, “The Double Somer-
saulting Automobile;” Dare Devil Schreyer in a new and sensational act, Kronemann Brothers, comedy acrobats; a relay race ou ponies (four miles with a nine-minute time limit), “Double Whirl of Death;” LaRoux and LaRoux, Welch’s Running Dogs, and Beechy and his airship. The fair closed on Friday, but a twelve-hour automobile race was held Saturday, start-
ing at noon, and most of the attractions held over a day. The endurance auto race did not draw to any great extent. There were six entries, the carnameant of a race of about 40 miles an hour maintained on the half-mile track. A world’s record was established for 100 miles on a circular track of this description, but the pace was steady, and Schreyer’s latest gives him unquestioned right to the title of “Dare Devil.”

A glance at his apparatus and an understand-
ing of what he does tells this. At the Trenton fair grounds there is a track about 35 feet wide in the home stretch. On the grand stand side was a made tank, about nine feet wide and fifteen long. This was filled with water to a depth of say five feet. Abutting the track and directly opposite was a wooden frame work, about 150 feet long and three feet wide. This rose to a height of about 70 feet at its apex, inclining to a height of about 35 feet at the point flush with track. Schreyer rode down this incline on a bicycle, reaching the edge, flew off the narrow board, the bicycle dropping to the track, while the Dare Devil took a forward dive over the width of the track to the tank on the other side. It is so dangerous that a mere sportsman would not attempt it. The sensationalism of the act must be greater in the actual accomplishment than the imagination can conjure. A repre-
sentative of VARIETY who went to Trenton to see Schreyer’s performance, however, said there on the day he did not appear, but the apparatus, and the general talk on the grounds about Schreyer, told the story almost as well.

JULIAN ELLITING

Julian Elliting in his new turn is attracting much notice. A photograph shows the actor, a即drawn check number, a picture of which appears above. On Sept 17th Elliting left London on the Keith Circuit, where he has always been a big attraction.

His new act is far ahead of any of his previous forms. In that he makes three complete changes from wigs to shoes. At Hampstead’s next engagement over the act seen at the Alhambra a few weeks ago, Elliting is always adding the little things which make his entertainment so different from anything in the same line, detail and sim-
plicity being the features. At the conclusion of his present booking Elliting returns to London and Paris for the summer season, showing his new act. Elliting was booked a two years tour on the Continent.
NEW ACTS OF THE WEEK


Ronce, a French athlete of fine development, opens by posing on a revolving pedestal, evidently intending to impress the audience with his strength and flexibility, which enables him to execute the motorcyclist trick, called "Le Choc Infernal." The frame in which he poses disappears, and after a very long interval the curtain unveil a new scene supposed to be the race track for the motorcyclist. This track is probably made for small stages, as it is very short, and of almost no height. A neat looking toy motorcar, in which a chauffeur is seated, is pulled up, and after a very close inspection of the driver of Mr. Ronce, the car comes down at very slow speed and is caught by the Frenchman, disappointing the audience badly, as there is no sensational effect whatever in the "choc infernal." The act may, in short, be described as the poorest "fake" in the line of "auto sensations."  

**VARIETY**

**NEW ACTS NEXT WEEK**

*Initial Presentation or First Appearance in New York City.*

Baptiste and Franco, New York.  The 6 Bonassetti, Hammerstein's.

Bransby Williams (Reappearance), Colonial.

Charles Stevenson, Herbert Standing and Company, 129th Street.

Thomas Potter Dunne, Pastor's.  Baron's Dogs, Grand Opera House.

Richard Burton, Keeney's.


Angela Dolores and Company, novelty.

Marie Lloyd.  Songs.  35 Mins.; Open Two; Close One. Colonial.

It was not until Marie Lloyd reached her fourth number on Monday afternoon at the Colonial that the audience was given a flash of the English singer's possibilities. Perhaps the fact that everybody expected something different from the rest brought about the disappointment, but in the "Spanish" and "French," with a familiar melody, Miss Lloyd placed a few "riggles" and some expressions, leaving the stage after "The Coster's Wedding," which followed, with those in front devotedly repeating what she had not offered a repertoire such as we have heard she gives in London. Three other songs were sung, not one remaining in the memory, and the thing lacking with the sister of Alice Lloyd was language, but ten years since she appeared here last, in the days of Koster & Bial's. The younger generation does not bark back that far, and all of the younger generation in the city seemed to have flocked to the Colonial at the first matinee this week. The house looked more like a "Fluffy Ruffle's" re-creation than a vaudeville audience. The youngsters laughed, and the youngsters apparently agreed. Alice Lloyd, in looks and action, or perhaps it should be said that Alice resembles Marie, but the younger sister arrived first in the present-day vaudeville, and she stole the cream. It is quite likely she will keep it. Alice is a strong favorite with New Yorkers. Her "Tourist and the Maid" was "stronger" than anything Marie probably thought of for New York, but still New York raised Alice to the pinnacle of popularity. Alice is more dainty and winsome on the stage. This may be gathered, though, from the landscape Marie was suffering from through her schedule selections. Marie had to offer a speech in which she said she could not do justice to herself. Her nervousness was obvious, but she must follow her sister—and her sister arrived first.  

**VARIETY**

Hetty King.  Male impersonator.  36 Mins.; Open Two; Close One. New York.

It isn't just the thing to compare Hetty King, who appeared at the New York on Monday for the first time in America, with Vesta Tilley, to whom no one stands close as a male impersonator in the opinion of the average New Yorker. Miss King is young, with long years in front of her for experience to reach the high stage of artistic finish already passed by Miss Tilley. Had there been no Vesta Tilley, there would have been a "Hetty King" to-day as the first among the ultra-swagger dressers and singers in male attire. Considered by herself, Miss King is a go, and one song did much to clinch this. It is "I'm Going Away," quickly placed upon the road to universal approval by the audience, and allowing of a sailor's hornpipe at the conclusion, which Miss King danced as one has never been danced over here before. Her opening selection, "When a Fellow is Twenty-one," was second in favor, without danger of being taken up to any extent, while the second, "On the Pier," is out of the running altogether. "When a Fellow's a Married Man" does not fare much better than the previous number, and "London Town," the fifth and last on Monday evening, could not hold up the bit "I'm Going Away" had made. In evening clothes Miss King is all that has been claimed for her. In two other costumes, one of a vanilla color, and the other a green, she has a way of dressing in about equal proportions a tailor-made woman's jacket and the tail of a man's dress coat, which gives the singer a more feminine than masculine appearance. Her changes are perfectly made in their completeness, and for speed in this she has the advantage over Miss Tilley, but Miss King's hats either seem to misfit or are poorly worn. She is a good looking girl, and has a beautiful voice, and a pleasant singing voice. In "When a Fellow's Married" the Englishwoman attempted a bibulous youth, but it did not seem a studied characterization. The management provided a very pretty pail setting for the first three numbers. Hetty King is an American success, but she is unfortunate in having to stand comparison with Vesta Tilley.  


John C. Rice and Sally Cohen are nearly chiefs among the experimenters in vaudeville. They want new sketches continually, and they are continually playing in them. This is a point in their favor, which would excuse anything, and because "A Bachelor's Wife," their latest offering, by Herbert Hall Winslow, isn't the success they would have, it is not their fault, but the sketch is a bad one. Mr. Winslow has caused Mr. Rice to take care of a character played long ago by Harry Connor in Hoyt's "A Trip to Chinatown." The story itself is not logical in its conclusion, and does not offer a plausible excuse for the improbable ending. Bessie Deering (Miss Cohen) arrives at a lodging house in New York prepared to marry a Dr. Smith, who is a bachelor but does not appear) the next morning. Having a letter from her aunt in Stamford to the landlady, she is shown to the room of Arthur Bachelor (Mr. Rice), whom, the landlady supposes, is a health-seeking trip. Mr. Bachelor's physician is the Dr. Smith, and it develops that the Doc- tor has advised Bachelor to travel for recovery from nervous prostration, with the injunction to the patient he must not think of marriage among many other things. Mr. Bachelor and Miss Deering are cousins, betrothed by the will of a relative, and one upon the marriage depends the possession of certain bequests left by the deceased. Bachelor returns to his apartment at about 1 A.M., discovering Miss Deering. From there on it is farce, with Bachelor diluting upon the state of his health, making youthful grimeaces and love to his unknown cousin, counting the cost by the number of weeks or years taken off his life, striving to keep his distress under the healthy doc's eyes. In the explanations, the identity of the two becomes known, Miss Deering throws the physician over, and at two o'clock in the morning the young couple are in each other's arms. Mr. Rice is expected to receive an adoration of love and marriage having been made and accepted. Monday afternoon everything went wrong on the stage. In a number of important places something was placed to mar the smooth serenity of the playing, but with all that, the comedy piece though it be, "A Bachelor's Wife" is not up to the Rice and Cohen mark. Any number of their former successes are much better.  


R. G. Knowles reappeared in vaudeville on this side at the New York on Monday. His specialty is the character of Mr. Knowles has toured Great Britain. It would naturally be expected that if the comedian were to introduce a new song it would be either new or English. But instead Mr. Knowles has added "I've Been Added to What You've Got Makes Just a Little Bit More," written and published by Americans, having been sung over here often of late. In addition to this, Mr. Knowles says that some of his routines were written by the author, and as they have been sung before. He did not score heavily with the number. His bid for the good graces of the audience, which were given him, was with "The Girl, the Wife and the Widow," Knowles' standby. Some new monologic material has been added to his act, which goes into President Roosevelt's "race suicide" for a laugh, but as the curtain descends with questionable as a reference to the recent law enacted for the betterment of social conditions.  


Senorita Fornarina, a good looking blonde Spanish girl, makes her debut in Paris, and was received rather enthusiastically. She sings three or four songs in her native language with a good deal of shrugs, eye-flashes and gestures, not forgetting the typical Spanish movements. Senorita has magnetism and she makes a strong appeal as a lively soubrette.  

O. M. Seelt.


The Devoey sketch "In Dreamland" is a well considered piece of work. Its comedy is childish and whatever interest the trilling plot might carry is lost in the sea of dialogue and uninteresting farcical incidents. The pratlet runs at least eight minutes before the story gets a real beginning and even after that the narr-
The principal overplay at many points and Devon himself is all noise and crowning. Herminie Shone, as the daughter of Venus, appears before the. egotistical lachrymose to teach him a lesson; her name shows a la "The Messenger From Mars," is a stunning "spook" and makes the reading of her lines a real delight. She has a splendid voice and was the most graceful and quiet member of the cast. The music is taken from De Wolfe and plays with the delicacy of a calliope. The noise, however, caught the upstairs portion of the house and the sketch closed with a fair amount of applause.

Walsh, Lynch and Company (1). "Huckin's Run" (Comedy). Fred Irwin's "Big Show." It is needless to term "Huckin's Run" a "one-act melodramatic comedy." Let the sketch speak for itself. It is one of the best olio numbers in burlesque today. The pictures involved, a better line of talk and smoothness of running that experience will give, the number should go nicely.

Leon Rouge. Imitations. 8 Mins.; One. Fifth Street.

Leon Rouge, a foreigner, offers his curious specialty in an unostentatious manner, utterly devoid of setting or incident, letting the wonderfully faithful mimicry of musical instruments make its appeal unaided. He has the gift of mimicking precisely the motion, the voice and the tone of a band, but unlike the others, his art is not imitation with which he opened was exceedingly well done, but the volume of sound was not heavy enough to carry to the distant corners, and there was a rest.

A 'cello selection won the audience over immediately. Rougey catches the 'cello quality perfectly and with the eyes shut one is really deceived. A flute and piccolo solo followed, and the number closed with enthusiastic applause. Rougey dresses plainly, but neatly, in evening clothes. His bearing is quiet and assured.


Charles and Helen Lo Mires are making their first appearance at Pastors. Their attractive stage appearance is the greatest part of the act. Both are dressed in equestrian make-up, suggesting a foreign act. It is a good dressing scheme, and were the talk able to hold up its end the team would be in possession of an excellent offering, as there are two good songs, one topical, called "Did You Ever Stop to Think?" This should have been sung earlier with plenty of verses. It is now used for the encore. "The First Quarral" is the conversation, each benighting the other's family in short sentences. The dialogue probably read well in manuscript, but it won't do in public. Mr. Lo Mires is said to have written the musical numbers. Perhaps he wrote the conversation also. If he did, he might secure some one else the next time. The dressing idea is so good that Lo Mires should have an act written around it, when they would probably be heard from.

Shean and Williams. Conversation. 16 Mins.; One; Keeney's.

Harry Shean is a brother of Al Shean, of the team of Shean and Warren. He follows his brother pretty closely in make-up and method, and could easily be taken for one of the pair. He is a remarkable degree. Arthur Williams dresses as a burlesque barstool actor, but gets away from the usual posing, strutting and vocal fireworks. What the pair seem to need most in the development of the act is the working up of some sort of consecutive line of dialogue. At present the matter is a collection of jokes thrown together haphazard. Continued playing will get the conversation moving more smoothly and also give a clear appreciation of its values. Shean is genuinely, funny in the same way as his brother. He makes a capital dialect comedian, and even in its present state the act registered a flattering amount of laughter.


The offshoot of which makes Carew and Gertie Hayes are featured, is rather hard to classify. The writers started out with the idea of elaborating a dramatic recreation into a sketch with musical and comedy frills. This makes the interest rate. But with the Barnumians Carew and Hayes do the reciting, much after the manner of their specialty last year, when the recitation concerned a horse race. The stage shows a Western fort, with the chorus girls spread about through the stage carrying and hanging in the background. The Indians are in tighty-whiteys to represent cowboy costume. It appears in a vague sort of way that the garrison is besieged by Indians, and an Indian chief is brought in as hostage. This is the end of the fort and is continued with the chorus in costume. A knife fight eventuates between the Indian chief (George T. Davis) and the commander of the fort (Charles H. Mickle), in which the former is wounded, but permitted to depart unharmed. Then the garrison sets back to its siege. The tedium of waiting is lightened by Misses Hayes and Carew, in cowboy character, reciting a story of an adventure in a cattle stampede. Upon the completion of the verses the curtain falls, leaving the Indians besieging the fort. Nothing comes of the knife fight, an inexorable breach of all dramatic procedure. Comedy passages are supplied by a dude tenderfoot. Never does the series of detached episodes which go to make up the sketch arouse a degree of interest, and the musical incidents kept the act moving entertainingly.


Vardon, Perry and Wiler are three young men from the West. The program describes the trio as "Those Three Boys." They have probably received that caption tiredly and for all they are offering a neat, pretty singing and musical act, well laid out, and the hit of the excellent olio of "The Cracker Jacks," in which they are now playing. Appearing first in a colored long coat and hat, they begin the act with a song. Popular songs are sung (with no comedy) but none of the many much-hammered variety, as for example they sing "Harrigan." Seldom has an act played New York for the first time showing such high quality work in the hands of its performers. While they are engaged in a number, one concludes how well a colored light would look upon them, and lo! the next moment, the light is there, which shows which the trio have studied the best effects. Besides the singing, string instruments are played, the trio being their own accompanists, subduing the music and volume to obtain the best.
results. They sing just enough of each selection to give the audience some idea of the number. In this way, they are giving more songs in eleven minutes than a great majority of singing trios and quartets are doing in double the time. It’s different from the rest, and the music is of merit, both the vocal and instrumental. They might try a change from the vanilla-sweetened sundaes to another color which would perhaps help the appearance, and when they are through with this season of burlesque, Vardon, Perry and Wilber ought to go into vaudeville—and stay there.

Ancolleti and His Mind-Reading Dogs. 10 Mins.; One. Colonial.

This foreign number, playing over here for the first time, is a combination animal and comedy act. The comedy is furnished by the trainer, who, while in the audience calling out numbers and other things for his dog to show by painted signs on the stage, utters in broken English laughable exclamations of glee upon the right answers being returned by the animal, causing an amount of laughter before it becomes tiresome. Just how the dog, an ugly looking mongrel, does the tricks is not known. This portion of the act causes some wonderment. It is a good act in its way, but not important.


The funny side of the act is whether the man’s name is spelled “La Gusta” or “Lagusta.” The program has it the former. As a wire act it is ordinary; as a comedy act it is the same.


May Nevada is assisted by Algeron Eden in a comedy sketch, wherein the two principals play dual characters, both changing in view of the audience in a farcical situation where the presence of one on the stage is unknown to the other. Miss Nevada is a scrawny old maid at first, appearing as herself, while Mr. Eden is at first himself and then a policeman of Hibernian extraction. Whoever wrote the sketch had a fondness for long words. At a time when the woman holds the man in her arms, he is made to solve a word-puzzle, “The double.” The bafflement is of a fair quality, and the act may do on the smaller time.


The newest and largest ocean greyhound, “Lusitania,” is pictured on her first voyage across the Atlantic. The mammoth is followed from near the Battery to her docking, and it makes an interesting series, more especially for houses out of town which could obtain from it an excellent idea of the shipping traffic on the Hudson.

PASTOR’S.

If there are any “matriarchal” sketches “laying off” this week, they have lost one opportunity by not applying at Pastor’s. The bill there is full of them, and when it’s not that kind, it is some other. The show is so heavily overloaded, without variety, that any good comedy act—Gresham and La Gusta are also in that department.

The hit of the show is M. E. Nibbe and Marie Bordouex, hot Pastor favorites at any time. There’s an Italian character sketch, out of the ordinary, and on merit, as are all the family differences and quarrels, the Lo Miers are obliged to appear just before the closing, in “The First Quarter” (New Act). How they survive is a mystery. Besides this act, May Nevada and Company are in “Man’s Best Friend.”

This Sunday Faye McKehey plays the “cooking” numbers, as the late George H. Foster, “whose hope was that the public will detect a vein of originality in the compositions.” If Mr. Irwin wishes the audience to close, he leaves Mr. Foster to sing the songs, he should distinguish them on the program.

Home, Sweet Home, Sounds Good to Me, “I’d Miss You Like the Roses Miss the Rain” and the “Violet” song of the octet, may have been written by Mr. and Mrs. Foster. It is to be trusted they were.

“I’d Miss You Like the Roses Miss the Rain” is exceptionally pretty, in melody and idea, and sung by Will Mahoney. “Home, Sweet Home” is also a number tendered by Frank E. Lynch is a meritorious effort, and there is a singing finale, a peculiar blending of choral, popular and operatic airs, which just misses a big reward by overflowing the proper time limit.

As usual, Mr. Irwin has a well trained singing chorus of eighteen girls, not so entertaining vocally as in former years, but easily superior to any other organization so far reviewed this season. There are blonde young women, whose voices came out strongly, and she might be cast for a principal part, or to lead a number. She does much to hold up the concert work.

Other than the large number of chorus- ers, there are six female principals, the entire twenty-four girls filling the stage with good looks and figures. Margaret Bennett and Hazel Sanger are in tightS during both pieces, excepting when Miss Sanger is the woman who, in each, where she dresses as a Gibson Girl in what looks to be a handsome and expensive black gown. Miss Sanger evidently values it so highly that while singing in the wings, waiting for her cue or encore, she has spread beneath it a cloth. This is a wise precaution, for it is noted of late that several edges of pretty, full length costumes are soiled, probably due to the dirty condition of the sidewalks. Behind Miss Sanger in her full dress number called “Sporting Girls” appears several young misses dressed for athletic activity, and this incident is closed by Miss Florence Walsh, who, after juggling in the wings and wrestling, three rounds and three bouts each, if lengthened out, would be more enjoyed.

The burlesque is termed “new and original, written by two well-known geniuses.” The Pastor understands the shaft of humor. There is nothing of moment in “The Actors’ Club.” One or two musical numbers in this part fall by the wayside, and the four “Missouri” numbers could be dropped for all the fun they caused.

Kittie and Fanny Watson are sisters all through, and have a lively “sister” act in the olio, looking well at the opening and afterwards “clogging” on their own dancing floor.

Carmen Creatore attempts to delude the house into a belief she is a toe dancer, and also does a mild “cooch,” besides singing a French song. Miss Creatore is a brunette, but many accomplishments leaves her nationality in doubt, and no one worries. She and Frances Hooper have a “Tin Soldier” number, Miss Hooper looking cute, and this same Frances Hooper is a member of the chorus, also plays part of the “Frances and Company” in the olio (New Act).

Among the men, Murry Livingston seems to be the leader, although Harry Campbell plays an ordinary Irishman all through. Livingston is an Italian, with “Marichuit” to unload. This brings applause, caused by the song, and is the burlesque the comedian is a Hebrew. He just about passes in both characters. Livingston and Campbell may believe they are delivering comedy during the intermission between the sporting events; but, really they do not. It is not even “stalling.”

Campbell and Kenny open the vaude- ville number, “Juggling,” which just falls short of becoming well liked, while Brady and Mahoney in “The Hebrew Fireman and the Foreman” secure solid success for their conversation and parodies by the latter. The olio is not very aptly liked. So is the show, but not as well it would be perhaps some of the numbers to be removed and more action given in the first part. The costume has received careful attention. Some very pretty effects are shown, and in one number, the method of handling the lights should be an object lesson for many burlesque managers deficient in this respect.

KENTUCKY BELLES.

It’s a new “Kentucky Belles” Whallen Bros. & Martell have placed together this season, from the opening of the show to the final line. And it is one of the first burlesque companies on the road, although weakened by the absence of Cocera and others, as the old troupe places have been installed J. G. Gibson and Adele Banney, who have something called a “comedy playlet” for the olio, but there is just one word to properly describe it.

“Mr. Wise From Broadway” is the two-act piece in use, with a musical comedy plot, receding to the distance at times, but always there. The book was written by Sheppard Camp and someone called “the boys” on the program. Geo. A. Norton wrote the lyrics, and Mr. Camp composed the music. Every number has been especially written for this production, and for it is a “production.” The best selection of all is “That’s Gratitude,” sung by the four woman, one who seems afraid of his own composition.

For a long time Sheppard Camp was a monologist, in blackface, with one fault. He would not believe that burlesque could do anything of the kind. “Camp was discovered” himself, but has entirely overcome his fault. His chameleon “Fuzzy Wuzzy” song is evidence of this. It is a weak spot, and the show as a whole is altogether beyond this sort of thing for every moment.

In fact, the “Kentucky Belles” this season will prove too good perhaps for a number of houses. It is too legitimate.
There is a comedian from the West playing around New York for the first time. His name is Jim Diamond, and you may well memorize it, for you will hear from Mr. Diamond again. He is a comedian who grows upon you, and a dancer who can draw laughs with a few words and one smile. Mr. Diamond is as much aooe as afterwards, when he catches the audience hard.

Billy Blemen and Kitty Miller have parties齐 with their much liked singing and talking act in the olio. Mr. Diamond is the "straight" man, speaking overloaded at time, particularly in a scene with Camp which has been adapted (not copied) from the ventriloquial dialogue of Arthur Prince's.

Andy McLeod takes good care of a second class feature, giving his musical monologue with patriotic attachments, but around New York the burlesque patrons are "wise" to the American flag hold-up, and this "lead-piping" for applause falls down all through the piece.

The edition of "Fay Templeton" is Mae Taylor's billing for an olio position, where she sings songs, mostly ballads which the audience do not care to hear. The same reason she is in the olio probably accounts for the billing matter. Her part in the play takes care of itself.

A lot of girls are carried, some good and some funny looking. One little blonde, sometimes on the end, marks herself by notice good looks, besides animation.

The three Melvin Brothers (without the Bard boy) have an acrobatic act greatly liked, but which could be made more showy, with no such much "faking," and that'll stick with the exception mentioned, plays well.

The music is tuneful, even ambitious, particularly "Tell Me, Moon" and "My Nubian Maid." The costume is attractive, and the numbers well put on, one quick-step backward formation, the girls all in single file, winning encore by itself.

**MINER'S BOHEMIANS.**

"The Summer Time," the two-act piece which furnishes the Bohemians with a vehicle this year, has audiences 14-karat burlesque. It is the weak point, as Dave Marion and Barney Gareed. The show at every point is a vast improvement over last season's offering by the same company. Everything is new from book to stage properties and special musical exploitation.

The essential difference between this and last year's show is that the present offering gets away from the loud splashy carnival which upon the 1906 organization largely depended for its laughs. The comedy of "The Summer Time" runs along same, well directed lines.

Andy Gardner is the principal funmaker. He signs shows of originality in the handling of that thin-time-worn role of the drunkard, and for the first time plays a commendable spirit of self-restraint. He has no conspicuous ability as a singer, but manages to get away with several comic numbers in good form, thanks to his enthusiastic clapping and bits of incidental dance steps. The distribution of musical numbers and comedy bits is well laid out, and the show runs with an entertaining amount of variety.

**CRACKER JACKS.**

"The Crackers Jacks," at the Murray Hill this week, is Bob Manchester's best, some left over from last season, perhaps seasons before that, and some new.

The show runs in the regulation sections. From the moment the olio opens until the close of the performance Mr. Manchester has them in his grip 95% of the time. Even if the burlesque is "Nature in Marble Hall," the Manchester piece for producing his young women separated from the atmosphere by a mere film of white goods.

But the burlesque is lively, and moves along so quickly that though Bob Van Osten mixes up some "money changing" comedy the audience has not the time to take notice of the tedium of the proceedings.

Mr. Van Osten is principal comedian, and in the opening, "The Saratoga Belles," he is a little more, for then he sings, and when Mr. Van Osten sings you can wager your last dollar that the lowest-browed in front will get the best laughs.

If Van Osten ever reforms some line may be obtained whether he is really funny or living in burlesque under the shadow of a four-flush, upheld by suggestive lyrics. In "When A-Hunting," which seems to be his specialty this season among burlesque people who have not the energy to walk fast enough to secure anything more current that may be on the market, Mr. Van Osten "pulls" some "raw ones," and he does the same before that song is reached.

There is not a great deal to this first part in the "Cracker Jacks" beside the fourteen girls, Ruby Leoni, Fanny Vedder and Nina Madcap. They are enough, though, to keep the piece alive, for the dressing of the girls gives them more the appearance of the "show" part of a Broadway chorus than a collection which would afterwards bloom out in tightness.

The funniest thing during the early action is when a chorister steps off the end into the centre of the stage and sings. The others behind her join in the chorus. Two verses are heard, and after the music is up, the only words known are "ticket on the B. & O." That may be the title of the song.

As Miss Leoni arrives, without a pause she walks down to the footlights, accusing an auditor of having "Flirting Eyes." He doesn't deny it. Growing disinterested when no argument is forthcoming, Miss Leoni leaves the stage, and tells another fellow he has "Flirting Eyes." By the time two encore had been exhausted, Miss Leoni had half the audience infatuated over her complimentary remarks.

Miss Leoni comes on a fourth time as a singer as she did not offer to kiss anyone, but it was an "audience song," and not suitable to Ruby. She ought to be contented to just look well in both pieces.

This is a role Miss Leoni has always played and played well.

The chorus has a number all by itself in the afterpiece "When the Band Played Dixie." Ten girls sing it without a leader. It sounds good, and the young women look pretty well in their suits without revealing anything in their shoulders.

"The Little Cherub," this week on the program up to Miss Lloyd's appearance was the overture music by Julius Lenzberg's orchestra.

Mr. Lenzberg is making his music a feature of the Colonial show, both before and after any other pieces. This week the "Al Fresco" intermezzo by Victor Herbert is the entr'act entertainment. The overture is composed of the lively numbers from "The Little Cherub." This is more important than appears at first sight, for good music in the orchestra is equally as attractive there as when played on the stage, and Mr. Lenzberg's conducting is holding within the four walls
many who would otherwise seek the open air. Were all the variety corps of musicians in town to adopt the Colonial style instead of the "hurry up and get through" rhythm, intermission could be made an act on the program instead of an act to fill in.

The Four Stewart Sisters open the show, wearing very unattractive costumes, composed of short black dresses and "kid" stockings for the first few minutes of their simple acrobatic work, doing much better with the statue clot, which might as well have been done in "one." They come into this stage position afterwards for some "pony" dancing, with the skipping rope, having one good performer and the others copies of her act. The lively music was the best part of the act, and did much to earn the very hearty encore they received at the conclusion.

The Lasky Quintet was the second of Jesse L. Lasky's numbers on the bill, the other, "Robinson Crusoe's Island," being under New Acts. The Quintet is nearly a year old. Three young women and two boys are seated in a sounding bell at the opening, playing four cellos and one girl a violin, to which are added maracas, cymbals, and combinations, and sounds more so. At one moment the music resembled a wood sawing contest, and Oriental dance play was for an encore was a signifiant detail of a not over-enjoyable act.

One is always waiting upon for applause for the opening, and the harpist is by far the best musician of the lot. She is pretty and sings "What the Rose Said to Me," which was sung in the Colonial last week. Later, Lasky might supply his "cello youth with a little light dress for the afternoon. In their evening clothes grinding away on their instruments the boys look like table d'hotte players.

Rice and Langdon scored their usual success in "The Detective," while Murphy and Nichols in the old familiar "From Zaza to Uncle Tom" were placed towards the close, followed by the Dundin Troupe of Bicycle Men.

New Acts, Simce.

New York.

The New York has a rather large bill this week, being not likely large, there being several tiresome moments.

The program was shifted about after the Monday matinee, and Hettie King (New Acts) placed next to last. R. G. Knowles (New Acts), who had been in the second half of this week, was put in before the intermission, while Julian Rose occupied his former position.

The rearrangement could not have helped the program any, and might have seemed to connected Hettie King, although this could not be detected. The large Upland Society Circus of five horses and a pony opened, rather an imposing event so early, and the training of the animals was much admired.

Toey, Pearl and Mat Keefe were second. Mr. Keefe's "yodelling" caught an amount of applause. He is high in his line; so is Mr. Pearl as a harpist, although there is either something gone wrong with the instrument or his touch. He is not drawing as much act as melody out of the harp as he has in days gone past.

"The Little Blonde Lady," with Hope Booth and Company, is the "sketch" this week. There is a new man playing the dramatic critic. He is not the capable player his predecessor was in the character, but does not harm the piece any; nothing could, and there are also changes in Harry Tate's "Fishing" since the initial production. Mr. Tate's drumming at the Yell, where the subleties of humor do not have to be hammered in with a slap stick, it was well liked.

Julian Rose has made a few, very few, alterations in his Hebrew monologue, and built up a select coterie of admirers from the front, while the Four Lukens, with their unsurpassed casting, acted, different and better incidental music should be procurable. There are two good "fliers" at work, the taller and stouter doing a complete fly over the bar. The finish is the same swing into the opposite holder's hands. The size of the New York stage is seen by this act playing upon it. The location of the net are within sight of the audience. Generally it runs far into the wings, the apparatus alone taking up the stage.

The Romney Operatic Troupe is an enlarged duplicate of the Zhuzari Troupe, although this is singing the same solo he did formerly in the other sketch. There is no story to connect the songs of the present offering, it being merely a succession of solos, duets, trios, quartets or concerts. There is an admixture of gay and grave, but audiences usually succeed easily alone in vaudeville. The entire company of eleven is made up of voices which exquisitely blend, and have been carefully selected. Florence Quinn is a soprano in the group and the star of it. She is a soprano, with a splendid voice, rendering her solo with an intenseness that makes of her an actress.

There is a baritone who sings alone on the stage at the opening before the well worn "Dancing with a Gypsy" at each showing. He has a good voice and number, but there is no special need that may be seen by he occupies the stage solely, and if is he should be instructed to button up his shirt while so close to the audience.

Hammersteins.

If the "vaudeville war" is to provide better bills throughout the country, it is not making itself felt at the Victoria this week. A dull routine is shown, which looks wearisome in dressing and working. The parlorum, to say the very least, is sadly in need of painting. Hill himself dresses poorly and discipline is entirely negleged. A large buffet has been erected M.P. stage at will. The counting trick is the best of the act. Hill also makes the mistake of talking too much.

Frank Odell and Rose Kinley have a neat dancing and acrobatic offering, and they threaten in the No. 2nd place. Odd things moving with his ground tumbling and clowning; Miss Kinley looks well and works with a good degree of enthusiasm. They finish with a capital acrobatic dance.

Pete Bell and Rena Washburn seek to surround their musical specialty with novelty incidents. Their efforts are mis-directed. The light sketch does not hang together, and is too trifling to support the superstructure. The talk contains very little that is worth while, and Bell's methods of "kidding" are not as smooth as they might be. Miss Washburn has a fairly agreeable voice, and a song as the couple kept to their singing and music they did very well. The rest of the act could well be spared.

Laurie Ordway has revised her character singing act. It now includes quite much the whole repertoire of last week's Vaudeville, with a good deal of similarity in the dressing. Miss Ordway has good method, and a "plant" in one of the boxes was worked up to good comedy effect, although the singer rather overplays his part. Or she is still a good entertainer, as a "boatman" acting as a burlesque, to a burlesque. She was in an important position, and the house liked her very well.

The best the Young Brothers, comedy acrobats, have to offer is a whirlwind knockdown finish. They dress as Chinnamen, and the opening is a bit less and tiresome, with too much "stalling" and not enough mat work. The pair would be better off if they turned up a routine of fast straight tumbling immediately after their entrance. The acrobatic work passes nicely.

The newcomers are Shean and Williams, who replace LeRoy and Woodford, forced to cancel and account of this week, with the Bros. and Company and Farmet and Russell's "Singing Travelers," all under New Acts.

Rush.

Richard Pitrot, the foreign agent, may go across the water next month. It is some time since the other side has had a glimpse of "Pitrot."

Paul Cinquevalli, the juggler, who opens for Klaw & Erlanger in Chicago on Monday, is booked over here for twelve weeks only, when he must return.

Liana D'Eve, the foreign number, will open at the New York on November 11.

Keefe and Pearl were obliged to retire from the bill at the New York on Tuesday, caused by Mr. Keefe's throat. Polk, Collins and Carmen took their place for the remainder of the week.

Bransby Williams is booked over eight weeks.

Bert and Lottie Walton have made up a new acrobatic dancing act. Mr. Walton was formerly of Barth Brothers and Walton, while Lottie was one of the Hooper Sisters.

Arthur Nelson and Company did not play "A Racing Romance" at Poli's, Seranton, this week, as expected. The stage of the Seranton theatre did not afford sufficient room. The act was presented in New York for the first time in about two weeks.

"The Poli Poster," the press sheet of Poli's Theatre in Worcester, of which J. C. Criddle is the editor, publishes that George B. Alexander, the tramp monologuist, is about to retire from the stage to assume the management of the Doric, Youkens. The article is headed "Is This a Promition?"
**CIRCUS ROUTES**

**BARRETT-BAYLEY—Little Rock, Ark., 13; Brinkley, Ark., 15; Memphis, Tenn., 17; Dyersburg, Tenn., 19; New Bern, N.C., 21.**

**BURESQUE ROUTES**

**WEEK OCTOBER 14.**

When not otherwise noted, the cities shown on this map indicate that after show indications are "laying off."
"Yesterdays"

VARIETY

The Chas. K. Harris Courier
Directed to the interests of Songs and Singers
Address all communications to

CHAS. K. HARRIS.
21 W. 51st St., N. Y.
(Moyer Cabin, L.

Vol. 2.
New York, Oct. 12, 1907.
No. 6.

As we predicted some time ago,

VARIETY

CHAS. K. HARRIS's new ballad, 8tting from Henry Krehm, has just been published and has been heard on the stage for the first time. The ballad is said to be a beautiful one, and will be appreciated by all who love music. It is a great improvement on the old-fashioned ballad, and is sure to be a success. The music is by J. C. C. and the words are by Chas. K. Harris.

CORRESPONDENCE

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

CHICAGO

By Frank Wiegner.

VARIETY'S CHICAGO OFFICE.

Chicago Opera House Block

(Phone Main 4350).

RED J. EMERY'S (Mr. J. Ewan, mgr.).—On Saturday evening the large audience which filled the audience of the 'Comedy' at the Sraff Theatre, presented a wonderful performance of the "Petticoat and the Sword." The performance was under the direction of Chas. K. Harris, and was a success from beginning to end. The audience were thoroughly delighted with the performance, and were enthusiastic in their praise of the actors. The play was a great success, and the audience were pleased with the acting.

KRAMER'S Alley." The first scene occurs in Kramer's Alley, a popular Chicago saloon. The scene is set in a dark, smoke-filled room, with a group of men gathered around a table. The prominent characters are a group of sailors and a group of local men. The scene is characterized by a sense of mystery and danger.

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SATURDAY, OCT. 12, 1907.

No. 65. A Weekly Word with the Wordwright.

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**SPARRIBS**
Illustrated lecturer. The act is undoubtedly mistitled—PM magazine.
"Paradise Alley" contains a description of a full-blooded vaudeville comedy as nothing yet shown in the world. The act stands out on its first showing. There is just a bit of trickery about the act. Grif is, however, a novelty and it fills the bill. Grif is stylishly "uncompromising" and also "London's most popular jigger." He may be the latter, but the act is a novelty, and Grif juggling some twenty tricks with little difficulty in the intervals of the act. He may be the latter, but the act is a novelty, and Grif juggling some twenty tricks with little difficulty in the intervals of the act. He is perfectly at ease and the act is quite lively.

DEER FOREMAN
and Co.

**The First Quarrel**
TIME ALL FILLED

ANTILIA, GA.
ORPHEUM (Ben Kahn, mgr.)—Arlene and Seall had the difficult position of opening and succeeding. C. W. Littlefield, minor, was well received. Golofin and Dugy, comedy act, enthusiastically applauded; McGuire and Poole, sharper, received an ovation; Combe and Stone, "The Last of the Troupes," were tip-top, and well received. William Hill, comic act, very good; Empire (J. H. Rhodes, mgr.)—Curt and Carl, sketch, fair; Frank and Mary Barnwell, comedy jugglers, clever; Lillian Carl, ill, songs; average; Dick and Dudley, comedy act, very good; SOUTH SIDE (T. P. Holland, mgr.)—Adams and Adams, knife throwers, good; J. C. Murphy, blackface comedian, fair; Harvey, brand new act; very good.

**BAY CITY, MICH.
BLOU (J. D. Pilmore, mgr.)—Power and Breed, vaudeville, well good; Leonard, dancer, very clever woman; Valmara, musical comedians, very good; Keny, Heeny and Shemp, excellent, very good; Courie; a good idea for the ladies; Gregory, a local young man with a voice far beyond ordinary qualities, received deaf applause. Mr. Gregory will shortly join with a partner and appear in a sketch.

**BINGHAMTON, N. Y.
ARMORY (E. E. Hart, mgr.)—Monday rehearsal 10. Good bill. Miss Norton and Paul Nichols is "A Dramatic Cartoon," by Miss Norton, proved a success; Bella Addy and Phindy Roule Girls make a beautiful appearance; Seymour's Comedy Bugs, a fine collection of clever actors; Sam Williams, pianist; L. C. Lord, midget, Rosen's Comedy Duo in dancing and singing, received rousing encore; Selene and Grovial, jugglring, tom-"}

Jack Burnett

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November 14th

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CAL

Debut Company Musical revue: "The Kid's Last Fight," which closed with some fair moving pictures. - THE ARCADIA (a. East), "The Witches" (Bob and Carol).- The company has been seen in hundreds of vaudeville houses, and with the assistance of sixteen well-dressed girls. Clyde Barrow and Ella Gilchrist, two of the women of the company, handle their parts satisfactorily and are on time and in costume. - NOTES: - Vivian Hoffman of Missy's "American Burlesque," a native of this city, spending this week at her home here. - Shrine's house received her new uniforms last Monday. - The theatre now features - "The Five Flats," a new sketch entered by "The Girls" and "The Men." - Mrs. Dolly and Fred Cook, late of Bella-Vire, are laying off in this city this week before returning to vaudeville. - As Loretta, in "Goldilocks," the theatre was selling Coney Island Wire. - CRUMPETS, MASS.

"The Tiger Lilies" at the Lyric Theatre.

Toledo, O.


SPOKANE, WASH.

The management is keeping up a good standard. - It was announced that "The Witches" is a box office failure. - Tiffany theater, he will hit the road in good form. - Adele Anderson, who played the heroine, is a very fine performer. - She is the manager of the Strand Theatre.

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PROCTOR'S (W. H. Graham, mgr.) - Monday rehearsal 10:30. - "The Country and the City" will be one of this week's leading plays. - Miss Sussman, who played the heroine, is a very fine performer. - She is the manager of the Strand Theatre. - Blackie, who played the heroine, is a very fine performer. - She is the manager of the Strand Theatre.

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<td>12 – Orpheum, Brooklyn</td>
<td>22 – Keith’s, Harrisburg, Pa.</td>
<td>29 – Keith’s, Philadelphia, Pa.</td>
<td>35 – Keith’s, Kansas City, Mo.</td>
<td>17 – Buffalo, N. Y.</td>
<td>16 – Toronto, Ont.</td>
<td>16 – Orpheum, Brooklyn</td>
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<td>20 – Washington, D. C.</td>
<td>30 – Pittsburgh, Pa.</td>
<td>11 – Keith’s, Boston</td>
<td>25 – Keith’s, Kansas City, Mo.</td>
<td>16 – Buffalo, N. Y.</td>
<td>16 – Toronto, Ont.</td>
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(Continued from page 12.)

Tom Nawn and Company (s).
"The Night Before Election" (Comedy). 21 Mins.; Full Stage.
Cincinnati, Cincinnati.

The North River. Amusement is brought out in the film by an effect which shows the smaller craft going up and down the river at race horse speed while the big liner is swinging around.

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"The Night Before Election" is not a good sketch, but in the hands of Tom Nawn it turned out 67 laughs in the twenty-one minutes, besides prolonged applause at the end of the act. There are exactly 100 comedy lines in the sketch. Much credit for its success is due to the excellent showing made by Charlotte Appelle, who assisted Nawn. Her interpretation of the part of the daughter who assumed to run the household showed that she has learned a great deal about the art of acting. When Nawn attempted to make a political speech on the table with his daughter as censor, he did a pretty piece of pantomime that was a big scream. As an Irish comedian Nawn is in a class by himself, but the sketch won't do.

Harry Hess.


A young man and a girl attempting to do a combination juggling and buck and wing dancing act is a novelty offered by this team, who received their first "try out" here. Neither speaks during the act. No time is lost and none of the feats is repeated, several being new and spectacular. The juggling is clean, the dancing graceful, the dressing adequate and the all round work the best that has ever been seen here. With a little more experience the act should be a winner.

Harry Hess.


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Dunedin Troupe

Della and Chapin

Josie Ainsley

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THE IMPORTANT INTEREST IN THE FILM INDUSTRY
AUDITORIUM’S IMMENSELY SUCCESSFUL OPENING


By FRANK WIESBERG

Variety’s Chicago Office
Chicago Opera House Box Oct. 19

Klaw & Erlanger’s “Advanced Vaudeville” had its inaugural at the Auditorium on Sunday evening, under most auspicious circumstances.

Interest in the advent of the opposition has been keen ever since the announcement was made that Kohl & Castle, who absolutely controlled the vaudeville situation, would be confronted with competition, which, judging from the demonstrative crowd on the opening night, is destined to become permanent.

The opening of the new Klaw & Erlanger’s Auditorium, which for many years has housed stupendous attractions, created unusual comment. The advertising and publicity which preceded the creation of the Auditorium, encouraged the public to anticipate much.

The advance sale was the largest in the history of any theatrical event of this character. The scene around the theater on Sunday evening was a spectacular one. Hundreds were turned away unable to secure seats. Several policemen were detailed to regulate the crowds. One of the large doors in the foyer was torn off by the uncontrollable throng of people.

The future success of vaudeville at the Auditorium depends solely on the style of acts. Theatregoers here have been accustomed to ordinary sized playhouses, particularly where vaudeville is given. The acoustics in the big playhouses are excellent, considering, of course, the size, it comfortably seats 4,200 people.

The opening bill is the largest and most extensive ever presented here. That the talking and singing could be heard to the roof was affirmed by applause and laughter from the upper galleries, but for a time it appeared as if the large auditorium was too large for the upper occupants to catch distinctly the songs and dialogue. This first became evident with Clifton Crawford, who, after an interval, raised his voice so it could be heard in the remotest part of the house.

From present indications and judging from the enthusiasm displayed by one of the most critical audiences ever assembled in a vaudeville theatre, Klaw & Erlanger have established their “Advanced Vaudeville” in Chicago under most favorable conditions.

It will probably be necessary, however, to maintain the inaugural standard as regards the acts. Better and more brilliant bills than those offered at the Majestic, the foremost Kohl & Castle theatre, will have to be provided. Sketch teams, ordinary talking, and singing acts will probably find fewer admirers at the Auditorium than pandemonious comedy, circus and large novelty numbers, such as constitute the major portion of the opening bill.

"Advanced Vaudeville" in its first week has proven a success from a financial and artistic standpoint. That is unquestionable. If the succeeding bills are as strong, and selected with the same discrimination as the first, Klaw & Erlanger’s Auditorium will be abundantly patronized.

Klaw & Erlanger announce they are determined to give Chicago the best that money can produce, and will not stop at expense to give the Western metropolis more stars every week than are seen at the four Kohl & Castle theatres together. Kohl & Castle believe that it is impossible for Klaw & Erlanger to secure sufficient features every week which have not already played their houses.

The local newspapers were unanimous in commendation of the first vaudeville show under the Klaw & Erlanger régime. A. L. Erlanger, who was in the city for the opening, expressed the utmost satisfaction with the results. Geo. W. Lederer is director of the performance which ran with unusual smoothness for a first show.

Prominent in the boxes were: M. Meyerfeld, Jr., President, and Martin Beck, General Manager, of the Ogden Circuit; C. E. Kohl, J. M. Murdock, E. F. Carne, Ed. Ackerman of the Western States Vaudeville Association; Joseph Brooks, William Harris, Clifford S. Fischer, A. W. Dingwall, Lilian Russell, and many other celebrities. A review of the bill will be found under Chicago correspondence in this issue.

The light has brought some violent newspaper "slinging" by both sides, and it has also given to the Majestic Theatre the biggest bill this week, headed by Mary Irwin, the theatre ever held.

The cost of the shows in the five leading variety theatres for this week is about as follows: Auditorium, $7,500; Majestic, $5,250, olipant, $3,000; Haymarket, $2,000, and Chicago Opera House, $1,000. A review of the bills will be found under Chicago correspondence in this issue.

The Auditorium has been playing to capacity since the opening. The advance sale already indicates a similar condition for next week and the week after that.

Vesta Victoria has become very popular now and her songs are many times encored. She may remain here but two weeks. The local management wants her for a month.

The attendance at the Majestic has been capacity also, but at the Olympic, Chicago Opera House and Haymarket the matinee operated light, business increasing to a fair average.

The Auditorium matinee attendance has been supplied in the light of past experiences with new amusement ventures in the tableaux, vaudeville and playhouse. There were 3,000 persons in the houses at Wednesday matinees, 3:20. At the prices charged ($2.50 and 25 cents) the box office receipts for each afternoon performance cited amounted to about $900.

"EXCLUSIVE," VOTES UNITED

There was a decided intimidation given at the offices of the United this week that the warfare of the vaudeville managers might extend to the artists engaged.

Perry G. Williams is responsible for the hint that acts playing for Klaw & Erlanger would not be looked upon with favor by the United.

Mr. Williams said: "Attention having been drawn to the fact that Klaw & Erlanger have failed to perform a statement that all acts on their circuit were "exclusive engagements," the United Booking Offices seemed to move the motion, and makes it unanimous."

That the feeling is bitter between the vaudeville factions, extending to the actors, was also asserted by an officer of the United States Amusement Company (Klaw & Erlanger). He was informed of the report that Sam Bernard had been engaged by the United for 30 weeks at $8,000 weekly, and asked if Mr. Bernard had been overpaid by the Klaw & Erlanger regime.

"We think it was very sensible of Mr. Bernard to accept the offer," he unambiguously replied. "I hope he has saved his money in vaudeville and always earns as much, for his future theatrical employment will be altogether in that field."

$950,000 FOR SAM BERNARD

It is reported from a quarter generally possessed of correct information that Sam Bernard, the German comedian, has signed a contract with the United Booking Office to play thirty weeks at $12,500 weekly, the engagement to commence after the termination of his present contract with Charles Frohman.

That, it is understood, has ten weeks yet to run before expiring.

The United has been reported several times in the past few months as seeking Mr. Bernard for its circuits, but the Frohman agreement was cited as the cause of delay. The general supposition has been that Mr. Bernard wished to sign unless possible at the weekly figure quoted.

MCDOWELL ON INTER-STATE

Chicago, Oct. 18

It may surprise some New Yorkers to know that Melbourne McDowell and Virginia Drew Tascott are playing the Inter-State Circuit. It was reported from New York that Mr. McDowell and Miss Tascott had been secured for vaudeville, with an intimation they would be the features of many bills in the metropolitan district.

They have been engaged for vaudeville, but will continue their performances as the Inter-State. This week they open their tour at Little Rock, an inter-State standing playing acts from the pieces they have been identified with. The legitimate season was closed by them in the same city last Saturday night.

C. H. GOES BACK

Chicago, Oct. 18

It is rumored here that the Chicago Opera House will revert to the legitimate once again on Oct. 28, when a musical comedy retakes the boards.

The Opera House has played K. & C. vaudeville since the disastrous fire in the Olympia, since rebuilt.

"CONSERVATION TO THE WINDS."

"Conservation to the winds. It is a thing of the past with Klaw & Erlanger," said Louis F. Werta, general manager of the U. S. States Amusement Company.

"From now on," continued Mr. Werta, "there will be a wide open policy adopted. Big, bold, big advertising and everything alike, from beginning to end, will be the rule. It pays the best in the end, we have discovered, and shall follow along the lines of our past experience to that end."

WILL IT BE THE METROPOLITAN?

Following the successful opening of the Auditorium, Chicago, by Klaw & Erlanger, it seems certain to many that a strong act would be required to equal its. However, the Klaw & Erlanger firm would give serious consideration to transferring the Metropolitan Opera House on the condition that it be made a profitable vaudeville venture during the season when grand opera is not on the stage there.

When the rumor was put up to a man connected with the K. & E. firm, he would deny that such an idea had been given thought, and said that the vastness of the Metropolitan would be brought to vaudeville-requirements, there seemed no plausible reason why a like attempt could not be made at the big opera house at the home of popular prices now in vogue for the K. & E. vaudeville branch in the Western metropolitan.

K. & E. CONCERTS AT Majestic

As a test of what "Advanced Vaudeville" may draw at Columbus Circle, Klaw & Erlanger will place the Sunday night concerts in the Majestic Theatre, commencing Oct. 27.

Proving the returns are satisfactory, it is hinted the Majestic will become a regular stopping point of the K. & E. circuit.

MRS. NEMANN HAS MONOLOGUE

Distinguished by the title of "grand old lady of the stage," Annie Nemann, who succeeded to that honor upon the late Mrs. Gilbert's demise, has procured a monologue, and will pass it off the footlights to vaudeville public.

Mr. T. Wilson has taken charge of Mrs. Nemann's bookings. The agent is arranging an opening date for Oct. 28.

NEVA AYMAR RETURNS

After a reported marriage to Jimmy Dittt, the pupilist, and an absence from the East for a long time, Neva Aymer appeared this week.

She has been engaged by Jos. Hart to handle his "chattel dances," and will first appear in the act on Nov. 4. The name will be changed to "Jos. Hart's Chameleons," with Miss Aymer featured. The young woman denies her rumored nuptial mention with Britt.

At the time the reports circulated Miss Aymer was the head of "The Rain-Dears," a "zest" act then playing in San Francisco.

GUS EDWARDS' "SHRIMPS."

The next vaudeville act of Gus Edwards will be called "Gus Edwards' Shrimps," with Georgia Kelly as the principal.

(It is now in rehearsal.)
The Six Brothers Luck may play "The Demon of the Cellar" when they open at the New York on October 28. "The Grand Hotel," also a possibility for the first week, requires 25 people.

Loney Haskell is playing two houses this week, the Novelty and Gotham, Brooklyn. Mr. Haskell was called to the former theatre on Wednesday, replacing James Thornton, who left the bill.

Clara Raymond, of "The Morning Glories," has been granted an absolute divorce from her former husband, Louis La Roche. When playing together the act was known as La Cled and Raymond.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, arrived in the city on Wednesday. He came on from San Francisco, stopping off at Chicago, where he met Martin Beck, who returned with him.

Wednesday was a busy day for Percy G. Williams. He had a panic on his hands at the Orpheum, Marie Lloyd's indisposition at the Colonial and James Thornton's absence from the program at the Novelty.

Bert Levy, the artist, formerly of "The Morning Telegraph," is now on the staff of the New York "Herald." Mr. Levy's drawings appear in the dramatic columns edited by George Henry Payne of the "Evening Telegram" daily.

Paul Cingevalli, the juggler, who opened for Klau & Erlanger in Chicago Monday, is booked over here for twelve weeks only, when he must return.

"David Murray and Lily Sinclair" will be the billing of a sketch team to play vaudeville shortly for the first time in "Horse Eats." Written by Herbert Futter, Miss Sinclair was the star for some time of "Lost in New York."

Sam Ehrlich revises the light articles which have appeared in Variety for past two issues, in which he was mentioned. Mr. Ehrlich says they might have a tendency to hurt him. No one but Mr. Ehrlich could reach that conclusion.

Joe Woods, manager of "The Pickin' Zones," claims a new record. The act left Boston at 10 a.m. last Sunday morning with 5,000 pounds of luggage and arrived at the Grand Opera House, New York, in time for the matinee same day.

Rose Stahl informed Jenie Jacobs this week that a summer's vaudeville engagement could not be accepted by her during 1926, but she would play the hot spot the following year. Miss Stahl will be in Europe during the coming summer with her company and play.

Murray, Clayton and Drew have been reduced to two, and "Claus Melnotte Outdone," the travesty played, will be continued by Murray Clayton and Drew; Mr. Clayton removing the comma from his name and retaining Miss Drew in the act.

The Six Bonestellis leave for their foreign home on Oct. 25th. Mrs. Bonestelli, a member, is still suffering from a fracture of her arm, sustained while playing in Canada, preventing her from appearing with the act at Hammerstein's this week.

Richard Burton, the "Australian Actor Vocalist" who was killed at Keene's, Brooklyn, this week, for his first New York showing, did not appear. He will play the remainder of Monday, the engagement having been just put forward a week.

Joe Keno and Estelle D'Arville have been booked for the Orpheum Road Show, with which the act will tour for the remainder of the season. They have an acoustic talking and dancing number, written and arranged by Marion and Pearl.

Charles K. Harris, the music publisher, and Charles Burnham, manager of Walter's, left for Chicago on Tuesday to look over "A Knight For a Day," playing there, with an eye to booking it into Mr. Burnham's playhouse. Mr. Harris publishes the music sung in the piece.

"General" Ed La Vio, a Western jigger, is likely to appear in New York soon. He has never been here, but Tom Nawn thought so much of La Vio's comedy juggling he wrote a New York agent, saying if Mr. La Vio did not "make good," he (Mr. Nawn) would pay the salary himself.

Sampton and Douglas, a young man and woman formerly with Harry Tigue's "Circusmen," played last Sunday night at the Harlem Opera House, Wesley & Fin-cus booked the act on Monday for eighteen weeks over the United Time. In Miss Douglas, it is said, will be found another Mabel Miller.

"Papa" Good, for many years connected with the vaudeville agency business in Berlin, Germany, and who bears approximately the same scenic relation to the profession as "Dad" Steiner in New York, has gone into the music publishing business in the German capital, "taking" an American "in" as partner.

Alden Stevens, known to all vaudevillians who have played in San Francisco as the caustic critic of the "Examiner" in that city, is now in New York, engaged as the dramatic reviewer on the "Evening Mirror." When there is stagnation in new legitimate plays Mr. Stevens will look over the vaudeville bills about town.

Joe Pearlstein, formerly the Keith representative in the Farm and Valentine's Theatres, Toledo, O., has been ordered to Syracuse in the same capacity at the Grand. Jules Delmonte, who books the latter establishment, is thus relieved from the necessity of visiting the up-State town weekly. Last Sunday was the first he had spent at home with his family in months.

Manager Leany, the Four Leany Sisters, an American act which has been playing in England and on the European continent for a number of years, griphed a story in these columns to the effect that he visited his family in France. This is Mr. Leany's first visit to this side, where he is widely known, in some time. Negotiations are under way for an engagement of the act at the New York Hippodrome.

Last week, while the K. & E. bill played at the New Grand, Sioux City, Iowa, the ball players of the acts on the program organized, and defeated the "Amalgamated" baseball team composed of local stage hands by a score of 10 to 7. Harden, "the jail breaker," batting out a home run and James Harrigan, "the tramp juggler," making a sensational one-hand catch while playing second base, were the features, besides the score.

Madge Anderson, wife of W. S. Harvey, the juggler, was suddenly taken ill on Wednesday of last week while playing the Shubert, Kansas City. Miss Anderson was out of the bill for the remainder of the engagement, but under the care of her physician, Dr. Thompson, was enabled to open Sunday at the Garrick, St. Louis. Mr. Harvey is deeply appreciative of the many kindnesses extended to him by artists on both the Kansas City and St. Louis bills.

J. C. Criddle, the editor of "The Poli Poster," published from Poli's Theatre in Worcester, refuses to believe there is a better vaudeville performance possible than given at the Worcester house. In this week's "Poster," Mr. Criddle tells the following story, which is paraphrased from a story he once went to New York. He went to Boston. He said he saw the best vaudeville show in both cities. He paid a dollar. He lives in Worcester. He goes to Poli's. He says "Poli's the best of all." I can see the reason.

In one of Montana's "free and easy" law towns, the proprietors, Riley & Carr, have issued a printed slip of instructions for the people playing there. It is headed by the word "Notice" in large letters. A prominent paragraph says: "The management conducts this theatre upon the highest plane of respectability and moral cleanliness. Immediately under it is: "All performers playing this house must go in the wine rooms and lobbies unless special contract is made to the contrary." Another item is: We charge five per cent. upon all money allowed. The theatre government is: "Where the last decision on the list says "All performers must step in the house; elegant rooms of reasonable prices."
SLOWLY BUILDING IN BROOKLYN.

Work is progressing rather slowly on the Empire Circuit Company's theatre in Williamsburg, Brooklyn, now in process of erection. There seems to be no disposition to rush the construction work. It was promised by the contractors that the building would be ready for use in February.

The delay is accounted for by the stringency of the money market. The house, according to one authority, is being built by a Brooklyn real estate man, under a contract, by which the burlesque people will pay a rental amounting to $6 per cent. annually on the initial cost of ground and building, and this investor does not care to make large outlay during the present tightness of the money market.

JIM CURTIN'S FORGOTTEN BULLET.

Jas. H. Curtin, manager of the London, discovered a bullet the other day he had overlooked for a quarter of a century. It was presented to him by a Texas rough who had been arrested as sheriff in a county of that State.

Mr. Curtin received the small missile rather suddenly, the man shooting it from a pistol at the sheriff's heart. He was a sturdy-looking man, a markman, a detail at which Mr. Curtin expressed satisfaction at the time. The bullet entered his left shoulder instead.

The bullet and its doctors around Houston could not locate the pellet at the time. The manager knew he had it about him, but forgot the incident. Lately he has suffered.

In the abdominal region there was a hard substance, causing much pain, and Mr. Curtin feared appendicitis.

An examination by a physician was followed by a quick incision, and behold the twenty-five-year-old bullet, which had worked itself from the left shoulder down and around to just below the stomach on the right side.

CONTRACT FOR WESTERN HOUSE LET.

Vance-Barre, Oct. 18.

The Engineering Construction Company of Baltimore, through Architect McFratrick, of New York City, was 40-day awarded the contract for erecting the new Lucerne Theatre in this city for Charles Knapp and a party of Baltimore capitalists.

The theatre will be booked by the Empire Circuit (Western Burlesque Wheel). The contract calls for the completion by Jan. 1.

IT'S UP TO HILL.

Will Drew, of Campbell & Drew, the Western Burlesque Wheel managers, declares that his attorneys will move this week for the dismissal of the injunction secured against an act in one of his shows, which Gus Hill alleges is an infringement upon his exclusive right to the use of "A Night in an English Music Hall" for burlesque purposes. Mr. Drew declared that Hill had not yet filed the $500 bond as directed by the United States Circuit Court of Illinois, and this indication that he does not intend to prosecute the action will form the basis of his attorney's argument for a dismissal of the restraining order.

TWO NEW EASTERN SHOWS.

The contractors have promised to turn over the new Eastern Burlesque Wheel houses in Montreal and Chicago in time to open for the holidays. The Hyde & Behan Amusement Company is building the Chicago house. The Eastern Wheel is now complete, with an equal number of the same shows and terms of booking.

When the two houses mentioned are thrown open, two new shows will be placed in the field, and the time following each new town will be set back a week, after which the Wheel will revolve as before.

"POST" AFTER HYNICKA.

Cincinnati, Oct. 18.

The "Post," in its search for political capital, has been turning its attention to the alleged indelicacy of the shows given at the Standard Theatre (Eastern Burlesque Wheel), seeking, it is said, to discredit R. K. Hynicka, the local politician, through his connection with that playhouse.

Last week the "Post" condemned an Oriental dancer who was a feature of Jacob & Jermyn's "Golden Crook" Company. This same dancer appeared in the People's Theatre according to the Western Wheel, and escaped the "Post's" criticism.

GUS ELEN.

The photos on the front-page oval this week are of Gus Elen, the noted English coster singer, in different poses. Mr. Elen in the large picture bears a striking resemblance to the late Richard Mansfield.

First appearing in this country at the New York Theatre on September 9th, under special engagement to Klaw & Erlanger, Mr. Elen played two weeks at that house, appearing also in the K. & E. houses at Brooklyn, Philadelphia and Boston.

He is sailing for his home to-day (Saturday) on the "Lusitania" to fulfill foreign engagements. A prolongation of his American time was offered by Klaw & Erlanger.

Mr. Elen in his delineations of the English "coster" is a finished character actor. Though presenting characters unfamiliar to Americans, his work was quickly appreciated. He is a thorough artist, and is preferred by many to Cheaver. So eminent an authority as Alan Dale, the dramatic reviewer, who did not see Mr. Elen while here, having witnessed his performance abroad, expressed this preference.

America has greatly pleased the Englishman, he declares, and Mr. Elen said that did not his English contracts demand his presence at home, he would have been extremely pleased to have remained on this side, which may he considered as indicative of an intention to return at some future time.

As one of the most artistic character portrayers who has ever graced our vaudeville stage, Mr. Elen will always be welcomed.

Mason and Shannon were obliged to cancel this week, owing to the loss of Sam Shannon's voice. Last week the act played both the 23rd Street and 8th Street houses.

"COOCHERS" STOPPED BY POLICE.

Indianapolis, Oct. 18.

"The War of the Coochies" has come to an end in Indianapolis. Hereafter the burlesque shows at the rival houses will have to get along as best they can without the mystic beauties of the classic "hootchamakootch." The Empire (Western Wheel) has been instructing an "aunt" dancer into every attraction during the last four weeks and also allowing the comedians of the various burlesque shows to indulge in all sorts of broad fun-making. Until now the Gayety (Eastern Wheel) had been looked upon as a "clean" burlesque house, where women and children could go without fear of being shocked.

But when it came to pass that the Empire drew the crowds while the Gayety didn't, Manager Edward Shayne, of the Gayety, concluded that he would change his policy, just as an experiment, and give the burlesque patrons what they seemed to want. So he not only introduced a "hootchie-kootchie" dancer into one show to dazzle his clientele, but he followed that with another last week, who proceeded to "cut loose" in a style that was quite unbecoming a lady.

Hearing that the Gayety was being made a "hot house," Manager Harry Drury, of the Empire, gave an attraction to the dancer with his current attraction to "let herself go" in the Oriental terpsichorean art. And so it was that the lovers of the "hootchamakootch" were treated to an embellishment of riches—until Chief of Police Metzger stepped in and said, "Stay! Away with all cooch stuff. The lid is on." And it was—from that moment.

BANQUETTED LOUIS ROBIE.


A banquet was tendered Louis Robie, manager of the "Knickerbockers," by Charles Stohlman and others of Mr. Robie's Washington friends, while the manager was in the city last week with his company.

The full complement of the "Knickerbockers" attended. Among the others present were W. S. Clark and Eugene Kernan, rival managers of the Gayety and Lyceum, respectively.

The menu was well made, including some laudatory remarks addressed to each other by the managers.

"COPY" LEFT TO ARBITRATION.

A committee of Eastern Burlesque Wheel managers, including Hurgit & Seaman's Music Hall this week to witness the performance of "The Behman Show." It was reported before the Jack Singer organization came into New York that a copy was made of "A Night in an English Music Hall" being used.

Gus Hill owns the exclusive rights to the reproduction of this property in burlesque and musical comedy, and he objected to the copying of the piece in "The Behman Show."

Owing to the fact that both Hill and Singer are members of the same concern (Eastern Wheel) the matter was left to the judgment of a committee, both sides agreeing to abide by its decision.

Lily Lena, a foreign singer, lately arrived in London after a tour of Australia, will appear at the Colonial next month.
ACTS DEFINED AS LEGAL AND ILLEGAL

Ex-Judge Lawrence’s Opinion on the Class of Offering Which is Within the “Sunday Law.”

When the case against the manager of the Novelty Theatre, Williamsburg, charged with violation of the Sunday law, was tried before Magistrate Higgenbotham in Brooklyn Thursday morning, House, Grossman & Vorhaus, attorneys for the Orpheum Theatre Company, took up a new line of argument for the defense, based upon the findings of Abraham H. Lawrence, former Supreme Court Justice, who sat as referee in the case of the City of New York against William Hammerstein in a suit to revoke the 1907 license of the Victoria Theatre for alleged Sunday violation.

Ex-Judge Lawrence a few days ago made his report, the opinion covering over thirty typewritten pages. Although he found against the Victoria in the City’s suit, the referee enumerated the principle that Sunday night concerts are not in violation except in such cases as acts specifically prohibited by the law are given. The Brooklyn crusaders have contended that the mere giving of a Sunday entertainment constitutes a breach of the law. It was upon these points that the defense rested in “Tuesday”’s proceedings.

In the reference before ex-Judge Law-rence the Sunday question was given a thorough thrashing out. Both sides submitted briefs and the referee has been deliberating on the case since February. It constitutes a complete test case, and it is generally believed that the court will confirm the findings. The confirmation or rejection of the report will not be passed upon until application is made by the Corporation Counsel.

“The only question is whether those performances were such as are prohibited by section 1441 of the charter,” says Jus-tice Lawrence in his opinion, who then proceeds to take up each separate act given in the entertainments complained of.

Mosher, Houghton and Mosher are held to be in violation. “An acrobat,” says the opinion, “is defined to be a rope walker, a dancer, a vaultor or a tumbler. I think it is conclusively shown by the witnesses, that one of the performers in this act vaulted or jumped on the shoulders of another, which may be fairly termed acrobatic work.

Thatcher and Ernst (who worked in whiteface on that occasion), however, do not come under the head of prohibited acts. “The witness states,” says the report, “that there was an act where there were nine chairs on the stage, and two men came out. That they were talking and one man got up on a seat. That they were white men and that they did not dance. It is, I think, clear that Thacker and Ernst committed no violation.

“The next performance was that of Epba-Thompson’s Elephants. I think that this act may fairly be called a circus performance, and that it was in violation.”

STRAIGHTENING OUT “SUNDAY LAW.”

A bill that will come before the next New York State Legislature will be one for the revision of the Greater New York Charter. The bill is designed to prevent certain alleged evils in the present charter, and in the process of revision an effort will be made by the attorneys representing vaudeville interests to have that section relating to the giving of Sunday entertainments in the variety houses changed to do away with the present interference on the part of the authorities and reformers.

Under the present law there is a wide divergence in opinion as to just what sort of an entertainment constitutes a violation. Certain acts supposed to be permissible are found to fall under the legal taboo and the reverse. According to some authorities there is no general law which covers the prohibited class of acts, each having to undergo individual scrutiny by a legal expert before its eligibility can be determined. A conflict of authority and interpretation further confuses the issue.

RICHMAN WANTS TOO MUCH.

Charles Richman is willing to serve an engagement in vaudeville, but Mr. Richman is asking too much for his services, according to report.

The actor is not playing just now, and M. S. Botsham, the vaudeville agent, is reported to have offered him $1,000 weekly while in the varieties. Mr. Richman is said to have demanded $1,500, with no compromise. The managers are backward in bridging over the discrepancy in amounts.

FISHEL GOES TO PHILADELPHIA.

Chicago, Oct. 18.

Dan S. Fiehle, formerly manager of Klaw & Erlanger’s Garrick, St. Louis, came to this city while A. L. Erlanger was here attending the opening of the Auditorium.

With the passing of the former K. & E. Western theatres to The American Theatre Company, the Oppenheimer Brothers of St. Louis, who are interested in the corporation, have taken charge of the Garrick.

The result of the conference between Messrs. Erlanger and Fiehle was the decision that the former Garrick manager should proceed to Philadelphia, where he will manage the Edwin Forrest, E. O. Price, the present manager, taking to the road with a show.

The business done by the Garrick while Mr. Fiehle was in charge attracted the attention of the “Advanced Vaudeville” managers and his promotion is the reward.

ODETTE TYLER ON NOV. 4.

On Nov. 4 Odette Tyler will make her vaudeville debut, along with R. D. MacLean, in one of the United local houses.

The couple will appear in a sketch of Western life written by Campbell McCulloch. Frances Rockefeller King, Miss Tyler’s personal representative, has arranged the preliminaries.

Some time ago an offer was made for Miss Tyler and Mr. MacLean to play in vaudeville, but the negotiations fell through. Last summer the actress played in stock at St. Louis.

COOPER AND ROBINSON.

Geo. W. Cooper and William Baldson, the comedians, have been partners and playing in vaudeville together since Jan. 19, 1908. At that time they appeared in an act called “Singing in War.” It was a wild success wherever played. During the season ’08, this team, Cooper and Robinson presented a big hit with an act called “Singing in Peace.” It was talked in every part of the United States, and many requests were received for the team to appear in Boston. At the present time the team is appearing in “A Friend of Mine,” which closed in October 08. It promises to be even more successful.

The press and public alike speak highly of this couple, and Geo. Cooper and Robinson claim to be original in their work, and have made good hits.”

For next season a new act by Mr. Cooper, entitled “Friend of Mine,” will be played.
AGENTS HAVE ORGANIZED.

At last the blow has fallen. The vaudeville agents of New York have organized. This has been in the air for a long time. On Wednesday the commission men met in the Knickerbocker Theatre building, rented themselves a big room, and began a business intercourse under the title of "The Associated Vaudeville Agents of America."

All vaudeville agents of "equal standing" and amenable to the order. It has been formed for the purpose of bringing the men having a common cause into closer and more fraternal contact.

It was represented at the first call, when a permanent organization was effected. Those of "equal standing" who did not then become members have since received invitations to join. It is estimated that the "Associated Agents" will have a list of twenty among its charter members. There are perhaps a few more over that number now in New York who would be admitted upon the plane of equality which has been adopted as the standard of eligibility.

William L. Lykens was elected president; Jack Levy, first vice-president; Robert Grue, second vice-president; All T. Wilton, secretary, and Jos. Vion (Vion & Lowe), treasurer. The other agents who helped to form the society were Myers & Keller, Wesley & Pincus, Louis Pincus, and Reisch & Plunkett.

The chief object of the new organization is said to be sociability. Another important object is believed to place a vaudeville agent upon a substantial and business footing, as well as make the present piecemeal annoyances will be done away with.

CHICAGO'S NEW HOUSE OPENING.

Chicago, Oct. 18.

The Virginia, the new theatre which Paul D. House erected on Madison street and Halsted, opens tomorrow (Saturday). J. V. Ritchey is resident manager.

Vaudeville changing weekly and a musical comedy stock, with Sam Morris, Nessie Rossey and sketch "Brothers," will make up the entertainment.

FRANK MELVILLE ASSIGNS.

Frank Melville, the agent who formerly booked summer parks and fairs, and who the season just passed operated Melville Park in Bayonne, N. J., has made assignment of all his property and that of the Melville Amusement Company in favor of his creditors. The creditors met Saturday in Melville Park to discuss a plan of operating the establishment by a combination of their number, and it was hoped by this means bankruptcy proceedings could be avoided.

The scheme was to have the creditors take over the property under a trust management, whereby the creditors would handle it. This arrangement was to run a year, amounting to an extension of time in favor of Melville.

The park manager's liabilities amount to about $60,000; his assets the Bayonne summer resort.

Arthur Nelson in "A Racing Romance," the spectacular "automobile" sketch, will open at the 23rd Street house October 28. It is already billed around the theatre.

MEMBERSHIP NEARING 3,000.

The membership of the White Rats of America is striding forward rapidly, and now nears the two thousand mark. A comparative statement for the summer months of receipts for tickets furnished by President R. C. Mudge, shows that the warm weather caused no considerable decrease.

For June $1,500 passed into the treasury in the form of order from this source, July, $500, August, $550, and in September the amount regained its usual level of late, reaching $1,500.

The rinking or reserve fund of the Rats is close to $50,000. Mr. Mudge stated that before the season ended it was expected that this would be swollen to $100,000.

The prosperity of the order has attracted attention, and its present relations with managers and agents are the most amicable. Managers from all over the country write asking that differences between themselves and artists be adjusted.

Mr. Mudge commenting upon this favorable aspect remarked that the White Rats had anticipated by at least three years this position.

NASH AND HODGDON MANAGERS.

Boston, Oct. 18.

It was reported this week that Phil Nash and Sam Hodgdon, of the United Offices, had secured the lease of the new theatre in Camden, N. J., from Dr. W. H. Long. Possession will be taken immediately and vaudeville booked through the United will be given, beginning Monday, Oct. 21. A well known manager from Boston is named as the manager of the new house. Since the theatre opened vaudeville has been given and business has been satisfactory. The deal was completed here Tuesday and has been contemplated for some time.

BILLS JUST THE SAME.


Now that "Advanced Vaudeville" has retired at least temporarily from the local vaudeville field, John Harris, manager of Harry Davis' Grand Opera House here, has made the announcement that there will be no diminution in the cost of his weekly bill.

JEAN SCHWARTZ ALL READY.

Hith; it's a secret, but Jean Schwartz has been wrestling with his piano. Jean Schwartz, you understand, is of Schwartz and Jerome, some song writers for some time, both together, Schwartz taking charge of the melodic output. His labors with the harmonizing key are more or less "composed," with the purpose of appearing upon the vaudeville stage as a pianist. 'Tis true, and Mr. Schwartz will not deny it. He can have a job any time he's ready, and he's ready.

Magpie Doss and Harry D'Estra have purchased the Family Theatre, Chester, Pa., conducted by them as a vaudeville house for the past year.

Williams and Tucker will continue in vaudeville under the direction of All T. Wilton.

AGREEMENT MUST SPECIFY.

A report coming in to New York from the Orpheum Circuit in the West said in effect that foreign acts now playing on it had complained the understanding had from English songwriters, announcing that they would not compose for vaudeville on the following ticket:

In one case it was said an act had been obligated to perform at its own risk and, for excess luggage on one jump over the circuit, and this, it was claimed, was due to Mr. Passpartout's misinformation.

Upon being informed of the report, Martin Beck, general manager of the Orpheum circuit, said he was surprised that it had received any credence.

"The standing of the Orpheum Circuit is such," said Mr. Beck, "a matter of that kind can not be dignified by a reply. Mr. Passpartout, who is my representative in Paris, would not make any such statement."

An Orpheum Circuit contract was shown by the general manager. It contained a clause printed in three languages saying any verbal agreements would not be recognized. In another signed contract shown by Mr. Beck, the wording read "all transportation and baggage." The "and baggage" had been inserted in ink.

Where that wording occurs," remarked Mr. Beck, "we pay all expense. Where it does not, we pay nothing. Our contract speaks for itself."

MARIE LLOYD ON ORPHEUM CIRCUIT.

The option contained in the contract of Marie Lloyd with the United Booking Offices, which called for an extension of ten weeks beyond the twenty engaged for has been turned down by the agency. Marie Lloyd and Miss Lloyd is now booked for a full term of thirty weeks on this side.

A portion of this time will be spent by the Englishwoman on the Orpheum Circuit and in other Western houses.

During the week Miss Lloyd missed several performances at the Coliseum. Tuesday afternoon after the first song, the English songwriters threatened that they would oblige her to retire. In the evening, it not being expected she would be able to appear, Irene Franklin and Hurd Green, playing at the 231 street house, were summoned to replace her.

While Miss Franklin and Mr. Green were in the theatre Miss Lloyd sent word to Manager Dave Robinson she would appear, and she did. On Wednesday Miss Lloyd had both excellent performances, the act first called for the emergency filling in the program's gap.

SUES FOR DOG'S AFFECTIONS.

Minneapolis, Oct. 18.

Houri French, the impersonator, and "The Stuning Grenadiers" played the Orpheum last week. Towards the end of the laugh I was p. e. m. w. a. story that Mr. French had sued Maud Corebett, of the "girl act," for $2,000 alleging the alienation by Miss Corebett of his French poodle dog's affections.

Miss Corebett said it wasn't so; Mr. French said it was, but from the outside of the theatre it seemed as though the publicity promoter for the house might have knowledge of the affair.
K. P. TAKES IMPERIAL.
Keith & Proctor have taken over a long-term lease of the Imperial Theatre (the old Montauk) on Fulton street, Brooklyn. That is to say, it is to be used on Fulton street. Since last spring engineers have been busy with the building, which has now been moved from its old site to face on an adjoining side street.

The old structure was moved back some distance from the sidewalk, and then, by a most remarkable feat of engineering, turned about on its own centre to face half way round on the cross street. The shift was made to provide for the approach to the new East River bridge, now in process of construction.

When the Imperial is ready for opening the Spooner Stock Company, now housed in the Fifth Avenue Theatre, New York, will be moved over, and another of the Keith-Proctor stock organizations put in the Broadway house.

ADVANCED SIGNS IN NEW ORLEANS.
New Orleans, Oct. 18.
The Shubert will open October 28 with Mrs. Fiske in an engagement to last two weeks. This house is now under the control of the United States Amusement Company, of New York, which acquired it along with the other Shubert theatres at the time of the K. & E-Shubert alliance.

Thus, C. Campbell, manager of the Tu- tion Crescent and the New and having been appointed manager of the Shubert by the Amusement Company, and it looks as if "Advanced Vaudeville" will arrive here soon as a permanency.

Mr. Campbell is non-comital on the subject.

TREMONT REDUCES.
Boston, Oct. 18.
The Tremont (K. & E.) has reduced the scale for admission to 25 and 50 cents at matinees, closing the second balcony for the afternoon performances.

Business has increased with the latest move.

JOE BOGGANY GOING HOME.
Joe Boggany, of The Bogganys, the European acrobatic act which was canceled on the Klaw & Erlanger tour because a collection of substitutes was sent over in place of the original act which had been contracted for, sailed for home this week.

Joe Boggany engaged first class passage on an east-bound steam-ship for home, and offered to furnish third class transportation to the other members of the act. They refused to accept this tender, and remained on this side.

The act was offered to the United, but the agency declined to give attention.

JIMMY LEE AN AGENT.
Jimmie Lee, the newspaper man and press agent, is now in the agency business. He has entered a partnership with William Atwell and the firm will book clowns. They supply attractiveness for a number of Tannany Hall Club entertainments.

Atwell has just recovered from a serious illness. He was at Lake Saranac in the Adirondacks for several months, returning to the city only a few weeks ago.

WAITING FOR OTHER CHICAGO HOUSES.
At the headquarters of the United States Amusement Company, it was said this week that the success of the Auditorium in Chicago had decided the future fate of the Colonial theatre in the same city as a vaudeville theatre. The policy would be changed immediately upon the ending of "The Talk of New York" run, now playing there.

The Colonial is Chicago's largest theatre. It is second in size to the Auditorium in seating capacity.

At the same time it was stated the Garrick, formerly the Shubert's Chicago home, but turned over to the Amusement Company with the other Shubert houses, would shortly have "Advanced Vaudeville" also.

SITE BOUGHT IN PROVIDENCE.
Providence, R. I., Oct. 18.
It is rumored here that Klaw & Erlanger, or one of their connections, are contemplating an invasion of this city, before the exclusive territory of E. F. Albee.

A syndicate from New York is known to have purchased a plot on Dorrance street to be used as a site for a vaudeville playhouse.

ATTACHES QUARTER'S SALARY.
The salary of the Empire City Quartet was attached Saturday night at the end of their engagement in the Grand Opera House, Pittsburgh, by attorneys acting for Joe Adams, the proprietor of a hotel in West 44th street, New York, on a claim amounting to $300 against Harry Cooper.

The case is still pending in the Pennsylvania courts, the quartet offering the defense that the salary of the act which was held up is not the property of Harry Cooper, but of his brother, Irving, and the contention is made that the joint salary of the quartet cannot be attached to satisfy a claim made against Harry Cooper personally.

MAJESTIC READY IN MONTGOMERY.
Chicago, Oct. 18.
The new Majestic, Montgomery, A. & P., is scheduled to open October 21st, under the direction of R. J. Chambers and Company. It is locked in conjunction with the Inter-State Circuit in the South.

NEW HOUSE RUNNING.
Johnstown, Pa., Oct. 18.
The new Majestic Theatre opened brilliantly Monday evening. The mayor made a brief address, at the close of which he formally dedicated the theatre.

The proprietors are Michael J. Boyce and Thomas Holtzmann and Manager L. B. Cook.

The interior color scheme is a rich red, relieved by olive green and gold finish. Capacity about 1,500. There is a balcony and gallery.

The Majestic has a fire tower capable of holding an entire audience, as well as a fire tunnel under the stage. Booking is through the United Offices.

Collins and Hart were shifted to the Auditorium, Chicago, for this, the opening week. They were scheduled to play Louisville.

SAVE LIFE FOR $50.
For the sum of $50, paid to her by B. Obermayer, the agent, a woman giving her name as Mrs. Asche allowed a transfusion of blood to be made from her right wrist to a German aeronautic girl named Elsie Witte at the German Hospital in this city last Saturday, saving the latter's life.

Miss Witte came over here with a for- eign scheme to perform in lofting, Mr. Obermayer. Soon after arriving she was stricken with an affection of the heart, caused by violent exertion in her acrobatic feats, and removed to the hospital.

Following an examination by the physicians, Mr. Obermayer was summoned, and told the girl's life would be saved if someone could be procured to give her healthy blood. The agent could see only one possible chance.

He advertised in three dailies, offering $50 to "any healthy person willing to sacrifice a small amount of blood to save a sick person." In the morning upon arriving at her address some story that the advertisement, eleven women and one man were awaiting him. All were ready for the ordeal. Mrs. Asche was selected, but communicating with her family nor anybody, she repaired to the hospital, suffered the transfusion operation lasting 35 minutes, and remained there four days.

While the transfusion was taking place Miss Witte's skin, which had grown pure white, gradually assumed the healthy color. It is expected she will also be in condition to leave the sick room soon.

AMBOY'S BOOKINGS MIXED.
Dorothy Howard with her company left here for New York Tuesday declaring that she would institute an action for damages against Manager Rose, of the Amboy Theatre.

According to Miss Howard's story, she was booked for the Amboy by David H. Keith, a New York booking agent supplying attractions for the local house, according to a newspaper subscription reading for week of Oct. 14. She was to have tried out a new Horwitz sketch entitled "Man, Woman and Auto." Billing matter was forwarded in regular form, but the company arrived on Monday morning. Rose is declared to have refused to play the act, asserting that a mistake had been made and the engagement was for next week, this week's bill being complete.

Miss Howard retained Lawyer James S. Wright, but the manager remained obdurate in spite of his arguments, declaring that he had no responsibility in the matter, and the booking agent was the person at fault.

JOHNS COMING BACK.
Lovelyn Johns, the Moss-Stoll representative, who remained over here last spring in the interests of the United managers, will return to New York the first week in November, hein visiting his former offices in the New York Theatre Building.

Mr. Johns is now traveling over the Continent surveying the foreign acts.

Walter Everhardt, of the Bijou Circuit in Michigan, has successfully passed through an operation for appendicitis.
London, Oct. 5.
The tile of travel is still running outward, more and more artists getting away. We hope they all like America, and its vastness and resources will perhaps surprise a few.

The biggest pending amusement event in London is the reopening of the Coliseum, now definitely set for Monday, November 25. A few well-planned interior alterations will be made, and a number of boxes removed to make way for a promenade. The scheme is twice daily shows of three or three and a quarter hours, using about sixteen turns, with advance booking of all seats, and popular cut prices to keep the house full at all times. It was rumored the highest seat will be two-and-six (two and a half quarters) but the admission prices are not definitely settled. The operating capital of the new company will be £200,000. On the board, besides Oswald Stoll, are Walter Battle of Leeds, H. J. Thomas of Cardiff, and F. W. Wyndham, managing director of the Howard and Wyndham theatrical enterprises.

There will be no more fanciful experimenting with the Coliseum. Just first-class variety will be given a good try. We think it will win out this time if things are done persistently in the right way. The new company is giving on showings and promises, and Mr. Stoll thinks that all who are steadfast in their faith will yet break even, a theory quite in harmony with the saying that "where you have lost your money is the place to find it."

The danger of a strike seems blowing over, as most of the managers now believe Mr. Stoll is safe to follow in view of the large foreign emigration, which might become a landslide with a little urging, as well as the undoubted earnestness of the Federation, the only sound policy or proper proprietors, and Mr. Stoll thinks that all who are steadfast in their faith will yet break even, a theory quite in harmony with the saying that "where you have lost your money is the place to find it."

Johnny Hansen, a famous London clown of an older generation, a link with the Grimaldi days, has passed away. In his time he was a huge drawing card in pantomime, and starred twenty years in that capacity at the old Alhambra. He had engagement at Sligo. After a period of half a hundred years, and once had a pull on the town like Dan Leno, though long before Leno's day. He died at Mid- dlesex Hospital, and leaves one daughter, Agnes Hansen, on the music hall boards.

At Manchester W. H. Broadhead & Son have purchased from R. Flanagan, of the Queen's Theatre there, the Grand Theatre, Eccles, which will be renamed the Crown. At Oldham the Hippodrome is likely to be pulled down and reconstructed. At Derby the Palace of T. Allan Edwards has been splendidly refitted.

Marston and Aretta, a graceful equi-libristic duo you will see later with Klaw & Erlanger, have had a lively experience in France, where a railway, despite its high charge for the over weight, managed to mislay the greater part of their luggage, causing them to lose an engagement at Toulouse, as well as a six weeks' engagement at Agen. At last period of the team were awaiting compensation from the railway company.

Celeste, an American wire walker, who has been over here so long that he almost seems English, is making a very nice hit at the London Pavilion, where his entrance is made by the transformation route, a large shell breaking at a pistol shot. His engagement has been prolonged.

Word reaches us that under pressure brought to bear by the General Federation of Trade Unions, Mssrs. Rosen & Bliss have decided to adopt the Award form of contract.

G. C. Cochran is no more exploiting Hackenschmidt, but has a Galician wrestler called Zbyk ("Bischco") whom he will put against Hackenschmidt if the deal can be arranged. His age is 25, five feet 5 inches, and weighs 204 pounds.

Fatima Miris, the Italian protein artist, opens at the London Hippodrome next Monday. Her performance will be cut to twenty minutes, during which time she will do fifteen changes of costume, and as each change is timed for four seconds, it seems more like a case of pulling the string and dropping a dress than of being dressed by "twenty assistants," who will get in one's way, methinks. Fatima is getting £1,000 a week, and this statement can be strictly depended on.

WILLIAM MORRIS, "THE ACTOR."
There will be two "William Morris" in vaudeville shortly. The other is William Morris, "the actor," as he is known, to distinguish him from William Morris, "the agent."

The acting Mr. Morris, who played the principal role in "Mrs. Temple's Telegram" in that success, is to run both sides of the water, has a high grade comedy sketch written by Frederick Fern, who wrote "Op O' My Thumb" for Maude Adams.

Mr. Morris is rehearsing the piece, and will shortly show it to the metropolis.

"NAVASSAIS" MAKES 3 ACTS.
The Navassa Band, an organization made up entirely of girls, which played a Summer engagement at Riverview, Chicago, has been split up into the three acts which were assembled for the formation of the band.

The "Four Seasons," "The Navajo Girls" and "The Vassar Girls," musical acts, will be booked separately. Time is being arranged by Arthur Hopkins, of Hopkins & Ingeroll.

BALLETS FOR "ADVANCED."
Announcement has been made by Klaw & Erlanger that a large and important addition to "Advanced Vaudeville" will soon arrive in the form of ballets, to be given as the closing number of the shows presented in the larger cities on their circuit. Through arrangement with the Empire, London, several of the spectacular dancing productions made there will be imported. An American idea will be em-bellished in the "Old America," which may be presented at the New York within six weeks, and before the first of the foreign subjects, to be "Les Papillon" ("Butterflies") is shown.

Alfred E. Aronos, who, while abroad last summer, commenced the preliminary negotiations with the Empire manage- ment, will be the general director. About 300 girls will be employed in each. This is the scheme mentioned in VARIETY some time since when it was said that numbers of females would be gathered together by K. & E. in one act.

Ballets will play the K. & E. vaudeville theatres in Boston, Chicago and Philadel- phia, besides New York, alternating. For Boston "Monte Cristo" will be the first seen; in Philadelphia "Ballet of the Diamonds," and Chicago "Coppelia." When these take to the road, as fast as a vacancy occurs will be given "About Town," to be followed by "The Press Bullet."

The last two will be purely American productions, although 500 corpsmen, former principal dancers at the Empire, will be brought over here. A school for dancers will be opened on the New York Theatre roof this winter, and the young gentle American maid taught graceful steps gratis to keep the ranks supplied.

Veda, of Veda and Quintarow, broke his arm while playing at Greenville, O. The act will be obliged to lay off for six weeks.

Duncan and Godfrey, an English team playing a sketch called "Me and 'E," opened on the United Time Nov. 4.

PROJECTS "PROFESSIONAL COPIES."
Kansas City, Oct. 18.
"Chambers' Place," on West 3rd street contains a grand ball room, eight wine rooms, four pianos, and is open night and day.

The management has made the details perfectly plain through a rubber stamp which is pressed upon each "professional copy" of sheet music received from New York publishers.

The prices in "Chambers' Place" require considerable music. The manage- ment discovered that the "prof. copies" were being stealthily removed by the male visitors to the resort. The rubber stamp was invented to turn the women folk at home where the music came from.

It has remedied the light thefts. Kan- sas City men are not braving about their midnight visits to a dance hall with "eight wine rooms." .

DUPLICATE MOVING PICTURES.
Mark A. Luescher visited the Forrest Theatre on Monday, bringing over from New York the film for the moving pictures called "The Dippee Circuit" (automo-bile races in France) and the pictures were shown for the first time in that house on Monday afternoon.

The same series has been on view for the past two weeks in Keith's and in use at several houses on the Keith circuit.

Mr. Luescher claims the American rights for this film were secured by Anna Held on her last visit to France, for which she paid $2,000. It is probable that some action will be taken in the matter.

When asked if the film used in the Keith house was a "copy," Manager H. T. Jordan stated that he knew nothing about the matter except that the pictures had been in use for some time.

NEW ACTS IN WILMINGTON.
Wilmington, Del., Oct. 18.
On the bill at the Garrick this week are three new acts, "breaking in" here.

Johnny Ford, with a company of seven persons, is playing a condensed version of "Lovers and Lunatics," the former piece he and Maxie Gehrne were featured in. Geo. K. Fortescue has "A Tale of a Gallant with four assistants.

Clarence Wilbur is making a first ap- pearance in "The New Scholar," with a company of eleven.

CARRIE DE MAR’S SINGLE ACT.
On October 28 at the Keith-Proctor Twenty-third Street Theatre, Carrie De Mar will appear as a single act in character songs. Her husband, Jon. Hart, has written all the musical numbers which Miss De Mar will sing.

There will be several changes of cost- umes, and Miss De Mar will confine her stage presentation to "one," excepting for a few moments when she will be in "two."

Mr. Hart describes his wife's act by say- ing "Altogether new. One in one."

Time beyond the opening engagement has not been taken.

Murphy, Whitman and Company, in "Old Friends," have accepted time over the Sullivan-Conduit circuit. They open this week in Wilmington.
NORTH-WEST INDEPENDENT CIRCUIT.

Minneapolis Oct. 18.

The newspapers here are talking of the formation of a new vaudeville circuit, which, it is declared, will offer 20 weeks consecutive time.

This project came about through the purchase here by Charles H. Miles, proprietor of Miles' theatre at Hibbing, of a site upon which he declares he will build a $100,000 theatre. Miles recently bought a three-quarters interest in the lease of the Majestic, St. Paul, playing vaudeville with Sullivan-Considine bookings. The lease was purchased some time ago by J. E. Rogers, of Minneapolis, and J. Jack Bondy, a theatrical manager. The two became involved in a quarrel and the matter was taken into the courts. At this point Miles bought Rogers out, forestalling a like plan of the Sullivan-Considine people.

Miles is said to favor discontinuing the Sullivan-Considine bookings and running the Majestic as an independent vaudeville house in conjunction with the proposed Minneapolis and Minnesota independent variety theatres in Fargo and Grand Forks, the leases of which have been offered him. Other houses in Bismarck, Dickinson, Valley City and Mandan, N. D., controlled by Joseph Hart and the Clark Circuit, it is said, will join the string.

Some such plan of combination has been under consideration by the smaller managers of the North-West for a long time. They are said to be eager for the formation of an independent circuit, and have been awaiting some one who would assume the leadership.

Miles has made a considerable fortune in mining operations. Beside the theatre and hotel at Hibbing, he holds a large amount of real estate and owns several newspapers. He has declared his entire time will be devoted to the amusement enterprise.

SECOND REDUCTION IN MONTREAL.

Montreal, Can., Oct. 18.

The Academy of Music playing Klaw & Erlanger's "Advanced Vaudeville" has again reduced its prices. Mrs. Hattie S. Fogg, who reported a first cut, reported some weeks ago, brought the matinee prices down from 75 cents for the best seats to 50 cents. The second reduction brings the evening prices down to the same figure. The best seats at the Bennett house, the Academy's vaudeville opposition, remain at 75 cents.

The movement on the part of the Sparrow people, owners of the Academy, has resulted in greatly increased patronage, but whether the venture is on a paying basis is a matter of question. It is understood here that Klaw & Erlanger put the shows into the Academy, and draw a 75 per cent, share of the gross receipts, while the remaining 25 per cent, goes to the Sparrow company.

It is a matter of note that whereas the vaudeville public at Montreal, of vastly increased by the entrance of opposition, the good shows offered at both houses have affected to a greater or less extent the attendance at the legitimate theatres in the city.

Leo St. Elmo, "The Musical German," is thinking of entering a partnership making a double act.

UNITED CHANGES METHODS.


An agreeable change has taken place in the methods of the United Booking Offices, and artists are now being kindly permitted to shift their dates, H. H. Felber even offering solutions in some cases where extra expense and trouble have been incurred.

Had the intimidation policy been pursued with the smaller firms, it is understood some of the bigger ones would have canceled their United time.

HOUDINI PLAYS PERCENTAGE.

Denver, Oct. 18.

Harry Houdini, "The Handcuff King," is on a two weeks' engagement at the Orpheum. He came here from the Orpheum, Los Angeles, but did not arrive directly.

The first two days of last week Mr. Houdini stopped over in San Diego, Calif., playing there on a 70-30 per cent. agreement. He played to $1,000.50 gross on the two days, receiving $750 as his share.

Mr. Houdini has not received payment for transportation from Los Angeles here. It is rumored he was informed by wire that the Orpheum Circuit would not pay his fare if he played San Diego en route. Mr. Houdini is reported as saying he expects payment, there being no clause in his contract prohibiting him from playing elsewhere than the theatres named.

AGENCY AT AUCTION.

The New York Vaudeville Contracting Company, of which Mrs. Henry Meyerhoff is a receiver, shows every inclination to assume the expense of carrying its case against Hans Meyerhoff, Felix Reich, Harold Cox, James Plunkett and Arthur Bloome a former reference. On the company's application, the Supreme Court last week designated William Grant Brown, of 170 Broadway as a referee. He will begin the taking of testimony as soon as Meyerhoff has been served with the summons. Meyerhoff is reported to have returned to the city.

Felix Reich was served a few days ago with a copy of the court order to show cause why he should not be declared in contempt. He has not yet had a hearing. When the matter comes up it is presumed that his case will be turned over to the referee together with those of Cox, Plunkett and Bloome.

Within a few weeks the business of the New York Vaudeville Contracting company will be sold at auction preparatory to closing up the affairs of the old concern and the discharge of the receiver. Mrs. Meyerhoff will probably buy it in, provided no one outbids her at the sale. The firm supplied vaudeville attractions to twenty fairs this fall.

BENNETT'S "PICTURE" CIRCUIT.

Moving picture houses have been added to the chain operated through Canada by Charles W. Bennett, head of the circuit of that name, in Sydney and St. John's, N. B. It is Mr. Bennett's purpose ultimately to extend the circuit from coast to coast, and sites are already under consideration for houses to complete the chain to Vancouver.

NOTES.

Brady and Maloney have signed with Fred Irwin for two years.

Arthur Prince's time on this side has been extended a few weeks.

Louis Firus is now booking the show for the Lyric, Milford, Mass.

Paul Behal has opened a vaudeville agency in the Shubert Building.

Gus Hill will put out a rural drama in a short time under the title of "In Old New England."

The Flying Barcads sailed for Europe on Thursday. They open at the Circo Shuman, Berlin.

James Grant, formerly with "The Night in a Rathskeller," is going into vaudeville as a single act.

Mr. Norman's Agency in London is no longer a business associate of the Paul Transig Agency in this city.

Harry Holman will return to vaudeville as a single act, having closed with the "20th Century Maidens."

Eliza M. Murray was compelled to cancel her engagement in Baltimore this week, owing to an attack of laryngitis.

Fred Irwin's "Big Show" played to $8,700 week Sept. 30 at the Murray Hill, the season's record at that house to date.

Hetty King remains the feature of the New York bill for the third week commencing Monday. She will remain there a month in all.

At Leech and the Three Roses open at Smith's, Philadelphia, Monday in Examination Day School," under the direction of Jos. Hart.

The Stein-Emetto Troop of aeronauts now in Europe is booked to open at the 36th Street house on Nov. 4. M. S. Benham secured the date.

The Australian Vaudeville Artists, the society formed by Australian artists, has affiliated with the Variety Artists' Federation of England.

W. P. Antieck, lately and for some time connected with "The Morning Telegraph," is now the general publicity promoter for the Charles B. Dillingham attractions.

Ned Kelton is now the proud papa of a tribe of youngsters, the third member having arrived last week at the Kelton house in Great Falls, Mont. The newcomer is a girl.

Vida Weigand and Arthur Sydney, members of Sheldon's Comedians, were married on the stage of the New Olafra Theatre, Shunandah (Pa.), last week.

The ceremony was performed before the audience by a city magistrate. A wedding supper was given in the theatre cafe after the performance. The couple are residents of Philadelphia.

Edward Francis Maybaum, who at one time nearly became a vaudevillian through knowing someone in the profession and having written a sketch, has repeated. He will be married, as his engagement to Flora Katz is announced. It was an awful blow to "Eddie" when he was told his sketch wouldn't do, but it drove him to steady work with no "lay off."

SALEM'S VAUDEVILLE COMMENCED.

Salem, Mass., Oct. 11.

There is vaudeville in the Salem Theatre this week. The same style of entertainment is announced for next week, and it is understood will continue through the season without break.

NEW ORPHEUM CATCHES ON.


The newly opened Orpheum Theatre here (formerly Texas Grand), an item in the Orpheum Circuit Company's chain, has caught on, and although the enterprise is only a week or two old, it is already on a paying basis.

Resident manager William Winch has thoroughly canvassed the Mexican city of Juarez, just across the Rio Grande, with Spanish circulars explaining that foreigners will find the performance as entertaining as English speaking visitors.

MAUDE ROCKWELL.

Mauve Rockwell, pictured above, is the soul of beauty. East to appear in the best vaudeville theatres, Miss Rockwell in favorably known all over the West, but has heretofore remained within that portion of the country, although having been offered New York engagements after the season she has joined Maude Rockwell to play the "California Stagecoach," which she has attached to her billing matter. New York appearance will shortly be announced.
ARTISTS’ FORUM

Confine your letters to 150 words and write on one side of paper only. Name of writer must be signed and will be held in strict confidence, if desired.


Editor Variety: I notice in Variety’s last issue that my girls had forsaken me. I wish to rectify that mistake. I opened Monday afternoon at Toledo alone, owing to illness of my partner, Corinne Sales. The other girl being only an assistant to Miss Sales and myself, and of no importance, I went on alone with consent of manager. The act is now doing nicely. We play Hamilton, Canada, next week on same circuit. J. Francis Dooley and Corinne Sales and Company.

Editor Variety: Please note the sudden popularity of Adams and Guhl. They were billed to play at four theatres the week of Oct. 7, and that week “slayed” off in Chicago.

Adams and Guhl.

En Route, Oct. 15.

Editor Variety: I notice in a recent Variety that Ed Dunkerk once contemplated appearing in an act entitled “MMMama’s Tiny Boy.”

I have played since last August in an act by Aaron Hoffman entitled “Mama’s Darling Boy,” having previously acquired all right, title and interest in to the act from Mort Fox by proper assignment, and having also obtained at the same time proper affidavits of title. I will not tolerate any infringement either upon the name or the substance of it.

Sam J. Curtis.

Baltimore, Oct. 13, 1907.

Editor Variety: Your correspondent at Philadelphia who wrote the notice for the “Morning Glories” at the Casino there last week made a great mistake in stating that the effect is lengthened by carelessness on the part of the English dancers used in the chorus, the girls wearing a poor quality tights over a variety of colors of underclothes or stockings.

All the tights worn by the English girls are exactly the same quality silk as those by the American girls, which are furnished by the management, with the exception of the black stockings worn in the minstrel andcoon numbers in the first part. Here the English girls are the only ones on the stage (with one exception) who wear silk stockings, and they wear no undercloths or colored tights under them, whatever, the American girls do. Evidently this is where your correspondent became confused.

Six English Belles,
By Lillian Hartford.

Hagerstown, Md., Oct. 12.

Editor Variety: There are a number of good artists, who are friends of mine in this country, compelled to put up with insults like myself from the public through the fault of what the public calls “an actor.”

Why? Because the “new champions” show what they can do at the “corner” and in the agent’s office. Any man who thinks he can put an act together in 45 minutes should go on the stage, kid the manager and public and become a champion in one week.

Mr. Mike Scott, for one, and every artist is in the position that the goods shall never get what we are worth. You “knocked em off the seats” that week, but when I go on Monday I find the seats and public still there.

Do as the manager tells you, do what you are paid for. Then you shall make friends and be an artist.

Keep your mind to yourself. Take this good advice and you will find it comes true in time.

Your comrade at all times,
Mike Scott,
The Roving Irishman.

New York, Oct. 16.

Editor Variety: In reviewing the performance of the “Sweating Quartet” recently, Bush took occasion to say that the act was in “the same general form” as an act being played by Cameron and Flanagan. On the strength of Cameron and Flanagan, in your last issue, make the claim that they should be credited with originating the idea. In behalf of the “Sweating Quartet,” as well as myself, I want to say that the act in question, “Breaking Into Vaudeville,” was written and produced by me in Cleveland in 1905, at the Crown Opera House, of which I have programmes, and the act was specially written for The Western Review Comedy Four, three of whom—Mr. Hecox and the Wisser Brothers—are now with the Anno Held company.

“Breaking Into Vaudeville” shows a costly called rebel from a theatre dressing room, while a performance is going on in the theatre. In the midst of this rehearsal the act is called and the vaudeville drop is lowered, showing plainly that the artists are hot partially made up and not ready to go on with their act; also that they are muddled on their cues to enter as well as their lines and stage business. Two of the quartet at once enter in “one,” and the act as rehearsed in the dressing room commences. I have not seen Cameron and Flanagan’s act, but I doubt their having this same idea, for it is positively original with me.

Louis Haliet.

ERLANGER PERSONALLY INSPECTING.

A. L. Eralnger left the city on Thursday for a personal inspection of the vaudeville houses on the Kiaw & Eralnger circuit. It was said he “Paradized” the vaudeville end of the firm’s theatrical business a great deal of his attention hereafter.

Mr. Eralnger’s trip this week will not be continuous over the entire circuit. He will jump out from New York now and then to all points, probing here and there, as he may find necessary.

OFFERS FOR MR. ROMAINE.

To offer a contract submitted to Ed Romaine, husband of Cherie Romaine, for a tour of the vaudeville circuits. Both bore substantial amounts as the increase, and he is considering.

In England Mr. Romaine, who is a member of the V.A.F. and lately joined the White Rats, is a recognized singer of ballads.

SEVERAL ACTS IN ONE.

B. A. Rolfe, the vaudeville producer, was in New York yesterday. It was said he “Paradized” the vaudeville end of his firm’s theatrical business a great deal of his attention hereafter.

Samuel Nazer is the writer of the first “A Hole in the Ground,” now on exhibition. He has used it in a different manner. Are Leon and Adeline entitled to it or not? Even if he is an artist, can we take another’s best pieces of business.

Arthur Houston.

New York, Oct. 17.

BOOKED, BUT NO WORK.

On last Thursday there arrived from Boston an act called Soreta and Hasse. They came to this country under a written contract made by M. B. Leavitt, as an individual, whereby the team, who are whirwind dancers, were to play under Mr. Leavitt’s management for six months, commencing in October.

Time not having been provided by Leavitt, the act is now awaiting the return of President R. C. Mudge’s efforts in its behalf.

A somewhat similar case was that of The Marmonis, an English act, who reached this side recently with the same kind of agreement from Mr. Allen. They were finally placed on the Western States Vaudeville Association Circuit.

It is said that Manager Leavitt has a number of similar contracts outstanding in Europe. He booked the act on the supposition they would be taken off his hands by the William Morris office for Kiaw & Eralnger. This did not eventuate, although Mr. Leavitt has given no reason why the act were not performed that no time awaited them here when they could have remained at home.

EXPENSIVE SINGING NUMBER.

On October 21 at Lawrence, Mass., “The Patriot,” a vaudeville singing number, with classic selections, written and composed by Julian Edwards and Stanislaus Stange, will be presented.

The act is under the management of Al Sutherland, the acting manager. Seven operatic soloists will be in the cast, which will have as its principal Ella Barnata, from the Opera Comique, Paris. Miss Barnata is said to have been engaged for “The Patriot” at a weekly salary of $250.

CLOWN PERMANENT FEATURE.

La Vatou, the clown, for the past two years at the London Hippodrome, where he succeeded Marcellin, will be a permanent feature at the New York Theatre.

Klau & Eralnger have secured the comical man to fill up stage wait, and offer his funniness whenever desired during performances.

JUDGMENT AGAINST SHEEDY.

Judge Wadhams, of the City Court, reversed himself this week in the matter of William Morris against R. M. Sheedy, the manager, giving Mr. Morris the judgment obtained against him by the Justice he had previously dispossessed.

The action was brought in conversion against Sheedy on a commission claim. At the trial the verdict was in favor of Morris, but upon an application for a retrial Judge Wadhams set it aside.

Geo. M. Leventritt, of Leventritt & Brennan, attorney for Morris, argued before the court by special application that the question of conversion, the point on which the dismissal was made, did not affect the right of Mr. Morris to the judgment given, and accepting this contention the judge reversed himself. Maurice Good- man submitted a brief upon behalf of Sheedy.

RESTRAINTS SINGER.

Supreme Court Judge Blanchard on Monday granted an injunction restraining Gus Reed from appearing at the Union Square, upon the application of Lew Dockstaler through his attorney Henry J. Goldsmith. The order served upon Reed was returnable later in the week.

In applying for the restraining order, Mr. Goldsmith set forth that on March 19 Gus Reed, a member of the Big City Quartet, contracted with Dockstaler to give his services exclusively to him as a singer between July, 1907, and May, 1908, at a salary of $42 a week.

The moving papers go on to recite that Reed carried out his part of the agreement until Sept. 26, when he retired from Dockstaler’s employment and announced his intention of working elsewhere, and has since done so.

ALLEN PRODUCING ON LARGE SCALE.

Scar Allen (Scarlett and Violet Allen) will, late this season, become a producer of large novelty acts for vaudeville. He has in preparation several “girl acts” and two or three one-act musical comedies which will be equipped with special scenery, accessories and theatrical effects.

Each act will be headed by a well-known artist, and all the material will be supplied by Mr. Allen, who is believed will not abandon his vaudeville engagements to give his attention to the enterprise, until at least next season, when it is presumed he will devote all his time to writing and producing.

Collins and Hawley have been booked by Alf. T. Wilton to open at Hurling & Small’s in Toledo on Nov. 11.

Edna Proctor (Otis) has a new comedy sketch which will probably first appear around New York week Oct. 28.

Will H. Smythe leaves “The Morning Glories” to night.
THOROUGHBREDS.

Several mistakes have been made this season in Frank B. Carr's "Thorougbreeds." The most serious is the misclassification which gave for the chaser piece an olio and out of fackery comedy. It is named "Taste of the Forbidden Fruit." The title may be valuable for billboards, and it suggests the farce is of French origin, although Harry Le Clair is announced as the author.

As a farce, considered by itself, it is excellent, having one prominent incongruity, that of a married woman going out for a "good time" with her brother. The action develops from a series of connected situations, with a surfeit of dialogue, compels the chorus to remain in the wings. Once they are on for a song, but have no excuse, not even burlesque stage license, to be there.

A peculiarity brought out by the farce is that while in the first part a conventional burlesque called "Maloney, the Hayf is a large Hayf," responsible for company, with the possible exception of Josie Flynn, attracted through merit, considerable legitimate work of a good caliber is done in the farce piece.

Emilie Fern is the Marie Richmond. Miss Richmond is featured among the women, and did Marie Richmond but how much better Marie Richmond tools in the trim tan tailor-made suit worn by a"girl," причем стиль,แฟชั่น in the style of costume prevalent among burlesque female principals, she would attempt to eschew the flashy costumes altogether. In burlesque this season the deciduous "everygirl" costume run is the thing, and one can not but think the waist is considered altogether superfluous.

Harry McAvoy, who, earlier in the performance, introduced the bit, "The Impal," does quite well in the part of an elderly man, with a "Foxy Grandpa" makeup. Dan Riley and Geo. Betts also keep up the improved pace, but perhaps the first part of the double act is the weak point and "The Brigadiers." This fault plays havoc with the entertainment, particularly in its early scenes when Ed Rogers and Tim Healy, the "straight" man and principal comedian respectively, abandon themselves to local, humorless explanatory passages. These speeches might deserve a hearing, that they are necessary to the establishment of a basis for the complicated farce which is, in a real sense, their own. Nothing comes of it except for a vague reminder from time to time, until the finish when it is brusquely brought to a close and unceremoniously shoved out of sight. The farcical story might have been employed to some comedic purpose, but as it is now handled it is all but worthless.

The first solid laugh in the piece was drawn by Emma Krause. Although she is but a bit, it is the first time, in the one-act burlesque, that the olio has been allowed to do in-tomorrow work of plot-construction, she managed to extract some entertainment from her occupancy of the stage, thanks to the introduction of a sort of nonsense class of the other women principals, Minnie Harrison is head and shoulders above her co-workers. She has one of the few voices of real merit in the company and adds to this an exceptional comic instinct, which turns the sometimes scurrilous spottings of a company with the woman of Lister and Bower, whose name does not appear among the principal roles. Miss Harrison at present is the large proportion of the numbers and kept the stage busy with energetic dancing.

Alice Warren contributed only talk. Her work is without comedy value except for a scene called "The little Joke." It was in this sketch that Rogers surprised the audience by coming to the front with an excellent bit of work. The first act had failed to disclose in him any particular ability as a light comedian, but he worked to capital effect in a sketch that ran along familiar lines. His coster song was really enjoyable.

The olio is badly laid out. In the rush to make up for the vaudeville section in which the chorus blacks up, the stage was all but vacant for the finale of the first act. Only one of the principals is in evidence, the others being seen in the middle section, and the chorus was severe. Why this should be is not plain. Following the running off of the specialties, four moving picture reels are shown in a fifteen or twenty minute gap before the last act is started, and doubtless finds itself back to their natural complexes.

Lester and Moore's dancing and acrobatic act was one of the most enjoyable items of the olio. Both dance well, some of the ends of cents steps commanding attention. The rough comedy is nicely keyed to the burlesque standard and the number gave much needed laughing value to the middle section of the show. The act is itself a pretty costume changes and makes up a hard working organization. The numbers are prettily staged with formations that are simple but well handled. The "Cotton Blossom" is under New Acts. Rush.

HIGH SCHOOL GIRLS.

There are three female principals, sixteen chorus girls, a bunch of men, and no plot. The "new" reorganization for this week the only plot around the house is the ticket speculator in the lobby.

It is pretty soft nowadays when you can catch a show without a plot. Usually a story some kind starts off, and the development which never arrives must be waited for.

The "High School Girls" gives no manager or proprietor on the program. The plot is an old "car" that was never sold since it is a refrain for its funmaking is so much on the whole it is to be believed.

Of the three principal women, Maida Durpee is the soubrette. Maida is just as lively, works just as hard as ever, sings "Monkeyland," and doesn't change her costume. The other two are in the same stockings in the olio, where she sings three more songs, including "Marinich." Miss Durpee is altogether too modest in this number. She should pass it over to one of the flappers in the street, who also have an olio turn. This Wlora girl could tear up things a bit with that selection through her immediate inclination to "ooch." The sisters wear pretty dresses, are grown up until they dance.

Jeneete Young changes her gown, but doesn't change her voice. That is a fatal mistake, for Miss Young sings one of the chorus songs in the olio, in which she becomes tangled up with "Dreaming" for the finale. Miss Young ought to change her voice or her sphere. Carrie Thomas is first a boy, and in the afterpiece, a girl. When they were young, Miss Thomas would reply "actress" instead.

There is a long opening at the start, and during the piece an Indian number to a song written by Dave Reed is given. There are several numbers, and Matt Kennedy gets away the best with a couple in the burlesque.

This burlesque, which has evidently been rewritten, seemed headed for naughtness, but the writer must have come conscience stricken, for it landed very respectably.

As an Irishman Mr. Kennedy in the comic class is open to suspicion, but he is funny as a last actor boy at this time, and that helped a whole lot, much more than the members of "The Big Four" who played "parts."

Robert Athom is the "straight" man all the time, and he is good. He may safely be recommended. Mal Clark was the Dutchman, and he hung on to the character, whether liked or no, and "no" receives the decision. Harry Sutton in "The Dutchman" is the character he did, but Robert Sutton without the cork in the last piece was not at home.

Mr. Sutton is one-half of Sutton and Sutton (New Acts). Collins and Collins opened the week with parodies, a talk and dances. The last time Collins and Collins were seen they were having a rapid-fire talking fest about "That's What I Always Thought." Whether "Madison's Big Four" dialogue is not certain, but probably not, for that book costs over twenty-five cents. They do so well with parodies that the talk department may be seen for a large chunk.

"The Big Four" is a quartet that sing, one by one and in fours. Not so well and not so badly, like the show. There have been better ones than the "Big Four," there have been much poorer ones. The sixteen chorus girls are rather pretty, and it mustn't be forgotten that Miss Durpee secured an encore with "Monkeyland." That's traveling pretty fast for these days for any soubrette. Miss Durpee worked hard for that encore, and she deserved it.

The Four Lesters, with a duo of comedians, were a special attraction, and opened the week with parodies, a talk comedy bicycle act.

NIGHT OWLS.

There is so much that is good in "The Night Owls" that one is moved to sorrow from time to time, at the first scene of the one-time-worn burlesque material which has been permitted to creep in as filler. Charles Robinson, who, besides being a second-rate director and a better one, is a good soubrette, has contributed and the best item in the olio, lives up to his reputation as a capable burlesque producer, in the main, the pieces running entertainingly to the accompaniment of comic opera "bits" and pretty numbers.

Most of the furnishing is built along original lines, with the conspicuous exception of the "money changing" in the olio. There is not the usual "claw gag" in the first part. "Who Stole My Wife?" the opener, is supported more by Robinson individually than by any special merit of Roberta. He handles the comedy of a German dialogue equal and the supporting company plays up to him to good effect, making the series of interpolated "bits" really funny. But the farcical centre, the "Dreaming" story, is fashioned out of a familiar theme.

The burlesque is fresher in theme and treatment and brings Robinson forward in his old Hebrue part. He is a capable comedian with a high degree of versatility, doing exceedingly well in the trump, German and Hebrew characters. George Edgard follows burlesque tradition closely in his Irish part, and Ed Monney ap...
NEW ACTS NEXT WEEK

VARIETY

Initial Presentation or First Appearance in New York City.

Alec Hurley, Colonial.

La Camargo. Dancing and Singing. 16 Mins.; Full Stage (Special Set). Grand Opera House, Brooklyn.

If the billing of La Camargo (foreign act) as the "Famous Parisienne Dancer" is true, there's another fond illusion gone to the low-woods. There was a general impression prevalent on this side that the French capital produced dancers par excellence, but if La Camargo is a sample of the best, it does no such thing. "Remendous de Pierrot avant le Bal" is the title. Three people are concerned. The stage is darkened at the opening, except for a square opening in the drop wall through which is seen La Camargo in her boudoir dressing for the masquerade ball. She and a waiting maid sing snatches of a chanson in the process of dressing, and presently arrives Pierrot. When dressing and singing proceeed, he wanders about the vacant stage pursued by a relentless spotlight, and gesticulates in a forlorn attitude, keeling into a guardroom or other plain in pantomime. After about eight minutes of this, La Camargo comes out upon the stage and the pair dance, while the maid leans from the boudoir window and watches in French. There is nothing to the dance that we have not seen repeatedly. Pierrot does not carry himself with conspicuous grace. The act's greatest asset is the personal beauty of La Camargo, and this fact not standardized to the number in the absence of any other merit. It opened the bill at the Grand Opera House and will probably be lucky to even remain in that position.

Charles Baron and Company (1). "Baron's Burlesque Menagerie" (Animal Act). 13 Mins; Full Stage (Special Setting). New York.

Charles Baron has a real comedy animal act. His "company" is one assistant. The setting represents an iron cage generally in use for animals, and dogs are disguised as wild beasts. It is laughable from the beginning. Paul Sandor used the same idea long ago without material success, in a modified form, for his ventriloquial dog act over here, but Baron carries out the scheme to most comical details. An extremely humorous portion of the act is the "cat race." Four roles are enacted: the cat in the stage to a bar near the flies. A cat scrambles up each, and the one landing in a basket at the top first is declared the winner. One of the dogs is called the "jail breaker," releasing the trainer from handcuffs, and there is also a "disappearing trunk trick," in which a dog and cat are involved. Mr. Baron scored a very big hit Monday evening despite the orchestra, which he was obliged to direct in addition to running his act. For the second show the musicians displayed a lamentable ignorance of his music. It seemed as though they had partaken of a heavy dinner at a German restaurant. Baraths on an animal, one here for the first time, is as entertaining in its entirety as any animal act in vaudeville.


Baptiste and Franconi are foreigners, probably extracted from France. One of the men imagines he is a comedian; perhaps he is—in France; the other is a head balancer. He "walks" on his head. The acrobatic display of eight seconds should be the length of the act, if one might call it that. They open the show at the New York this week. The act doesn't "fall down," it never even stood.


Both boys are new to these parts. They will not remain an unknown quantity for any length of time. The turn will undoubtedly become familiar and popular. The only thing that can be said to the detriment of the act is that it has been brought off with a touch of Rice and Prévost it seems so difficult for comic acrobats to get away from. The comedian of Martinetti and Sylvester, however, must be credited with almost an entirely original comedy routine. He is a first rate acrobat, enabling him to do several of the best as well as the most0less falls seen in this line. The funniest is a dive into a painted lake on the back coat. It has been done before, but never in exactly the same way. Just how he escapes a broken neck is a problem. The "straight" man is a good ground tumbler, and works to his partner exceedingly well. The act will be a laughing hit on any bill.

Emmett Corrigan and Company (3). "His Wife's Picture" (Comedy Drama). 20 Mins.; Full Stage (Interior). 125th Street.

William Kelley, the pride of Harlem, played this sketch in the 125th Street house not so long ago with no material difference except that it was given under another name. Even at that, Mr. Corrigan can follow Kelley with the same sketch and still entertain. In the latter's hands it is a comedy role, but Mr. Corrigan has illuminated with grace and easy lightness, where Kelley, true to his training as a stock leading man, gave it an undercurrent of stage heroics and stiffness. He is admirably supported by Augusta True, Marshall Farnum and George C. Robinson. Marshall Farnum was guilty of some faulty reading. The act has good quiet comedy value and tells an interesting story neatly and conclusively.

Mr. Aldrich. Travesty. 19 Mins.; Full Stage (Special Set). Grand Opera House.

Mr. Aldrich has been doing the heavy melodramatic. Now he goes to the other extreme with a burlesque melodrama, a travesty upon the mock heroes of "The Millionaire Detective" and others of that ilk. To say that the new act is a scream to start from finish is to use a common platitude in expression to characterize a delightfully fresh and delicious idea. Aldrich plays half a dozen characters in the course of the action, making his changes in remarkably short time. An infinite variety of mechanical devices is employed to keep the stage busy during his absences and never for a minute does the swift progress of the travesty lag. The first bit of laugh-machinery is a ridiculous mustache worn by the villain. That mustache fairly pulsat with suppressed humor. "He may come this way," hisses the villain, his mustache bristles stiffly to the right. "Oh he may come this way," and the mustache swings like a weather vane to the left. "Or he may come both ways," and that animated mustache suits the action to the word. By which time Aldrich has to wait for the storm of laughter to blow over. This is only one of an unending variety of irrelevant funny devices. A silly looking mechanical dog had the audience convulsed by turning a series of unexplainable somersaults in the middle of a vacant stage with no visible strings or mechanism. The talk that goes with these incidentals is quite as funny, and that twenty minutes of boisterous fun is worth a dollar of Hetty Green's money, and everybody knows Hetty Green carries the new act so well she's worth the coal so she won't have to fire the janitor.


The successful vaudeville farceur is the one that guesses aright the preferences of the public taste. In making his present guess Bradlee Martin indicates an opinion that the vaudeville public's taste is synonymous with the worst sort of bad taste, if the sketch, "Jessie, Jack and Jerry" gives any hint of the mental process on his part that led to its selection. And the funny part of it is that the reception given the offering Wednesday evening was unmistakable corroboration of his astuteness. Briefly the story is this: Jeremiah Thurston (Bradlee Martin) wants his son (John Bowers) to marry Jessie Martin (Jessie Courtney). The son loves the girl, but doesn't know it and holds back. The girl loves him and knows it beyond peradventure of marriage. To bring Jack to his senses the girl tricks the boy into proposing to her and accepts Thurston, Sr., to his son's amazement and horror. Then she frightens the old man into releasing her from her engagement by the display of a violent temper, and the young heir becomes engaged while the aged victim of the conspiracy settles a $40,000 income upon them. But the objectionable feature is Martin's idea of the father, of whom he makes a pitiful creature, whose glaring characterizations are suggested [sic] and the attitude of the two young people toward the elder in making him the victim of a blackmail plot is not particularly edifying, even for farceful purposes, although a little digression on brain tissue as the one Bradlee Martin dragged upon the stage by his poor, gray hair, deserved nothing better, except in contemptuous pity. The three make up a capable trio, worthy of a better use than the sketch—O no. It remains to be seen whether other vaudeville audiences will accept the offering as easily as did the Harlem clientele.


Matt Ott wrote it, but if one could go back two or three generations and find the person who wrote it originally, he's the fellow. There is a plot. No one pays any attention to it, the players pursuing the first few minutes. It's all about a young couple, very jealous. Just when they are about to go in for divorce proceedings, all the relatives drop in and mix that is a fresh idea, but at time drops into her French accent. Frank Tierney, a cross between a college boy and second story man, it was hard to tell which, didn't cash in. Edith Crollis and Louise Reming, the two mothers, were funny in spots, the spots where they were expected to be serious, and Dorothy Turner was the wife. Miss Turner wore such a hideously unbecoming gown that you could forget it long enough to notice anything else about her. The piece caught a fair percentage of laughs at the Brooklyn house. The production is not one expected from a producer of Mr. Hart's reputation. With some of the rougher comedy business out, the skit would make a first rate after-piece in a burlesque show.

Lee Harrison and His "Broadway Girls" (15). "A Morning Rehearsal" (Comedy "girl act"). 25 Mins.; Full Stage (Bare).

For its first appearance in New York City proper, "A Morning Rehearsal" with Lee Harrison the star left a first class opinion as an entertaining number at the stage door. This was largely contributed by Mr. Harrison. He has some bright and breezy talk on an umbrella, written by George Ade, although John J. McNally wrote the piece, a condensation of an act in the late piece "Mr. Newport." Mr. Harrison interpolated the talk, also the "Sherlock Holmes" song. Each was liked by the audience, to whom the song was evidently unfamiliar. The scene of the skit represents an early
morning rehearsal, with the girls arriving late, offering various looks for the girls. One young woman who blamed her automobile made an impression, while another "sister" act looking for an engagement had a brief but meaty argument with the stage manager (Mrs. M. Harrison). The Clifton Comedy Four is a male quartet, and when they were funny in the "business" of the sketch, they were all right, but when serious—and singing—they were not. It would be far more merciful to the audience to compel the Clifton Comedy Four to be funny—or missing. As a natural consequence, the finale was a red, white and blue display. It took the form of the national anthem for the girls. This mode of attempting to secure applause may yet result in the front of the house being draped in "the national colors, if the audience doesn't check the rage. The audience probably will. The one Monday night at the New York made a grand beginning for this end. An incident of this was a repetition of the "business" of a number now being given in "The Yankee Tourist." Johnny Ford, who staged this, is said to have used it in his former piece, "Lovers and Lunatics," before "The Yankee Quixot" was produced. It is somewhat of the same style as to see a "girl" act in the New York Theatre. More of the same sort would fit in nicely. Mr. Harrison's light comedy efforts, with the good looks and work of the girls, make the piece good vaudeville entertainment.

Peter F. Dailey and Company. Comedy Musical Sketch. 22 Mins.; Full Stage. Colonial. "Pete" Dailey, Grand Excited Master of the gentle art of stage "kidding" is the act. Six girls, four "extra" men, and two principals besides Dailey make up the organization. Everyone works through the twenty-two minutes in a grand arrival of "feeding" the comedian. But Dailey stroils through his funnicking with an easy manner that utterly dis- guises the mechanism of his humor. He is really funny as the American war correspondent, and his flash wit draws a swift succession of solid laughs. The show is lifted bodily from "The Progress Agent," the musical comedy in which Dailey was exploited recently, the scene in which the "ununionized" army refuses to perform an execution with the war correspondent as the party of the first part after the 3 o'clock whistle has blown its basis. Rush.

The McCarvers. Songs, Dance and Talk. 14 Mins.; One. Kenney's. The McCarvers follow pretty much the regular routine of colored song and dance teams. The singing of the woman is a little above the average, while the dancing of the man is a long way above the general run. He has several new steps and a couple of, eccentric dances which made the act a solid hit. There is a quantity of old stuff used that could be brightened up, or dropped. The woman's dressing could be improved with little difficulty. Where acts of this nature are in demand the pair will please easily.

Lily Crowe. Dance and Talk. 10 Mins.; Full Stage. Pastor's. It will take an exceptional dancer to carry a single act, composed of dancing alone, through to success. Miss Crowe is a good stopper in her way, but not up to the task. Experience is the girl's need. She is a bit amateurish, lacks style and does not seem to be quite sure of herself. If she could sing, and was handled prop- erly, Miss Crowe might find a place; otherwise her case is hopeless. Rush.

O'Neill Trio. Song and Dances. 13 Mins.; Full Stage. Pastors.
The trio is composed of three young men, who are appearing at a disadvan- tage through a poorly framed-up offering. The singing is not good enough to be fea- tured as strongly as it is. The soloist seemed to be handicapped by a cold Wednesday night. The wooden shoe dance- ing is good. A little more life in it would be much better. This seems to be the main trouble throughout. The selections are trying, and the boys work in limitless manner until the "rag-time" on the tam- bourine at the finish. All three then wake up for a moment and make things fly. More of the "rag time" playing and less of the vocal thing is the answer.

Lilly. Sutton and Sutton. The Rube and the Living Pumpkin (Acrobatic Comedy). 10 Mins.; Full Stage (Special Drop). High School Girls. Gotham, New York. Sutton and Sutton are playing the East for the first time as a number in the olio of the "High School Girls" at the Gotham (New York) this week. It is an acrobatic specialty, prettily set with a back drop representing a pumpkin field, al- though a pumpkin here and there on the painted scene resembles a large sized to- mato. Mr. Sutton as a buccolic youth is a lively acrobat, but depending more on his ground tumbling. Miss Sutton, good looking and becomingly dressed in tights, is an out and out contemporiser. She makes no pretense of it, and there is no necessity to, for the young woman is one of the very few feminine twisters who can con- tact and still retain the appearance of her sex. The "Living Pumpkin" is rather a well worked bit of business. The girl doubles herself up in what looks like a very small compartment hollowed out in a well made "prop" pumpkin, which is rolled upon the stage from the wings. The act in its way is a very nice num- ber. In the olio it is receiving a great deal of applause, and is probably a fea- tured card on the smaller time. Nice.

The Cotton Blossoms. Dancing and Singing. 17 Mins.; Full Stage. The Brigadier's. The familiar sort of blackface act with the usual proportion of "coon" musical numbers varied by windmill dancing ex- celled. Emma Kruse, who has a black- face role in the pieces of the burl-skate show in which "Cotton Blossoms" is a number, is a number of the olio, and Lester Pike are featured. Eight of the choristers supply a "girl" flavor. Miss Kruse's voice does nicely and Pike supports her canary. At the finish Minnie Harrison's robust voice was employed to strengthen the singing. A young negro does some good dancing and several good lighting effects are shown. The number is well liked.

The names sounded like a "sister" act and promised much, but it is merely one of those parlor musical affairs. May (or perhaps it was Lily) played the "ollie," while Lily (or perhaps it was May) accom- panied her on the piano. It really doesn't matter which was which. The first selection was "Love Me and the World Is Mine." That was expected, but they handed out a surprise in the second, "Violets." The thir's name is unknown. It was of the same brand as the others. Oh, yes, came very near forgetting, "Vio- letts" was played under the spotlight. Two numbers on bells at the close added a little life, although one of the selections was popular some years ago. The girls in rose-colored dresses, or maybe "old rose" would be a more correct description. As harmony is the soul of music, it must have been "old." Anyway, nothing could have been more unbecoming. Rush.

Thomas Potter Dunn. Variations. 17 Mins.; One. Pastors. Mr. Dunn carries a special drop of the "Flat-iron" building. Just why is not known, although in a number he an- nounces that he will introduce the struc- ture. He then recited an Italian poem. Mr. Dunn does a first rate Italian, and should stick to the character. A show with a good Italian could use him. Warfield imitation isn't at all; neither are J. K. Emnett and Nick Long. "Mar- itch at Coney Island" to close was well done, and made a solid hit.

Gus Williams and Company (3). Dancing and Singing. 20 Mins.; Full Stage. Pastors. "Kepper's Luck" is a boiled down ex- tract of the play by the same name in which Mr. Williams formerly starred. The show is a simple story of a hard- working German butcher who told faithful- fully all his life. The Butcher's Union calls a strike. He finds himself penniless with a wife and a Daughter to provide for. When things are the darkest a wealthy brother graciously dies, leaving the butcher a quarter of a million. There is no action to the piece whatever. The sketch shows Hitler to show to best advantage the quiet, familiar German char- acter with which Mr. Williams has for so many years been associated. There are three other characters each played much better than minor parts usually.

Les Jardys, Acrobats. 7 Mins.; Full Stage (Palace). Orpheum, New Orleans. A man and woman of superb physical development in one of the cleanest and neatest hand balancing acts ever shown here. One-hand stand, with the mouth of the man used as a support seems new. The woman has set a new style in acro- batic dressing and will probably be used as a model. Somebody hit the bull's eye when engaging Les Jardys.

Dankmar-Schiller Troupe. Acrobats. 15 Mins.; Full Stage. Forrest, Phila. This act was shown in the New York Hippodrome as one of the early features, and has returned to vaudeville after a sea- son with the Barnum-Bailey circus. It undoubtedly classes with any of its kind seen anywhere despite the fact that the troupe is made up of three girls and three boys. The burden is shouldered by the trio of girls. All three are small, but well developed and possessing unusual strengths, the feats attesting this. The three boxes do some rapid floor work, filling in breathing spells for the girls, and also aid in some showy pyramid building. The act opened the bill at the Forrest and even with this handicap proved a big hit. It is strong enough to be featured.

George M. Young.

(Continued on page 32.)

"The London Models" will play one week of K. & E. time, going from Philadelphia to the Tremont at Boston, sailing for home October 29, and opening at the Winter- garten, Berlin, Nov. 16.
HAMMERSTEIN'S.

That competition is the life of trade certainly holds good at the Victoria. The opening night of the week showed as completely a filled house as any manager could desire. If the attendance for the remainder of the week depended, as it often does, upon the opinion of the audience at the first and second shows, there would be a noticeable falling off towards the end of the week.

Burr McIntosh breaks cold-bloodedly into the hundred with twenty-five minutes of illustrated talk on "Taft's Visit to the Philippines" or "Why is the Sugar Trust?" and then in the face of the make up of a vaudeville program. Mr. McIntosh undoubtedly gets more out of it than any one else possibly could, but this doesn't help. The actor-photographer seems to believe implicitly in his own preachings; but he is having a hard time convincing the audience. It's pretty tough to give up a "case note" to hear a picture, and hereabouts, Mr. McIntosh is credited with the solid hit of the bill.

"Julian Ettinge, Impersonator." Even with this bill, there were at least half a dozen "wise" Hammerstein audience, who felt for the newer female character portrayals of Mr. Ettinge. The offering is away from the usual run, and stands out prominently among the acts of a like description. Without seeing Mr. Ettinge as the "Gibson Girl" no one can realize what a perfect impersonation is like.

Arthur Dunn did very well in the first half of the program. Mr. Dunn, however, is really due to show something new. The messenger boy and the paces have arrived at a ripe old age. Miss Glazier looks even better now than she did when she was a messenger boy, and that is saying something.

The Sharp Brothers, recently returned from the other side, are showing their familiar singing and dancing specialty with little change. The act fitted in nicely in an early position and passed by dimwittedly. The pair show a growing fondness for the spotlight that should be curbed.

It begins to look as if the popularity of "Buster Brown" would live forever, at least the way Gabriel and George Al dish it out. There is a whole company besides Mr. Dunn, and they all have to take advantage of Gabriel's cuteness and diminutiveness combined with the very clever work of George Al as Buster's dog. "Skipe," makes the hit.

La Gammong sang three songs at the opening, and did extraordinarily well, thanks to a "claque" of music publishers' "pluggers" stationed in the rear. She is a pretty, winsome girl, but her music is absolutely hideous in this form. La Gammong's cuteness and diminutiveness combined with the very clever work of George Al as Buster's dog. "Skipe," makes the hit.

The Six Bonessimis and Martelli and Sylvester are under New Acts.

DASH.

NEW YORK.

Did the bill at the New York this week but receive assistance from the opening night. It was quite a must among the best. It does not, however. Baptiste and Franzoni (New Acts) steps up at the ring of the curtain bell, delivering a punch, which is followed by a swift jab from the Nicholas sisters who follow, and then Herrmann, the Great, arrives in the third act. The house is all but taking the count.

Mr. Herrmann makes a pass to finish the job with some talk, but recovering in time brings the audience back to a state of reverie. In the Hammers' act the glass enclosed trunk probably being the best shown by any magician to-day.

A great deal of attention has been given by Herrmann to his stage setting, but he must talk. If he mustn't, he does. No one understands the language or the accent he is employing, nor does anyone seem to notice it. But Herrmann would pay strict attention to his magic and palming at the beginning his act would come out much better.

From Herrmann to the closing number, it is a question of how long the audience will again headlines it, occupying the choice position at the close of the first half.

Her personality is making itself felt, and she is a favorite to a large degree. One noted song "On My Boat" is sung by the English male impersonator, costumed as an English "Bobby," of pictorial exactness, and Miss King received solid applause for the song. One of the favorite actress, and in a "claque" before she closed with "The Going Away." This brought encore capping the same speech of regret offered last week.

Frederick Solomon, the orchestra leader, is an able assistant to Miss King in her most popular song. Mr. Solomon sings the chorus of it, once, twice, or half a dozen times. He might play as much notice of the overtures to the program as his matter "Dreams of Erin" by "Solomon" were "rendered"; this week it is "Echoes of the South" by "Solomon." This may be appropriate and lively music-to Solomon, who is responsible for his matter about, scoring solidity, but might have retained the "Girl, Woman and Widow" in place of the new "Silence" song. The talk has also undergone scrutiny, and is better.

Joe Welch, wheat towards the end, brought laughter for nineteen minutes with his Hebrew monologue.

Mr. Welch is a decided relief, both with dialect and stories, after some of the other monologists parading in the Hebrew character. His handling of slang is comedy sublime, and though many present have had portions of the monologue before, it was most welcome. A new little trick of attempting broken off parodies is effective, and will be valuable if Mr. Welch can hold it himself. The biggest drawback to the show accomplished was achieved by Deloe and Lee of holding in the entire audience to witness their revolving ladder acrobatic act. It is pretty thin, but some new ideas in aerial ladder work, and proved an extra strong closing number.

Baron's Burlesque Menagerie and Lee Harrison and his "Broadway Girls" are under New Acts.

TIME.

COLONIAL.

The women of the Colonial audience where Marie Lloyd is playing her second week make it unmistakably plain that they do not approve of their English cousin and her naughty songs. They came to hear in numbers that filled the house to capacity and then some, but having satisfied their feminine curiosity permitted themselves the added luxury of Marie Lloyd's first three songs passed with rather light applause.

Her entrance for each of these numbers was greeted with a larger demonstration than her voice was worthy to a production of quick and quick change. But when she finished the "Spanish Burlesque" with its frankly naughty lyrics and its much laughter "virliges" the men of the audience that did all the work. There were probably not more than half a dozen women in the house that applauded. All of which indicates that Miss Lloyd is not making the effect of the elephants' quick obedience to the spoken command, has a distinct effect upon spectators.

Edith Helena works in "one" before an olive drop, but needs must have a strip of carpet stretched across the stage before her entrance. This process does not occupy a great deal of time, but breaks the rhythm of the entire and smoothness of the entertainment. Miss Helena was given a flattering reception.

She sang her regular three songs, ending with the violin imitation, which was so well thought of by the audience that they demanded several encores. The singer's command of vocal range is extreme, but even her highest notes are sung with a liquid sweetness and purity that always should have been in her class over here, and the two- and three-high work with a couple of youngsters as the top mounters, aside from its lack of diversity, was interesting.

Ralph Johnstone, the trick bicyclist, shows an excellent model of dressing for an act of this kind. The layout of the specialty is quite as neat as its costuming. Animal training, but the which it shows that they might have worked out a larger variety of feats with so large a troupe to draw upon. The tumbling on the mat was among the best that has been seen in its class over here, and the Russo a combination of acrobatic and blackface, with just the proper degree of knockabout enlivens the proceedings.

Fields and Warj give their conversation comic in its effect, mostly due to the entertaining clowning of Al. Fields. The others were Hope Booth and Company, Johnny Hyams and Leja McIntyre and Charles T. Aldrich. The latter is un

GRAND OPERA HOUSE, BROOKLYN.

Ed Latell scored the first laugh after the show had been running twenty minutes. Le Camargo (New Acts) the opening number took up eighteen of these, and Latell used five or six more to no good purpose with a collection of archaic minstrel gags. The opening of the comedian's musical monologue is badly laid out, and his position in this week's bill discloses the act's weakness in this respect strictly.

The audience was left "dead" by the French dancer, and required careful nursing to bring them back to a receptive frame of mind. Latell's old stories were not up to the occasion. The musical dolls attracted mild attention, and after that Latell went nicely to his capital ventriloquial burlesque at the finish.

Ralph Thorton, in his "Mr. Brown" вариант, is billed prominently. The quartet of mamoths make up one of the most striking and swiftly moving animal acts in vaudeville. Feature tricks follow each other in a strangely novel and varied way, and the effect is well made. The big beasts are better behaved and more tractable than a troupe of terriers. This may not sound particularly remarkable to one familiar with the habits of movie animals in motion pictures, but the middle class in the English women's rescue and whooped it up in a demand for more of the same sort. "Oh, What? What? What?" had the same effect and brought Miss Lloyd half a dozen bows.

The London newspaper of the audience did all the work. There were probably not more than half a dozen women in the house that applauded. All of which indicates that Miss Lloyd is not making the effect of the elephants' quick obedience to the spoken command, has a distinct effect upon spectators.

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Joe Welch will play his sketch after finishing the present K. & E. engagement in a single act.
Six comedy acts, three containing singing, and the lot flanked on one end by a wire act, while on the other there were some animals, made up the 23rd street show this week. This arrangement, including the three singing numbers in succession with but one large gap, gave the programme a peculiar complexion, although it read well, and played nearly so.

The comedy acts pleased, for the major portion, about evenly. In this category came those of Frank Fisher and Bert Green, a recent vaudeville combination.

Miss Franklin is a singing character comedienne of a calibre that will eventually place her on the high rungs of that African endeavor whether in vaudeville or the legitimate. Of most engaging personality, Miss Franklin has a repertoire of selections that are as distinct as the songs borrowed here by the English people.

One number named "Expression" is made most expressive by the young woman, while in a "kid" song entitled "That's the Good of That?" Miss Franklin is doing an exquisite piece of work. She is delivering other songs with great effect.

To continued applause Miss Franklin said "I can't sing another song as I have not another dress." Miss Franklin's gowns are a feature of the one large gap between her acts, and she is a splendid interpreter of the songs. Mr. Green is an adept manipulator of the ivory keyboard. The act was one of the bill's hits.

"Cadeau" of the shaggy Geo. V. Hobart sketch, with Clayton White and Marie Stuart, kept the laughs on the run for most of the time. Miss Stuart has dropped the imitations, or at least she didn't wear any long Sunday evening when she does away with the Frenchy song. Miss Stuart will resemble the character the role calls for. "Affinity" is spoken only once in the piece.

It was in use before during the evening, and it was even money that Julius Tannen would drop in the pitfall, but Mr. Tannen did not. He was worried sufficiently preceding the animal act. The setting and stage bear him out, with the pawing or neighing of the horses, evidently distracted Mr. Tannen, for after his story he gave only two impersonations and spoke of them. It was well calculated perhaps, for it is either the fault of the material or Mr. Cannon.

Jack and Gilda Cannon have not changed a gesture in their singing and talking skit since last seen at this house. Miss Cannon makes a splendid "straight," and Mr. Cannon lingers nicely, while for comic effect there is either the fault of the material or Mr. Cannon.

Mlle. Zoar ran through a simple routine on the slack wire fasts quickly and gracefully. Too much time is wasted stripping down. The result does not warrant it.

Osborne and Wallace opened the show with their familiar travesety, and O'Neill Trix, Sally Crowe, May and Lily Wakefield. Williams and Company are under New Arts.

BIG OFFER FOR KNOWLES.

R. G. Knowles, who closes his two-weeks' engagement at the New York to-night to play other dates on the K. & E. circuit, has an offer from Mr. F. W. Parker, manager of the largest of the largest firms ever made a vaudeville artist by English managers.

Contracts were sent to the monologist offering him any part of thirty weeks at a salary of $2,100 weekly.

The dates were left blank, and Mr. Knowles was invited to lay out the time as he pleased. He was given a year to make up his mind.

It's good vaudeville they're giving up at the Harlem establishment this week. It is worth passing mention that the bill is made up of American acts.

Walter C. Kelly is perhaps the most directly American number. Besides the fact that Mr. Kelly himself is native to the States, his humor is characteristic American in its spontaneity and directness, although it is anything but local act naturally. Mr. Kelly gets about all the best tramps of modern work, a real achievement in a field so crowded. The character sketch is simplicity itself, and is a successful introduction to the Virginia court room depending for their force upon no illusion of stage setting, special makeup or dressing, but upon the sparkling wit of the speeches and Kelly's way of handling them. Another Irishman who was looking over his bananas that the "green is no good," ranks among the best tales that have been sprung in a long time. The rest of the show is midway between a par for this and some for swift, unexpected and compelling humor.

William A. Dillon ran Kelly a close race for this week. Both Kelly and Dillon for the dialect story Dillon does for the male abused parody. Too many parody singers work on the principle that all they need is a string of words conforming more or less closely to the melody of the original lyrics, with a pun, no matter how obvious, to point the last line of the refrain. Dillon's parodies are not of this machine-made sort. His parodied lyrics have a certain grace of diction and smoothness that most fail to attain, and there is real humor of a broad sort in them. Besides his Jack Lorimer burlesque, Dillon sang half a dozen of his parodies and a number of them demanding McMahon's Minstrel Maidas and Watermelon Girls closed the show in their familiar offering and Keeley Brothers started the evening with a bag of bawdy specialty and burlesque gags.

Almont and Dumont contributed their best musical number. It is a relief to find a pair like this who confine themselves to the proper business of producing the best music they are capable of and letting the comedians and acrobats attend to their part of the entertaining business unaided.

Both dress in perfect taste and throughout the number has an exceedingly smart appearance.

Little Hip, "the smallest elephant in the world" (the program vouches for this), filled in a fairly interesting period. The mimicking of the largest acts very well, and an entertaining routine of animal tricks is run off smoothly. The audience enjoyed the number. Matthews and Ashley are doubling, working both in the Harlem and other places.

Bradford, Knowles, Fisher and Company and Emmett Corrigan and Company are under New Arts.

Mrs. Meyer Cohen has added to her "Tfive Kennels" at Mamaroneck, N. Y., a King Charles and Ruby puppy, sired by that little king of kings, "Rosemary Calvert."

When six out of eight acts use the spotlight, it is time for a house to get a good light, or at least secure someone who knows how to run it. None of the acts employing a light received full value Tuesday evening. If the same man who manipulates the "spot" handled the slides for Luce and Luce, he simply "killed" their offering. The pair have a light, clean musical act, and close a good number with a little story, while Mr. Luce plays on the violin. After the operator had thrown the wrong picture on three or four times the couple walked off the stage.

Coecla and Amato are working their first week in vaudeville since leaving a show. Mr. Coecia scored strongly with an Italian number. Miss Amato, if the couple remain in vaudeville, will have a short time undoubtedly gain the reputation of being one of the handgmeet women in this branch of the profession.

The pair are excellent dancers, and the act a clean, smooth running number, which makes most satisfactory entertainment.

James and Sadie Leonard and Richard Anderson have brought to the stage their travestis of comedy wonderfully since last shown. Mr. Corrigan, a noticeable betterment is in the work of Mr. Anderson, who seems to have overcome his desire to act, and is now doing first rate travestis of some of his famous characters. The act is a novelty, and is running on for a run that makes most satisfactory entertainment.

Carroll and Baker sing a couple of old parodies, tell any number of old jokes and utilize some of humorous acts as old. The soft shoe dance at the finish is first rate, and sent them off to solid applause. Therefore more of the dance.

Will Dockrey has a style that is all his own. With the proper material desirable time should be easily obtained. The first song now used has about reached the age limit, and should be dropped. The other two numbers do nicely, although one verse of the second is a bit questionable. The talk for the most part is old, Mr. Dockrey's delivery alone saving it.

Joseph Hart's Comedians and The Mccarvers are under New Arts.

Katherine Nelson, "The Somewhat Different Girl" has placed her booking with Jonie Jacobs in the Knickerbocker Theatre Building. Miss Nelson has just finished a tour of the Bennett Circuit in Canada.

James T. Kelly and Company are playing "Two Kings and a Queen" at Mt. Vernon this week, taking off the rough edges of their company sketch written by Edgar Selden. It is about seven years since Mr. Kelly played in the East. His last appearance here was with "The Burgomaster," a comic opera.
The Chas. K. Harris Courier


The Variety

"Yesterday"

Chas. K. Harris' new ballad, is being heard from Maine to the Coast wherever song is sung. Not one person can hear this sweet strain without desiring to get the song for his own use. The demand for the song for the sake of the words has been so great that it has been compelled to hire a few hardy men to do the distributing of the song through the choicest gardens for miles. We are in receipt of letters and telegrams from all parts of the country, asking to hear Mr. Harris on his latest effort. Singers desiring to be well informed are respectfully requested to be ready with the song for the singer on the street. The song will be arranged for you in any key; no distance too far to wait for him. There is plenty of time to hear from you at any and all times. Keep in touch with us and we will keep in touch with you.

The Variety

Crisco Routes


SPILLER BROS. & CO. IN "Cafe de Paris"

Week End, Harlem, Chicago.

SPODER, Lew H., Emperor, B. B.
SPOSSER, Mabel Rempfer, Scranton, N. Y.
SPRINGER, Frank, City Sports, B. B.
SPIROUT, Jack S., Bijou, Jacksonville, Fla.
SPITZ, Alexander, Bijou, Washington, D. C.
SPITZ, Max S., Bijou, Phila., Pa.
SPIVAK, Harry, Bijou, City, Ind.
SPITZER, Martin, Bijou, New York, N. Y.
SPITZ, Samuel, Bijou, San Francisco, Calif.
SPITZ, Mr. & Mrs., Bijou, New York, N. Y.
SPITZ, Jacob, Bijou, San Francisco, Calif.
SPITZ, Morris, Bijou, San Francisco, Calif.
SPITZ, Max, Bijou, Chicago, Ill.
SPITZ, Mrs., Bijou, Phila., Pa.
SPITZ, Mrs., Bijou, San Francisco, Calif.
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THE TWO SHRODES

McMahon’s “Minstrel Maids and Watermelon Girls”

Management CHAS. SHRODES

BOOKED SOLID

Week Oct. 21, Keith & Proctor’s

58th St., N. Y.

JOE KENO AND D’ARVILLE

In a NOVELTY ACROBATIC DANCING and TALKING ACT

Written by MARION and PEARL

SEASON ‘07-’08, ORPHEUM ROAD SHOW

LA TOY BROS.

SENSATIONAL, FUNNY, DIFFERENT

COMEDY ACROBATS

Featuring a Round Off Flip Flap Double Back SOMERSAULT “UNASSISTED,” FROM THE PAD WITHOUT THE USE

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BROS., accomplishes this surprising and marvelous revolution ONCE DAILY.

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Robinson, Parquette

Trio

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Ed. TANNEHILL AND RADCLIFFE

In “A TENDERFOOT ON THE TRAIL”


IN NEW YORK SOON. Direction ALF. T. WILTON

Gus Elen

The Famous English Coster Comedian


American Representative, 1907, CLIFFORD C. FISCHER.
**VARIETY IS THE MEDIUM**

_LaVeen & Cross_

**Presenting**

**Roman Sports and Pastimes** (Copyrighted)

A Novel and New Creation

New York City, Oct. 16, 1907.

Dear Sir: Enclosed you will please find 'COPY' for next issue. Please notice corrections we have made and kindly see to it. We are glad to state that in the last few weeks we have received a great many inquiries regarding our advertisement, and results have been far above our expectations. Wishing you continued success, we remain very truly yours,

Please note our permanent address: 124-126 West 135th St., New York City.

(Signed)

LaVeen & Cross.

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**Will Rossiter's Corner**

Chicago, Saturday, Oct. 10.

Maude Lambert

"Such grace those hands, those arms,
Singling Will Rossiter's song "Mills"

"STINGY" and

"WHEN THE MOON PLAYS Peek-A-Boo"

Prof., Copies Free.

Will Rossiter, 19 Lake St., Chicago.

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**Spareribs**

Here is only one way your picture act can reach the highest degree of perfection possible to attain with an apparatus for the purpose of exhibiting moving pictures, and that is to install the most satisfactory machine built for the work up to the present day.

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"Roman Sports and Pastimes"

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(Signed)

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**Edgar Foreman and Co.**

Presenting

"The First Quarry"

TIME ALL FILLED

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**Wanted**

Comedy Acrobat

One who can do acrobatic dance and with reputation preferred.

Address

MISS EMMA HILL

Rare Variety, Chicago Opera House Block.

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Tanean, Felix & Claxton

Oct. 27, Yorkville; Nov. 3, Metropolis; Nov. 10, American, Nov. 17 and later open. Playing clubs and Sunday nights only.

15th Street, New York City, Tel. 4609-7261.
Theo Carew

Theo Carew
NOVEL SCENIC PRODUCTION: "The Lion in the Streets"
WILL BE PRODUCED BY WILFRED CLARKE, Lambs' Club, New York

Headliner of all Headline Hoop Rolling Acts

The only artist who is gentleman enough not to work on the Great Western's head, and that is the cause of my great success in Europe. Best regards to all my friends. Success. Success. Success. Success. Success. Success. Success.

STANTON and SANDBERG

"Are you a pair of well-matched comedians; one working in grotesque fashion is a departure from the usual low comedy. They scored strongly."

STANTON and SANDBERG

"One Christmas Eve"

EN ROUTE 4-Paw-Sells

Herbert Brenon and Helen Downing

HABIT MADDIX and MELVIN

OPEN TIME JAN. 1, '08.

Stoddard and Wilson


Ross and Vack

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Hickman Bros. and Co.

"The Ardehls"

Assisted by Coyle, Beatrice and Dyer
BOOKED SOLID.

WELCH-FRANCIS

Exclusive COMPANY

Goforth and Doyle

("All Right")

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DIRECTION JACK LEVY

HAZEL and BARTON

Wyland, White and Guertin

COMING EART SOON.

"At the Custom House at Washington"

Sole Agent ALF T. WILTON, St. James Building, N. Y.

BIG HIT EVERYWHERE.

"SILVIA"

STANFORD, DUNCAN AND ELLIS

SEEN WESLEY & PINCUS

THOSE MARVELOUS GYMNASTS

"Turnover"

WORLD'S FAMOUS RIFLE EXPERTS

STANFORD, DUNCAN AND ELLIS

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VARIETY

Read what the Columbus, O. (The Home of all the Great Hoop Rollers), papers say about

Harry & Elinor Kraton have a hoop rolling act that is making the rounds of the vaudeville circuits in all parts of the country. The act is a perfect combination of acrobatics and comedy, combining the thrill of the hoop rolling with the laughter of the audience.

Columbus "Press-Post.

"The Kraton's performance is a complete delight. Their hoop rolling act is one of the most entertaining acts in vaudeville today. The act is a perfect combination of acrobatics and comedy, combining the thrill of the hoop rolling with the laughter of the audience. The act received a standing ovation from the audience, who were thoroughly entertained by the Kraton's performance."

Columbus "Citizens.

"The Kraton's act is a perfect combination of acrobatics and comedy, combining the thrill of the hoop rolling with the laughter of the audience. The act is a perfect combination of acrobatics and comedy, combining the thrill of the hoop rolling with the laughter of the audience. The act was a complete delight and the audience was thoroughly entertained."
LE MAIRE AND LE MAIRE

"ELEVATED HEBREW COMEDY"

NOTE—IT STANDS IN THE BOOK ON PAGE GIMMLER—"THE CAR AHEAD IS BEHIND"

RAWSON AND CLARE

"JUST KIDS"

FEATURED WITH "BORN TO FLY"

LE DENT!


JUGGLING BURKES

Harrigan and Giles

THE CHAMELEON COMEDIAN

Mr. Hymack

The ORIGINATOR of an ORIGINAL Act "PRYER!"

Will shortly visit America under Mr. Percy G. Williams' management

TRANSLATION—"Hymack opened only two days ago at the Apollo, but is already just as famous on the Parisian Boulevards as in London, where he was the idol during his long engagement at the Lafayette Square Empire. Hymack, 'homme à la pompe,' is the most amusing eccentric and always full of humor. Nobody should fail to see this extraordinary feature at the Apollo.'"—Le Matin., Paris, Sept. 4, 1867.

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HARRY TATE'S CO.

FISHING AND MOTORING

Jim and Jenny Jee

World's Greatest Wire Artists and Jumpers.

Booked by H. H. FEENEY.

THIS WEEK, ALHAMBRA, NEW YORK.

(Second time in 10 Weeks.)

WEEK OCT. 31, KEENEY'S, NEW BRITAIN, CONN.

Management JACK LEVY.

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England

Australia

Africa

SOMERS AND STORKE

Presenting a Rolling Comedy Sketch by CHAS. HOBWITZ, entitled

"JACKSON'S HONEYMOON" with WILLIAM'S "IDEAL!

THE DANCING WONDERS

JACK LILLIAN

WALTER SCHRÖDE AND MULVEY

BIG SUCCESS EVERYWHERE

The First to Introduce the Hebrew Character Successfully in England


JORDAN AND HARVEY

WATSON AND LITTLE

"THE SOMEBEAHT DIFFERENT GIRL"

KATHERINE NELSON

Singing and dancing comedians—16 minutes in one. One of the daintiest and most pleasing acts in vaudeville.

When answering advertisements kindly mention VARIETY.
Triumphant Return to Vaudeville After Five Years' Absence of

"THE GIRLS OF THE HOUR"

JEFF BARNES & SONS

In Their Farcical Travesty

"THE MYSTERIOUS PILL"

A 20-minute whirlwind of applause and laughter, handled by two versatile women.

Per. Address, 1049 No. Clark St., Chicago, III.

by Evelyn Carrett. Edgar Halsey is the only comedian, and he is so droll and efficient in the comic elements that every opportunity for pertinent humor is taken advantage of. He is a legitimate, in fact, more so than any other comedian with whom I have recently compared him in recent years. He scores an individual hit with the musical instruments, also with a monologue in the action of the first act. Rice and Waleer appeared in their rural acrobatic comic eccentricities and did very well on account of the numerous bounces and absurd acts. "The Enchanted Tree," a satirical travesty of the "Faust," was rendered by Ray Bryant and chorus in costume, an innovation in burlesque. "Song of Other Dusk," a descriptive monologue by Halsey and Fred Nolan, was artistic, especially the verse with organ accompaniment. There is a splendid dancing number by six good-looking girls, and "My Hat!" (There received several encores. There was an olphetic act of dancing by the activity of Minnie Burke, who is a very clever dancer and seems to know a little of every style of music with marked expression. The Oriental number is embellished with two acts of show costumes and at times the ensemble was reminiscent of comic opera. Stronger voices would place the singing in that class. In the "Hams-noon" were introduced, a dance of dressing up the sign and unique in conception. A radical de-"

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1021-1023 Grand Ave.
KANSAS CITY, MO.

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We own and have for rent every good moving picture film in the market. Season is now opening up. Contract with the one big concern in this line,

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We can give theatre owners located in Ohio fast, quick and sure Motion Picture Service.

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59 DEARBORN STREET, CHICAGO
THE IMPORTANT INTEREST IN THE FILM INDUSTRY

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AMERICA'S GREATEST WILD ANIMAL ATTRACTION.

SPELLMAN'S PERFORMING BEARS and Mille La Viere

Curtis, Palmer and Co.

In "MAMA'S DARLING BOY," by AARON HOFFMAN
hooked solid by our Masant, Harry Lounbert.
WEEK OCT. 21, POLI'S, HARTFORD.

JAMES AND LUCIA COOPER

In a new bunch of talk in preparation by GILBOY AND MCGREE.
WEEK OCT. 21, VARIETY, WASHINGTON.

3 SISTERS MACARTE

JUST RETURNED FROM EUROPE.
NOW PLAYING KEITH CIRCUIT
NO OPEN TIME THIS SEASON.
AUSTRALIA IN 1909

HILL, CHERRY AND HILL

America's Greatest Novelty Comedy Unicycle and Bicycle Riders. WELEY & FINCOS, Agents.

THE NIGHTINGALES

WEEK OCTOBER 21, KEITH'S, PHILADELPHIA.

Have Your Act Illustrated

...OR...

A Diagram Made of Your New Tricks

I'LL DRAW THEM FOR YOU

Leo Carrillo

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If you are, this is the best protection

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Spellman's Performing Bears

Seven in Number

Bransby Williams

HAL STEPHENS

"A Modern Rip Van Winkle."

Teed and Lazell

AT PASTOR'S THEATRE WEEK OCT. 21st, presenting their German comedy sketch, "DELMONICO'S UP Side DOWN."
MANAGERS AND AGENTS ARE INVITED. Two American Artists. They say they're good; we shall see.

Have Your Card in Variety

"The sort of Entertainment that Advances Vaudeville."

The Nightingales

BIG HIT EVERYWHERE

Presenting

George

ARLIS' ARMS

Evans

FINLEY & COMY.

Chas E.

"IT'S UP TO YOU, WILLIAM"

Oct. 21, G. O. H., SYRACUSE, N. Y.

Bert Wiggin

("ALL RIGHT" ill)

Someone did me a favor, thanks to sandstone detective.
CLOSED WITH WILLIAMS "IMPERIALS."
OPENED FOR 50 WEEKS FOR THE WESTERN VAUDEVILLE ASSN.
"Don't call me Bink!"
Address care COMEDY CLUB, New York City.

Variety

Knauberrocker Theistrib Building, New York City.

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Cash discount for 6 and 12 months.

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GUS EDWARDS' "Blonde Typewriters" WITH JOHNNY STANLEY, "The Little Nifty Comedian"

THE PRETTIEST "GIRL ACT" IN VAUDEVILLE

GUS EDWARDS' "Blonde Typewriters"

HEE-KYOTI

Booked Solid. Address all communications, GUS EDWARDS, 1512 Broadway, N. Y. City

THE BONNETTIS

Greatest Male and Female Acrobatos, Sail for Europe Oct. 19 for their European Engagements

Re-Engaged for 1908 on K.-P. Circuit

Big Success at Hammerstein's This Week

Thanks to Managers and Friends

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ALL THE LATEST SUBJECTS CONSTANTLY ON HAND.
OUR SERVICE GUARANTEES SUCCESS

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HART & DAVIS, Mfrs.

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SPLENDIDLY EQUIPPED MOVING PICTURE THEATRE

In thriving manufacturing city of 25,000.

Reason for selling, owner has other enterprises needing personal attention.

Address PICTURE THEATRE, Care VARIETY

"THE GIRL IN TROUSERS"

TRENT LEE

AND HER

KANDY KIDS

Sam Lee, Earl Nickel.

Open Oct. 21 Mary Anderson Theatre, Louisville, for Klav & Erlanger.

Oct. 28, Garrick, St. Louis.

Sensational Borsâ

Dong a Kunody Kasting Act

Ham no open time except

Thanksgiving which

we will fill in with

turkey

When answering advertisements kindly mention VARIETY

PHILADELPHIA

BY GEORGE M. YOUNG.

FORBES (New & Erlanger, mgrs.)—Being more evenly balanced financially and in dimensions, the act is much more adhesive. The corned of the bell, if not the best, that has been given me will be played in the new house, but it will be a chorus of songs and not a song on the act. The features are featured in the act, and this is the only sketch "Sing Along," which is featured, and the act is entirely septet. The act proved more popular than ever, and the whole act was repeated with much success.

A. L. McDaniels, the manager, is the only manager of the "Bosanoff" number, which was not so well received as the other numbers, and the act as a whole is splendid. It was seen by all the critics, and the act is entirely new. It was seen with great interest, and the act being repeated with much success.

Address PICTURE THEATRE, Care VARIETY

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Greatest Male and Female Acrobatos, Sail for Europe Oct. 19 for their European Engagements

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Sensational Borsâ

Dong a Kunody Kasting Act

Ham no open time except

Thanksgiving which

we will fill in with

CORAM AND "JERRY"  
THE FAMOUS EDDY FAMILY  
Accrobats, Wire Jumpers and Dancers. Flip Flags on the Wire.  
No, you don't do it. You only think you do it.  
A BIG HIT ON SULLIVAN-ERLANGER CIRCUIT.

FRED KARNO'S Comedians  
Original London Comedy Company.  
Manager, ALF. REEVES.  
KLAW & ERLANGER CIRCUITS. Representative, WM. MORRIS.  
"A NIGHT IN AN ENGLISH MUSIC HALL" (with Billie Reeves, the  
original "drunk"), "A Night in the Slums of London," etc., etc., in repertora.  
All productions copyrighted. Pirates, keep off. Attorneys, House, Groesman  
and Vorhaus, who have already confirmed all our legal rights.

FUKINO AND ARAKI  
ORPHEUM, CHICAGO, WEEK OCTOBER 21.  
Booked solid up to April 14, '08. For future time address YAN AMATI,Mgr., care VARIETY,  
Chicago Office, Chicago, Chicago Opera House Block.

Frank Fogerty  
Booked Solid until June, 1908. K. & P. Circuit

The Astaires  
JUVENILE DANCING ARTISTS. IN VAUDEVILLE.  
Address care VARIETY.

FRED  
ADELE

The Lavails  
THE ONLY ACT OF ITS KIND. JUST FROM EUROPE.  
A tremendous success everywhere. NOW PLAYING KLAW & ERLANGER CIRCUIT.  
PROGRESSIVE RAPID FIRE ACRUBATS.

Luigi-Picaro Trio  
JUST ARRIVED FROM THE WEST

FRED  
ADELE

An Act That Works All the Time  
HARRY  
LILLIAN

The Bradfords  
COLORED SINGERS AND DANCERS SUPREME  
Season 1907-08 Keith & Proctor Circuit.  
Address, 230 W. 41st St., N. Y. City

ESPE-DUTTON  
PANTOMIMISTS, UNICYCLISTS AND EQUILIBRISTS.  
ALEX T. WILTON, Exclusive Agent.

Billie  
THE MccARVERS  
SINGING AND COMEDY DANCING. Big hit this week at Keeney's, Brooklyn. Keith Circuit.

Eckhoff and Gordon  
THE MUSICAL LAUGH MAKERS

FILM TALK

"MUSH"  
"Watch the Big Surprise."  
Agent, CHRIS G. BROWN.

"MUSH"  
"Watch the Big Surprise."  
Agent, CHRIS G. BROWN.
ONE GRAND SUCCESS

"The Ice Man"

Just completed twenty weeks on Sullivan-Considine Circuit, showing conclusively to all Managers that the ACT IS MY PROPERTY, and is fully protected by copyright.

ADELE PALMER & CO.

Dennis Mullen as "The Ice Man."
HENRY J. GODLSMITH, Manager.

JENIE JACOBS.

H[...] 31 Park Row, New York.

AGENT.

Week Sept. 30th
READ!
READ!!!
READ!!!
KEITH'S THEATRE, PHILADELPHIA

THE ACT IS MY PROPERTY

LA PETITE

In attending a vaudeville performance one generally judges the art that receives the most applause as the big hit of the bill and for that reason La Petite Mignon can be classed as the leader on the program at Keith's Theatre this week. This little one of a woman was recalled a number of times and each time the large audience showed their appreciation of her efforts by an almost overflowing clapping of hands. She had a good voice for her kind of work and this was strongly accentuated with proper gestures and unique steps in dancing she initiated a number of well known artists, including Miss Hied, Marie Dreusler, and the always popular George Cohan.

Her act followed several of lower grade quality and her first appearance was applauded, but what she got afterwards was pleasing to any ear. The imitation of Eva Tanguay was true to life in that popular song "I Don't Care," and outside of Mignon's small stature one really thought Miss Tanguay was before them. She was obliged to repeat George Cohan's peculiar usual twang and odd steps a number of times.

LA PETITE

THE ACT IS MY PROPERTY

WOUNDED BUFFALO

The only fully-blooded Indian in Vaudeville. Special arrangement U. S. Government.

A TEXAS WOOGING

BY CHAS. MIDDLETOWN.

Note.—There is a Western play on Broadway using some lines and business taken from my act, and my act was played a year ahead of it.

LOOK US OVER.

K-P'S 3rd ST. WEEK OCTOBER 21.

AT LIBERTY

VAUDEVILLE OR MUSICAL COMEDY

FERN MELROSE

FRIMA DONNA SOPRANO. (The Girl With the Wonderful Three Tones.)

KEITH PROCTOR'S 206 ST. WEEK OCT. 8TH.

ROBINSON CRUSOE'S "IRIS" CO.

When answering advertisements kindly mention VARIETY.
LA VEE-N-CROSS AND CO.
PRESENT THEIR (2ND EDITION) OF
“Roman Sports AND Pastimes”
(COPYRIGHTED)
A NEW DEPARTURE IN ATHLETICS

Some Things YOU Never Saw Before
A SÓNÉO CREATION, READY NOV. 18
A VERITABLE PRODUCTION
JACK LEVY’S Management

The little fellow WHO MADE them sit up, scream and applaud at the Auditorium Theatre, Chicago, with the “Girl Rangers.” Why did I resign? Was not on the stage often enough.

HALL
“Swede”

FOO
Baritone

FOO

Margie Hilton

“THE IDEAL GIRL.”
WILLIAM’S “IMPERIALS.”
A SMART ACT SMARTLY DRESSED.

O’Connell AND GOLDEN
ALWAYS WORKING. NEW ACT IN PREPARATION.

McFarland AND Murray
In preparation, an ENTIRELY NEW IDEA in comedy in “ONE.”
En Route “CHAMPAGNE GIRLS” COMPANY.

JAS. FRANCIS SULLIVAN
America’s cleverest and most versatile comedian. F. B.—Opened October 7th at Rock Island with my new act, assisted by McFARLAND AND SISTERS DALE. Was tremendous hit. BEST SINGING AND LAUGHING ACT IN VAUDEVILLE. Add. care of Cria Brown, 67 S. Clark St., Chicago.

LEWIS
O’CONNELL
LEWIS AND CHAPIN
LEWIS AND CHAPIN
STILL WITH THE “FAY POSTER” CO., CLOSING THE OLIO IN “ONE.”
THE FUNNIEST ACT IN VAUDEVILLE.

THE LEGITIMATE COMEDIANS

“THE Discovery of Nothing”
By AL. SHEAN.
Direction JENIE JACOBS, 1402 Broadway, New York
WEEK OCT. 21, DORIC, YONKERS.

LEXINE AND RYAN
KEITH & PROCTOR CIRCUIT.

J. FRANCIS DOOLEY AND CORINNE SALES
BOOKED SOLID

Savoy Theatre, Hamilton, Canada, Week Oct. 21

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Mr. Alf T. Wilton Presents

**THE INSECUAL**

*VARIETY*

**THE ONE WRITEER FOR VAUDEVILLE WHO UNDERSTANDS THE FIELD.**

**SEVERAL**

**SURE**

**NO**

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**Readies, Maskulogies, Lyric, Quietly Prepared.**

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Advertisements and subscriptions received at regular rates.

News items may be forwarded there and will be promptly transmitted.

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BERRY AND BERRY
COMEDY MUSICAL DUO.
Now Playing the Orpheum Circuit.

FERNANDE MAY DUO
18 Minutes in "ONE." Booked 26 Weeks. Western Vaudeville Assn. EXCENTRIQUE MUSICALE.

BIMM-BOMM-BRRR-ORPHEUM CIRCUIT
Anyone infringing on or using my Electric Novelty Musical Wheels will be fully prosecuted by law.
PATENTED in America, England, Germany.

Fred W. Morton
Trick Harmonica Player, Finger Whistler and Paper Manipulator.
WEEK OCT. 21, GOTHAM, BROOKLYN. SUNDAY, OCT. 27, TED MARKS' AMERICAN.

RETURN TO AMERICA
STELLING and REVELL
ENGLAND'S PREMIER COMEDY GYMNASTICS
PLAYING OVER UNITED BOOKING OFFICES OF AMERICA CIRCUITS.

MOTOGIRL?
DIXON BROS.
Musical Comedians

AMERICA'S GREATEST SINGING QUARTETTE
REINHART, MELLOR, ELLSWORTH AND THOMAS.

JNO. A. WEST

When answering advertisements kindly mention VARIETY.
The California Nightingale

New York debut will be announced shortly

The singing sensation of the West will surely repeat in the East

Massius O'Connor, Shadowgraphist.
15 Mins.; Two.
Orpheum, New Orleans.

Although possessing an Albanian name and appearance, Mr. O'Connor is a German with a broken accent. The act opens with a song from the German folksong, and the magic of the familiar sort. Shadowgraphing is used to introduce the finale, some of the figures being new to the average habitue of the vaudeville world. Opening the bill, O'Connor was generously received.

O. M. Samuel.

M. A. Hunt and Company.

"Rural Courtship" (Comedy).
23 Mins.; Full Stage.

Grand Opera House, Grand Rapids.

Mr. Hunt is assisted by Kate Fitzgerald and L. M. Coppers. During the sketch Miss Fitzgerald sang a pretty Southern melody and Mr. Coppers, with "a rubic" costume made a solid hit. The comedy is new and of a kind that pleases. There is no better balanced and the principals handle their parts well. Mr. Hunt should find no trouble in securing time with his new offering.

Winnie.

Brierley and Dyer.

"An Actor's Dream." 15 Mins.; Full Stage (Special Drops).

Ottawa, Canada.

Mr. Brierley and Dyer are the originators of a novelty act that will yet be a feature. Opening shows Brierley as an owner of a town hall, putting up stage setting. Dyer as straight actor enters, a quick run of business followed by exit of Brierley in search of curtains for evening performance. Dyer falls asleep and dreams during which novelty illustrations are thrown on the scenery to accompaniment of song by Dyer. Brierley enters at Dyer's awakening and they close with a little catch speech. The act is good, a novelty and in very capable hands.

O. P.

Maurice Dalton.

Monologue.
15 Mins.; One.

Ottawa, Canada.

Mr. Dalton is an Ottawa boy, having a big reputation locally as a comedian. He has an act of merit in that line, singing three songs of his own composition and offering a line of quick-fire gags delivered in a manner at once catchy and entertaining. His comedy business is original and once things run smoothly his act should be in demand.

O. P.
THE RITCHIE-HEARN PANTOMIME CO., in the
"London Fire Brigade"

HARRY L. WEBB
THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.
Scoring BIG on the Western Vaudeville Association time and a long route booked.

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18 Minutes of Comedy, Talking, Singing and Dancing (in one).
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"THE LADY JUGGLER AND THE HOUSE WRECKER."
From "MANCHESTER DISPATCH" (England).

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Playing a successful 4 weeks at Princess Theatre, San Francisco, producing "CANAL BOAT SAL."

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HERBERT LLOYD AT THE PALACE
WEEK OCTOBER 31, POLI'S, WORCESTER, MASS.

EGBERT MARION AND DEANE SABEL
"THAT SWELL COMEDY ACT" that went so good last week, 4 and 10 P.M. at Percy G. Williams' NOVELTY THEATRE, Brooklyn. "THAT'S THE ANSWER."

When answering advertisements kindly mention VARIETY.
There is War
In Chicago between the two vaudeville factions. K. & L. say they've got the stars, and K. & C. say the same thing. Both are wrong. There are more real theatrical stars in my play every night and more movie personalities in all the theatres combined. Look at my list of stars. There are also two Victor Motters. Lillie Lang-}

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Phila Shepherd and Trixie With Speciality Estimators Given Charsleylyy.

Platon Brounoff MUSICAL BUREAU AND VOCAL STUDIO.

Presidential Message (in his own words) for the nomination for President on the Republican ticket. The young lady college graduate tells the story so cleverly in the song that almost no one can see the red, rose cherry replaying in the bottom of the glass. It is said this alleged love is less maudlin on the part of the Murray Sisters.

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BARTLETT on the spot in vaudeville. Author of such hits as "College Days," "Out of The World," "Last of the Tramps," "The Marriage Song," "The Thoroughbred" and the list in and over one hundred successful sketches, monologues, etc.

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Playing in burlesque attractions of the Columbia Management Company. Niner and Noisy, comedy, duet, farce, Cato Kitch, comedian and vocalist, good; C. Eddie Morton, i1 songs, farce, The Great Carman, good; Yeakle and Russell, musical art, good, entered several times nightly.

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R. A. BROWN

THEATRE MANAGERS'
### REPRESENTATIVE ARTISTS

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<td>The King of Ireland</td>
<td>James B. Donovan and Rena Arnold, Queens of Vaudeville</td>
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<td>Jackson Family</td>
<td>World's Most Marvelous Cyclists</td>
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<td>Bob Van Osten</td>
<td>The Man With the Duck Nose. At Liberty Nov. 6.</td>
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<td>Dick Fitzgerald</td>
<td>Of Fitzgerald and Osten. Address: Variety, Chicago.</td>
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<td>The &quot;2&quot; Be Anos &quot;2&quot;</td>
<td>The Lady and the Clown</td>
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<td>Edgar Bixley</td>
<td>In &quot;The Wanderer From Nowhere&quot;</td>
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<td>Arthor Z. O'Reilly</td>
<td>McWatters and Tyson</td>
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<td>John G. Rice and Hall</td>
<td>Presenting &quot;A Bachelor Wife.&quot; Week Oct. 21, Alhambra, N.Y.</td>
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<td>Jimmie Lucas</td>
<td>&quot;The Boy With the Dilettate.&quot; Address: Variety</td>
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<tr>
<td>The Murray Sisters</td>
<td>In Vaudeville. Direction: &quot;Albert Sutherland.&quot;</td>
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<tr>
<td>The Kingsbury's</td>
<td>With May Tully in &quot;Stop, Lock and Listen.&quot; Week Oct. 21, K-F., 3rd Street, N.Y.</td>
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Most talked of act in Vaudville.

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Height 5 ft. 7. Weight 116.

Height 5 ft. 2. Weight 98.

This is a real act. Look it over.

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18 MINUTES IN SEEN.

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"THE GIRL WITH THE DIALECT." Consistent Costumes for Each Character.

Chas. E. Taylor's "PARISIAN BELLE." Season 1897-98.

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EUROPEAN WIRE ACT.

Klaw & Erlanger Circuit.

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Musical and Plastic Artists.

Presenting two novelty acts that are away from anything else. Class in "one."

PRINCESS CHINQUILLA

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THE FAMOUS

HEIM CHILDREN

The only one who do their work on the impulse of the moment. Booked solid to July, 1907.

CHRIS O. BROWN, Manager.

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CRIMINAL PRIZE.

Fred Kern Co., "A Night in English Music Hall." TIME ALL FILLED.

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The Rube and the Living Pumpkin

En Route with the High School Girls

OCT. 21, L. O.; OCT. 26, BOWERY, N. Y.

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Sullivan-Constantine tour until November. Management ALF T. WILSON.

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The Singer of Advanced Songs

Josie Ainsley
Walking Every Week in Advanced Vaudeville

New York City Notes

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BARRETT AND BELLE
In a travesty entitled "Only a Volunteer." Third Season.

LOUIS PRITZKOW
Character singing comedian and juvenile, in his wonderful impersonations of way, j. s. sommers and j. e. cammett, also introducing his latest composition, "Papa's Baby."

NEVILLE BABBISH
BOHANNON & COREY
Presenting their pictorial novelty and featuring their latest success, "The Man Who Fights the Fire."

Principal Comedian
J. F. McCABE
The funny little Irishman.

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LEON AND HURD
THE NOVELTY COUPLE.

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JOE, MYRTA, BUTLER, JINGLES AND LOUISE
Important to Managers—Buster will be 10 years of age Oct. 24, 1909. Address the man with the table and three aisle. Address care of Chester 37th. or Union House, 218 West Main St., N. Y. City.

Sylvan and Nell.
IN MIRTHFUL ACROBATIC.

COCCIA and AMATO
NOVELTY DANCING SKETCH.
"The Miner and the Maid."
IN VAUDEVILLE.

"The Majors"
(F RANK MAJOR & CO.)
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THE HURLEYS
Acknowledged to be the most refined lady and gentleman gymnast act in Vaudeville.

KELLY AND KENT
ORPHEUM ROAD SHOW.

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"THE FATHER OF THEM ALL."
The Most Imitated Italian Artist

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M. E. Nibbe and MARIE BORDOUEX

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NOVELTY INSTRUMENTALISTS.

Dave Ferguson
"IS IT?"
Ryan-Richfield Co.

Petie Curley
DIRECTOR MOAG HAGERTY'S FATHER.

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PRINCIPAL COMEDIAN.

Bush: Elliott
ECCENTRICAL.
Address care VARIETY.

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"The Man from Georgia"
Mr. and Mrs.

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The Most Imitated Italian Artist

STUART BARNES
Direction GEO HOMER.
THE TALK OF NEW YORK
IS THE PHENOMENAL SUCCESS OF

HETTY KING

KING OF MALE IMPERSONATORS, AND HER GREAT SONG

"I'M GOING AWAY"

"WHEN A FELLOW IS TWENTY-ONE"

"You Do Remind Me of Your Father"

"When a Fellow's a Married Man"

and 12 others

All Published by

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Broadway and 39th St., New York

DAISY JAMES

"I Will Marry Him to Make a Home for Mother"

GUS ELEN

"'Arf a Pint of Ale"

"'E Don't Know Where 'E Are"

CLAIRE ROMAINE

"I HAVEN'T TOLD MY MOTHER UP TO NOW"

"KEEP AWAY FROM THE GIRL"

"I'D LIKE TO KNOW WHEN YOU CAN"

In Anna Held's "A PARISIAN MODEL" Show

THEORY OF THE STORY THAT NEVER GROWS OLD"

"THE WHISTLING YANKEE GIRL"

"This IS NO PLACE FOR ME"

"I Just Can't Keep My Feet Still When the Band Begins to Play"

In Joe Weber's "HIP, HIP, HOORAY"

"He Goes to Church on Sunday"

"NO WEDDING BELLS FOR ME"

9 Songs in "THE FOLLIES OF 1907"

When answering advertisements kindly mention VARIETY.
K. & E. REDUCE PRICES;
NEW CAMPAIGN BEGINS

The "Advanced Vaudeville" Managers Say Nov. 4
Will Mark the Date of Big Bills at Low Prices.
High Salaries Preventing Bookings for Next Season.

Nov. 4 is the date set by Klaw & Erlanger for their second campaign in the vaudeville fight they have entered upon. Cooperating with that date, said Louis F. Werba, the K. & E. general manager, this week, the cost of the shows would be increased while the prices of admission would start downward.

Mr. Werba stated that the first cut in prices under the new plan of campaign decided upon would commence Monday at Philadelphia. All along the K. & E. circuit, including the Western houses lately turned over to the American Theatre Company of St. Louis, a slash in the admission scale would be made, keeping the prices at a figure below that of the opposition.

Whenever the opposing house reduced its prices also to meet their cut, a further reduction would be ordered, Mr. Werba said, and the "Advanced Vaudeville" show continued at the cheaper figure.

The cost of the shows would be increased at the same time, the average outlay each week for a show running from $4,200 to $4,500, with no bill less than $3,000.

The managers for the week commencing Nov. 4 have been placed, together with the expense a secondary consideration. Mr. Werba said this policy would be pursued in all matters connected with the shows, especially advertising, the lesson of the Auditorium at Chicago bringing home the example of big shows, popular prices and extensive advertising. The success met with in the opening of the Auditorium has decided the firm in the handling of the vaudeville branch of its business in the future.

The bills are now being laid out for the next few weeks out from f a week to a week and a half to week as formerly, and artists are informed of their route as soon as possible. P. J. Casey, of the Morris office, has taken charge of this department, relieving Mr. Morris, who was obliged to seek the advice of an eye specialist through lack of exercise and close application to the onerous duty of routing the acts. Mr. Casey is placing the shows together in the offices of Klaw & Erlanger in the New York Theatre building, where he is removed from interruption, and the bills are looked over by Mr. Morris, also Mr. Werba.

When Mr. Werba was asked if any acts had been booked by K. & E. for next season, he said that about 35 were engaged, twenty foreign names and fifteen American. Mr. Werba added that the price quoted by some acts for next season would be prohibitive, and could not be paid. He said Klaw & Erlanger had established the prices for this season, and were willing to pay the same for next, but would not accept acts which demanded exorbitant increases.

The question of salaries to be received by artists for 98-year has been freely dis-
}

"PICTURE SHOW" IN SARANAC.

What was formerly the bar of the Hotel Saranac on Broadway, near Forty-second street, has been converted into a moving picture show by a Frenchwoman. The lady from France is planning moving "colored" pictures on view, the "store show" having opened during the week at the usual prices of admission for this class of entertainment.

The rental for the portion of the former hotel taken is $18,000 yearly, which the foreigner has agreed to pay. She was formerly a member of the Phelan Stock Company, and was the first to introduce moving pictures on this side of the water.

BIGELOW OPENS NOV. 4.

Charles Bigelow, the comedian, will commence a tour over the Klaw & Erlanger circuit commencing November 4th, in a sketch written for him by Geo. V. Behr.

$3,000 FOR PRIMA DONNA.

Susanne Adams, the American prima donna, who cultivated her voice abroad, wrote that was "discovered," appears in "Advanced Vaudeville" for the first time on November 18 at the Auditorium, Chicago.

While playing for Klaw & Erlanger on the variety stage the red, white and blue singer will receive $3,000 weekly.

OPERA HOUSE WILL NOT CHANGE.

Chicago, Oct. 25.

An officer of the Western Vaudeville Association is authority for the denial of the published reports that the Chicago Opera House will revert to the legitimate.

The printed accounts of the intended change said a musical comedy would be installed there on Monday. This is flatly denied; also that there has been any intention of making an immediate change in the present vaudeville policy of the theatre.

MORRIS ON A TRIP.

To-morrow (Sunday) morning, William Morris will board a train for ten days' length in the west.

The trip will include a visit to the West, with Chicago as the central point. The presence here of Arthur Fabish, in charge of the Morris Western office, followed by Mr. Morris leaving, is thought to portend some important vaudeville connections for the William Morris Amusement Company from an heretofore unknown source.

The opinion there will be some interesting development of Mr. Morris' trip is strengthened through his counsel, Geo. M. Leventritt, of Leventritt & Brennan, accompanying him.

DOROTHY RUSSELL REPORTED ENGAGED.

Chicago, Oct. 23.

Following her marriage to Paul K. Stone, the engagement being rumored, Dorothy Russell, daughter of Lillian Rus-

Miss Russell but recently recovered from an operation in a Cincinnati hospital. She has been in vaudeville before and also married.

CHICAGO HAS VAUDEVILLE FEVER.

The Auditorium is still playing to capacity business and has a heavy advance sale. Even the matinée at the big house, when the admission is twenty-five cents, are entirely filled, with the exception of some gallery seats, while the night attendance is capacity steady.

The Majestic has also played to capacity afternoon and night for the past two weeks. The cost of the bills there has greatly increased, while the shows at the other three K. & E. houses are also much improved and made more expensive this week over last. The Olympic, Pantages, and Chicago Opera House (K. & C.) have fairly well attended matinées with good night crowds, but capacity attendance in those houses come few and far between, and this is where the opposition seems to have made the greatest inroads, the quality of the Majestic bill compelling patronage.

The seating capacity of the Majestic is 1,080, less than one-half the Auditorium. At the largest K. & C. house the admission is seventy-five cents for best orchestra seat.

It is estimated that vaudeville here had 150,000 patrons last week. This is inclusion of the small houses and makes up two-thirds of the theatre-going population.

Chicago is in the midst of vaudeville. The next show is in the theatres, and the public. The advent of Klaw & Erlanger at the Auditorium has stirred the theatre-going masses. As a result all the variety theatres are doing larger business than ever before.

The past week brought no radical change in the situation. The opening bill at the Auditorium was regarded as a triumph in every sense. The standard is maintained, that of presenting stupendous circus and comedy novelty acts, the play- house will prosper. The absence of sketch teams, which are generally inevitable in a vaudeville bill, will leave the program entirely made up of pantomime acts, with the possible exception of singing numbers. The auditorium is too large to play ordinary talking acts and the error of placing them will lie in the few balcony and gallery seat purchasers.

This week's "advanced vaudeville" was not so attractive as last week, especially in the arrangement of the bill, however, is an expensive one. Large crowds are appreciative and responsive.

DICKERING WITH SOUSA.

A. L. Erlanger is giving his personal attention to a possible contract with Sousa, the bandmaster, whereby the latter's band will be a feature at the Auditorium, Chicago, at the largest salary weekly ever paid in vaudeville.

HAS ANYONE A "ROLL"?

Will someone with a "roll" please come forward and finance a new act for Frankie Bailey? That the present "roll" attempted to take away Frankie Bailey's vaudeville flyer recently with indifferent success. But now she has an idea for a sketch which she just "wants" would be acceptable.

She proposes to do a bit of cabinet posing of the "living" picture sort to the accompaniment of a sweet-voiced tenor. Miss Bailey modestly makes known her decision that she will not sing.
Clark Brown is authority for the statement that Carlotta, "the marvel," holds the house record at Bennett's, Montreal and Quebec. Miss Carlotta has just returned from that circuit.

Jeanette Dupre will play Hurst & Semon's 125th Street Music Hall to-morrow (Sunday), when she will introduce several new songs and costumes into her single vaudeville act.

The Sharp Brothers have been engaged for "Fascinating Flora" and open with the show Monday in Philadelphia. The contract is for five weeks, with an optional clause of twenty more.

Mary Ann Brown, who has been in residence for a month owing to an operation performed upon her throat, is sufficiently recovered to be able to resume her vaudeville time next week.

The Emerald Sisters are now playing in Brussels, where they have become favorites. They are booked until next May in Germany. During April, the girls will play the Wintergarten, Berlin.

The Natalie Dagwell Trio is a musical number which will soon be placed in vaudeville by B. A. Rolfe. A violin, harp, and singer compose the act. Miss Dagwell is a sister of Arie Dagwell.

Lillian Hale and Company replaced Eckert and Berg at an hour’s notice last week, the latter act being obliged to retire from the Orpheum (Reading, Pa.) bill owing to Mr. Berg’s sudden illness.

Mr. & Mrs. Newby are making a vaudeville circuit under the title "Aquarius." It is said a great many people were attracted to the Colonial Theatre during Marie Lloyd’s engagement under the impression that her sister, Alice, was playing there instead.

Louise Heny was sufficiently recovered to open at Keith’s, Philadelphia, Monday. Illness last week prevented her attendance at the funeral of her father in Winchester, Va.

The Okies, a German illusion act, playing in Japanese girls, opened at the Orpheum, St. Paul, last Sunday for their first American appearance. Five people are in the troupe.

Mark Sullivan and his "Incubator Girls" will be the new title of the former act played in vaudeville by Charles Wayne and Company earlier this season. Junie McCree and John Gilroy have rewritten Mr. Wayne’s act and it will be booked by Wesley & Pincus.

Julius Tannen may go to London next summer. It is very probable he will. Mr. Tannen is a monologist. Von & Lowe are agents. Alfred Dutt runs a musical hall branch under the same name. Junie McCree and John Gilroy have rewritten Mr. Wayne’s act and it will be booked by Wesley & Pincus.

The Glissando Troupe are breaking in a revised version of "The Musical Battle-Ship," a musical novel with mechanical and electrical fripperies, and will show it hereabouts presently. Bell and Richards, the musical team, are members of the company of five which presents the number.

Lottie Meeey has written a sketch called "The Bowery Bug." Miss Meeey plays in it and the act was "tried out" at the Family Theatre Monday. Charles O. Brown, the Sullivan-Considine representative, booked the act for twenty-five weeks over the circuit. Leo & Arwel are agents. It

Ed Tannenhill and Lohad R. Rodeff are a Western sketch team who will play in the East, upon Alf T. Wilson securing an opening, in their piece called "A Tenderfoot on the Trail." Mr. Tannenhill is a seasoned cowboy actor and the sketch is reported as a pretentious reflection of Western life.

Robert Dalley and Company did not play "A Trip on a Trolley" at the 125th St. House this week as billed. The piece is under the direction of Wesley & Pincus. The firm booked it out of town previous to a metropolitan showing for the purpose of forming up the rough edges, if any, smoothed down.

To correct any wrong impression which may have been inferred from a recent article in Variety, an officer of the William Morris Amusement Company states it has no business connection with the United States Amusement Company, and no stockholders of either are interested in the other corporation.

The Latoy Brothers, acrobats, are coming East. It is of this team it was said that Charles Wayne and Company offered him a "double from the ground" at the New York that a Latoy Brother was doing the same thing one day without any especial attention being called to it. The act was the "Wild West." It is a comedy acrobat number.

Each week Charles B. Dillingham forwards to William L. Lyons his check for commissions due the agency, through Dillingham’s engagement of the Ward Brothers for "The Haydon." Mr. Lyons placed the vaudeville act in the show. As Mr. Lyons catches a glimpse of the Dillingham envelope and removes the check he signs. It is not always thus.

Little Garry Owen can’t find his bulldog, "Boomer," and the poor kid is heartbroken. He lost it while playing Bayonne lately. Garry says he had the dog trained to play "hide and go seek" with him, besides "sitting down bannisters." Young Garry misses "Boomer" more than the dog, for he says when in a hotel with a winding staircase he had "lots of fun" and could beat "Boomer" each time.

Wednesday evening at the Dewey, where "The Tiger Lilies" are playing this week, two young men walked quietly down the aisle, taking seats in the second row. At the intermission they left and did not return. Shortly after the chief usher requested the occupants of chairs on either side to search for missing valuables. Nothing was found, although the couple of quiet fellows were alleged pickpockets and taken in charge on suspicion as they left the theatre.

Edith Helena, the soprano with the aulardious notes, now on the Klein & Emlinger Circuit, is billed in front of the New York Theatre this week in a striking way. The billboard announcing Miss Helena’s solo is one of those ground-you-can’t-don’t-electric-light signs. On the board is a huge musical staff, with notes running from A below the line to G above. Each note in an illuminated lamp. This is the first billboard of the kind ever made. It is the invention of Miss Helena’s business manager. It is also the first electric billboard to be carried by a vaudeville artist.
NO "MONEY STRINGENCY" HERE.

Following the publication of an item in last week's Variety to the effect that work upon the new Empire Circuit Theatre in Williamsburg had been delayed, an office representative for that concern this week made the statement below:

"There has been no delay in the progress of the work as might be inferred from the news item. The work is keeping up with the contractors' time, and an inspection of the ground show that the steel is beginning to arrive. From now on the work will show more from the surface. An operation of this magnitude does not make a big impression at its inception, but when in full swing it progresses at an amazing rate.

"The Empire Theatre Company, of Brooklyn, owns the land free and clear, and has thousands of dollars in the bank waiting to meet the certificates of Messrs. Camp & Company, the contractors. So far as they are concerned there is no such thing as a 'money stringency,' and their only hope is that the contractors will be able to earn some of the bonus provided for in the contract if they finish the house before the date agreed upon."

The data is understood to be Feb. 1. The house is being built by the Empire Theatre Company, stock in which is held exclusively by members of the Empire Circuit Company.

-- Variety

"PAPER" COVERED UP.

Cincinnati, Oct. 25.

"The Original Cornet playing at the Lyceum this week, has no paper cover. Mayor Dempsey ordered the management to cover it up when a complaint was lodged with him by prominent Hebrews in town, who claimed that the posters played to advertise the show were caricatures on the Jewish race.

SOBRETTLE MISSES FORTUNE.

During the early part of this week while Frances Clare, sobriette and leading lady with the "Bon Ton" playing at the Star, Brooklyn, was standing on the corner near where the theatre is located, wondering if Brooklyn would ever grow into a city, an elderly woman approached her, asking Miss Clare if she had at one time resided in Scarsdale, Pa.

Miss Clare replied she had not. The woman said she had noticed her picture on a billboard in Reading, which had not been covered up after the show left that town some time ago, and had located the "Bon Ton" in Brooklyn.

The "Bon Ton" leading woman, with a desire to avoid publicity, requested her inquisitor, who gave her name as Mrs. Henry Jamieson, to lean up against the iron railing surrounding the building so they could have a long talk about "it." The "it" proved to be a coal mine in Scarsdale, left by one William Hingling to a daughter who had mysteriously disappeared, at the age of fifteen.

No trace of the girl could be found. Mrs. Jamieson said Miss Clare was the only girl who at all resembled the last picture taken of the missing daughter.

Miss Clare regretted the loss of the coal mine, said to be worth over a million dollars, but invited the visitor from Scarsdale in to see the show. Immediately after she left for home.

NEW SHOW AND HOUSE NOV. 30.

On November 28 the new Gayety Theatre at Toronto, Canada, will open with its portals as a burlesque theatre under the management of the Columbia Amusement Company (Wheel). On the same day "The Mardi Gras Beauties," a new Eastern show organized by W.S. Campbell and Al Reeves, will appear upon the stage of the New, which is to be its first period.

Jack Sydell will be the manager of the "Beauties." A two-act piece called "Tom and Jerry," written by Harry M. Stew- art, will afford the company scope for its greatest effort. Mr. Steward will be principal, as will Cassie Bernard.

About 20 chorus girls have been engaged, and rehearsals will commence after the rafter has been put on.

The specialties will be sandiwched in the action, the regulation olio having been dispensed with.

PLAY SKETCH ALL OVER.

Simon and Gardner have been re-booked for a European trip, commencing next June.

It will include a tour of the foreign countries in their sketch, "The New Coachman," and it will be played in English, the foreign managers announcing themselves as satisfied to have it so.

HETTY KING.

It is a pretty tribute that Hetty Kelly's picture should occupy so much space on this week, the American creators have paid this charming little English girl the highest compliment. The distinct girl great Britain has loaned to America. Three weeks ago Miss Kelly made her engagement in "Advanced Vaudeville," at the King's Theatre. But she had been already heralded for the artist that is "Hett'y Kelly," and proved to be a performance for her the sympathy and honest admiration of the audience.

It was declared by Mr. Herrington that the beauty of Hetty Kelly is one of the first favorites who have been seen. It is also said that the personality of Hetty Kelly and the stage she has established for herself in New York. First of all, she is a little woman with a world of personal magnetism—she magnetizes that goes out over the footlights in the effect and literally draws the audience to her. She doesn't have to try to compel interest, she simply wins her way into the audience's heart. She is a place shaper and an actress with real dramatic talent. Man's songs as any of the other women, with convincingly, with beautiful effect. If she is the "cutie cutie cutie," she is her audience's heart; and at "Sunday School," she is the very best of all, and she is bewitched with the real blue blood. But it is as the sweet young blood of Brooklyn "Gotham" that we find her way further into the pride grasps now. She is a positively wonderful little jack tar, and when she sings the lines of "Of Sweethearts I Have," she is ready to answer to the words and believe she could have a score of lines if she wanted them, for she is as fetching a picture as one will find on any stage. And it is in this character that Miss Kelly plays one of her greatest charms, that of the graceful dancer. As you see her go up with some rippling, "Hett'y Kelly's feet are light upon the earth," and her charm is as magnetic as her beauty. The front page section of "Out Sweethearts I Have," Three little lines to answer to the words and believe she could have a score of lines if she wanted them, for she is as fetching a picture as one will find on any stage. And it is in this character that Miss Kelly plays one of her greatest charms, that of the graceful dancer. As you see her go up with some rippling, "Hett'y Kelly's feet are light upon the earth," and her charm is as magnetic as her beauty. The front page section of "Out Sweethearts I Have," Three little lines to answer to the words and believe she could have a score of lines if she wanted them, for she is as fetching a picture as one will find on any stage.
CANCELLATIONS ON K. & E. CIRCUIT.

Cancellations came in four's this week on the Klaw & Erlanger vaudeville circuit.

On Wednesday, Stuart Barnes, playing at the New York, notified the management he would not continue to play in the "No. 3" position on the program. Another location being refused him, Mr. Barnes left the theatre, and his contract for four weeks behind him.

In Boston, Valazzi, the juggler, a foreign act, declined to close his act in "one" at the Tremont and closed his engagement instead on Tuesday, also cancelling a contract held by him for 25 weeks over the K. & E. time.

At the Auditorium in Chicago last Sunday night, Greene and Werner had a difference of opinion as to the manner in which their act should be played, causing a stage wait for the setting of Ida Fuller's act which followed. The team was taken off the program, and their name appears no longer upon the K. & E. route show.

A dispatch from Chicago says Greene and Werner declined to close in "one" with the house drop behind them, their loss being too small for the Auditorium stage.

The Crane Brothers are now in New York after touring awhile in "Advanced Vaudeville." One of the brothers stated they had closed their engagement over the circuit by force of circumstances, being obliged to return to New York for the purpose of appearing at the contest over the will of the late Mrs. Imman, of Coney Island,Hipander Crane having been the deceased's son-in-law.

MABEL HITE OR MAY VOKES?

Will Mabel Hite play in "A Knight for a Day" in New York? This is the proposition confronting the managers of the piece.

It is now enjoying a run in Chicago. Charles L. Burnham, manager of Wallack's, visited the Western town last week, and placed his stamp of approval for the New York engagement.

There seems to be a considerable question whether Mabel Hite, who has scored a success in it, will play in the New York. Miss Hite is understood to have an offer in another legitimate play for after January 1st, and wishes to visit vaudeville from the time "A Knight for a Day" closes in Chicago until then. This will give her four very weeks, and she will likely do a single turn in New York.

Upon Miss Hite notifying the managers she will not play New York in the comedy, May Vokes will probably have the part.

PRINCE Re-ENGAGED.

Arthur Prince, the English ventriloquist, and his wife, Ida Renee, sailed for England on Tuesday. Before leaving, Mr. Prince and Miss Renee signed contracts with Klaw & Erlanger for a long continued engagement, which will bring them back to this side about March. The booking was made through Clifford C. Fischer as agent.

Manuel Herzog's Horse will show in vaudeville, the act having ended its circus season.

BIG "CARMEN" PRODUCTION.

Mme. Beldini, late with the San Carlo Opera Company, has been engaged by Klaw & Erlanger to play her operatic sketch of "Carmen" in vaudeville, and will open at the Auditorium, Chicago, on November 3rd.

There will be a cast of principals numbering from sixteen to twenty, and the chorus will increase the total to about 100.

GEO. W. BRITT, BANKRUPT.

Boston, Oct. 25.

George W. Brit, a theatrical man who has been interested in vaudeville acts, filed his petition in bankruptcy this week, owing $1,000,000, with assets of $175,000.

Leavitt says he's wronged.

M. B. Leavitt, the international impresario, made a statement this week in reference to the article appearing in the last issue of VARIETY, connecting Mr. Leavitt's name with the według rmis and Maretti and Hesse. Two foreign acts brought over here by Mr. Leavitt under a direct contract with himself. Mr. Leavitt says he called the Marconi's masters of the auction the other day to see if William Morris, the agent, who stated to them he would be placed upon arrival. They were not, and are now on the Western States Vaudeville Circuit.

Mr. Leavitt and Alhambra, and Jassco, Mr. Leavitt says they were booked by him through the Paris agency of Somers & Warner. Arrangements were made to play the act over the Sullivan-Considine circuit, and they opened last week at Minneapolis on the S.-C. time.

A damage suit has been brought by Mr. Leavitt against Klaw & Erlanger for $60,000 for breach of contract. William Grossman, of Grossman & Vorhaus, is the attorney.

William Morris, when asked this week version of Leavitt's story regarding The Marconis, said that Mr. Leavitt informed him of the act, stating it would play for a certain amount weekly. He informed Mr. Leavitt he could place it for a few weeks on the smaller time, which seemed satisfactory, so Mr. Leavitt arranged for the act to come over and upon arrival when Mr. Morris asked the price, was given a figure calling for $75 more than originally set.

Mr. Leavitt denied to Morris that a lower figure had previously been mentioned, and upon this point the split occurred.

YOUNG PEOPLE MARRY.

Thos. Ince, Jr., playing with William H. Thompson in "For Love's Sake," and Elenor Kershaw, who scored the hit of the week, "The Night in a House Boat," were married the other day, after a short courtship.

The young people met each other while on the same bill at the Colonial, and traveling over the Williams' circuit, together came to the parting point at the Alhambra two weeks afterwards—that is, the parting unless the minister did the rest, and the minister did, then they parted anyway to meet again on some other vaudeville program.

BERNARD FOR FIVE WEEKS.

The contract executed between Sam Bernard and the United Booking Office is understood to call for the comedian's services for a definite period of five weeks only, at the expiration of his present agreement with Charles Frohman. The salary, $3,000 weekly, as reported, is correct.

Three of the five weeks engaged will be played in Chicago. Williams believes he can do the business, it is said, while the other two will probably be spent by Mr. Bernard in the Moore houses at Rochester and Detroit. If more time is taken by the comedian, it will be a matter of future arrangement.

May Beley will open in a single act at the Majestic, Chicago, Nov. 11.
E. E. ACKERMAN IN NEW YORK.

E. Ed Ackerman, of the Western States Vaudeville Association, is in the city consulting with Louis Pineus, the circuit's Eastern representative, about the Western's interests. Mr. Ackerman will remain another week.

One of the important matters taken up between the manager and agent is the matter of transportation. Herefore it has been the custom of the Western to furnish round-trip tickets to acts playing its time, the passage generally reading to San Francisco and Los Angeles.

Two in instances of late, however, acts after finishing with the Western, have gone over to the opposition (Sullivan-Console) and Mr. Ackerman has about decided to make an arrangement whereby fare will be given one way only.

He has also consulted with R. C. Mudge, president of the White Rats, for the purpose of inserting a clause in the contract stating that the Western, or any agent thereof, will not agree to play in the same city where a Western house is located either for 60 days before or after the engagement contracted for.

The two acts that have played the S-C houses after finishing the Western time were "That" Quartet and Major Doyle. The Major claimed he had gone out of a service of wages, and was asked to a sum of $50 weekly for a continuation of his contract. This Mr. Ackerman would not give, so the Major agreed to go with another side, presumably as a sort of gag.

"That" Quartet played out the Western time, and without further thought signed with the other side, playing a couple of weeks or so in Lower California.

Another case that annoyed Mr. Ackerman was that of the Three Kuhns, a singing trio. This he has referred to Mr. Mudge for arbitration. The act was booked to play with the Western, but the act insisted on the S-C end, and a complaint by Mr. Ackerman has been lodged with the White Rats.

PUBLISHER PAYS $8,100 FOR SONG.

Chicago, Oct. 25.

The largest cash payment for a single instrumental composition was made by Spisell Brothers and Mack, publishers of 'Sundays,' to Mr. Kossler paid $8,100 in cash for the publication rights and ownership of "Moon Winks," by George Stevens.

The F. J. A. Forster Co., music jobbers, who held the copyright, made the sale. Mr. Kossler believes that it will be one of the biggest "hits" ever placed on the market.

Twenty-five thousand copies have already been shipped to an Eastern jobbing house.

Mr. Rossiter is making rapid progress in the music publishing business, and will handle a number of acts for vaudeville on known account. The singing number of Lillian Berry, Reid and Company, is under his management. Mamie Harnish, the singing comedienne, is Rossiter's "catch," as well as several others now being recruited.

Cora Youngblood Carson and her sextet, under the management of J. Leslie Spain, are appearing at the Arcade, Toledo, this week. The Carson act is by reason of its present strain raising a storm of indignation for him if he does appear.

HASHTIM DISAPPEARS.

Cincinnati, Oct. 25.

Robinson's Opera House, opened two weeks ago by Alex. Hashim, under a lease for three years, is reported to have changed hands because of the sudden disappearance of Mr. Hashim, the manager. He is said to have had the backing of New York managers, but have rented the building to a New York conferring with them, but has been absent for over a week. The John C. Fisher Opera Co. opened the house under a twelve weeks' contract, and gave one of the best performances ever seen here for the price.

Business was gradually picking up, but Hashim was not in a position to meet his bills. The second rent has been paid in advance, and the house will be continued by Mr. Fisher. A new backer, Gus Meiningger, has paid off all salaries and the house opened up Sunday night as usual, notwithstanding the statement of John D. Davis, agent of the Robinson estate, that the theatre would be closed.

A suit has been instituted against Hashim, and an attempt was made to attach the house receipts. Mr. Fisher stated that Hashim was indebted to him for $2,300.

ANOTHER EUROPEAN "STEAL." They do things so cruelly in Europe. The latest is a "steal" of the act of Spisell Brothers and Mack.

Spisell Brothers and Mack recently returned from abroad, and are booked to go over there again. This makes no difference to the foreigners, however, who have no more originality in discovering a title, than they have in securing new material.

The latest "steal" on the other side is "Spissel, Spessel and Spisell." The trio is said to be the "cleverest" thief, they advertise in the foreign theatrical journals, who have abetted this form of piracy for a long time, especially those on the continent. "Price and Revolt" copying Rice and Prevost has been the most notorious example up to this time, although no American act can be successful abroad, without leaving copies behind it.

No notice is taken of these thefts by the German theatrical trade papers. If the "copy" act is sufficiently far sighted to please a plagiarism, costing about ten dollars, in the paper, it travels along with impunity.

HOUDINI'S TREAT.

Denver, Oct. 25.

Harry Houdini "set em up" for the whole back stage during his two weeks' stay at the Orpheum here. It happened this way:

The Denver Orpheum has no opposition and plays to capacity, even turning them away half the time. Manager Carson was shocked and hurt a week ago when he received a bill for $1,40 for ice used in the theatre.

This figured out five cents a day, but the manager felt that such an outlaw of funds was unwarranted, and forthwith the ice cooler was switched away from its providial cask. And so the stage was dry as a Maine Sunday until Houdini rounded up the iceman and out of his meager savings "staked" the theatre to two weeks of the play "The Madwoman." It was at a cost of 70 cents.

The Orpheum here shows an annual profit of about $65,000.

ACADEMY OPPOSING DEWEY.

The Academy of Music commenced its first Sunday night concert last week under the management of Klaw & Erlanger (for Sundays only) with a bill booked by the William Morris office.

A large attendance greeted the show. The Academy is directly opposite the Sullivan & Kraus Fourteenth Street Theatre. The burlesque theatres (Gotham and Dewey), managed by Sullivan & Kraus, also receive their Sunday programs from the same booking office, and Mr. Kraus is reported to be seeking an explanation of the outcome of the present situation which places opposition to his profitable vaudeville "club" on the opposite side of Fourteenth Street. The Academy is said to have affected the attendance at the Dewey last Sunday.

It is not known whether Kraus has applied to the United for material for one day each week. His theatres are located close to K-P houses, both up and down town, and this might interfere with any arrangement the burlesque manager might wish to make should the Academy Sunday shows continue, with a resultant loss to the Dewey.

INDICTING FOR SUNDAY SHOWS.

Kansas City, Oct. 25.

Indictments have been served upon sixteen local theatre managers here and they will be brought to trial on a charge of violation of a statute prohibiting Sunday theatrical performances.

Judge William H. Wallace recently announced that he would require the closing of all places of amusement on the Sabbath, and this was brought forward to operate against the theatrical men in the local campaign inaugurated by the church people.

Judge Wallace gave notice two weeks ago that he would pursue this course, but the managers secured an injunction restraining the authorities from closing up their houses, and Sunday performances were given as usual. The indictments followed under the forgotten law.

SECKES BIG JUDGMENT.

Findlay, O., Oct. 25.

The Ohio courts have returned a verdict in favor of Mrs. Caro Miller, of the Five Columns, in her action for damages against the Southern Railroad for injuries sustained in a wreck on Thanksgiving, 1906.

The verdict was for $27,500. Burckett & Burckett, attorneys, of this city, represented the plaintiff in the suit. Mrs. Miller is now almost completely recovered, and the suit will continue in vaudeville presently.

CLARK BROWN WEDS.

Clark Brown, booking representative for the Bennett Circuit in Canada, with head office in the United Office Building, here for the headwait this week, having married Dorothy Husbands, a non-professional Rochester (N. Y.) young woman.

The ceremony took place Wednesday at the home of the bride in Rochester. The couple will make their home in New York, after spending a short honeymoon in Atlantic City.

Henry Clay has been booked for twenty weeks with the United by Jack Levy.
WARM FUTURE FOR MOULIN ROUGE.

When the Moulin Rouge opens as a variety house in December under the management of Charles Aumont, it is expected to be a warm place. It is unlikely, however, that Paris will be anything like the Russian idea Mr. Aumont intends to install.

Paris does not want its entertainment intermingled with “Sapeurs” (cabinets or private rooms). All the fashionable and expensive night night-time restaurants in Paris, such as “Rat Mort,” “Abbey” and “Maxim’s,” have no “Sapeurs.”

Every one likes to sit around and watch the comings and goings never mind the theater when they do not think of taking a “cabinet.” Still, it is a new project for Paris, although it is a custom in Russia, and the foreign element in this festive city may evince a liking for it.

Aumont will have to be guarded in his dealings with artists; however. In Moscow, Russia, he was known about town while managing his house there as a free spender, even though on a salary day for the acts he was a trife short.

The future of the Moulin Rouge is viewed as a gamble. H. B. Marimelli is the sole booking agent, and believed to be especially interested in connection with Aumont makes it clear that he has severed all relations with the Isola Freres, who have opposition houses.

VAUDEVILLE IN PLAINFIELD.
Maurice Boom will add a new stand to his circuit of “Family” theatres in Pennsylvania when another “Family” opens in Plainfield, N. J. The house is to be a reconstructed army supply building.

William B. Pyle, formerly manager of the Parlor, a popular-priced establishment in York, Pa., is interested jointly with Mr. Boom in the enterprise. The show will be made up of three vaudeville acts, illustrated songs and moving pictures. It will open in two weeks’ time.

PRIZE FOR GOOD GUESSING.
Waterbury, Conn., Oct. 25.

Manager J. F. Clancy, of Jacques’ Theatre, has awarded a prize of a large doll to Ida Albert for guessing nearest to the correct number of tickets sold for the past two weeks.

Miss Albert’s estimate was 20,945; the number sold was 21,104.

BUCKNER LEAVES AGAIN.

Buckner, who prefers to be called “the variety agent” rather than “bicyclist” since associating himself with Al Sutherland as the foremost of Sutherland’s booking office, returned from Europe last week and sailed back there on the same boat Oct. 22.

Mr. Buckner was unable to play here about this time, but did not bring over his apparatus or assistant. His American line has been set forward.

The bicyclist-agent will return to New York about Dec. 15, when he will resume his engagements. While abroad Buckner booked on Sutherland’s account “The Exposition,” Arnold’s Leopards, Elsie Maye with Bissett and Miller, Carmen Toussaint, Marceena, Nellie Marie, Cornelia and Eddie, Keeby Brothers, Marshall and King, Two Kings, himself and others.

K. & E. PAYING FOR SUNDAY CONCERTS.

In a letter sent out over the Klaw & Erlanger circuit, acts have been informed that when playing Sunday on a bill in a theatre away from the one engaged for the previous day, they will receive a pro rata payment for the services rendered, which will be one-seventh of the total salary.

The letter calls attention to the differences in policy pursued in this way from that practiced by the opposition, and refers to the artists who are obliged to come into New York, giving their services gratis on a Saturday when playing a house out of town booked by the United Offices which is not allowed to give a Sunday show.

LIVELY ADVERTISING FOR ROAD SHOWS.

Cedar Rapids, Ia., Oct. 25.

Klaw & Erlanger have a traveling vaudeville show, headed by Hardeen, “the jail breaker,” playing here this week in opposition to the Barnum agency, the permanents variety institute of the town.

The K. & E. advance man opened up the same line of newspaper advertising for the previous years. “Advanced Variety” has done in the larger cities of Chicago.

Large space in the dailies told Cedar Rapids it didn’t know what real vaudeville was, etc.

LAUDER SAILS TODAY.

Harry Lauder, the Scotch comedian, leaves England today on the “Lucania.” He will appear at the New York on Nov. 15.

A large portion of the house for his first appearance has been taken by the Scotchmen of New York, and a Scotch band of 25 pieces in Highland costume will use Mr. Lauder down the Bay, escorting him up Broadway to the theatre after he lands.

VIRGINIA EARL’S NEW COMPANY.

Virginia Earl has had her time on the Pull Circuit placed back a week in order to spend this week in rehearsal. Her supporting company will be entirely changed.

F. E. Pelleton, of the old cast, retires to the West. Savage’s new production, “Gold,” supplied the comedy, “Tom Jones,” while illness forced the retirement of Charles Conway. The third member of the little organization has also been replaced.

MORE AGENTS JOIN.

“The Associated Vaudeville Agents of America” held a couple of meetings this week to perfect the organization.

At the meeting last Sunday Geo. Holms, W. S. Cleveland, Clifford C. Fischer, J. J. Armstrong, Jenie Jacobs and B. Overmeyer were admitted to membership.

Nothing of moment occurred at either session as far as can be ascertained, and the agents persist in the statement that the object of the “Associated Agents” is a purely social one.

HERBERT WRITING OPERA.

Charles K. Harris, the music publisher, will have the publication rights for the music in the new opera to be produced Thursday in a Broadway theatre.

Victor Herbert and Glen McMenamin are writing it. The production will be made under the direction of Frank McKee.

CRUSADE AGAINST PICTURE SHOWS.


Merchants and citizens are up in arms against moving picture shows in this city and the crusade has caused real estate dealers, businessmen and influential persons to become so engaged in the matter that the fight will be carried into the courts and the City Council here. The fight started several weeks ago with complaints of prominent Market street merchants and met with plans discussed for quelling the noises resulting from the orchestra, bands, phonographs and other things used in the moving picture places to attract custom.

In the past few months Market street, the principal mercantile street of this city, has been turned into a veritable Midway, as many as six or seven of the moving picture palaces being opened in one block. In one or two blocks these shows are within two or three doors of each other, and when the orchestras start a rival musical contest for patronage the noise is such that the merchants chime business has been ruined.

One or two of the show owners agreed to stop the orchestras during the day, but two others throw down the gauntlet and it has now resolved itself into a fight to the finish. Thousands of dollars are represented, the show people are being backed up by property owners who have been selling fabulous sums for rentals. Several prominent business firms have been forced to vacate the buildings to make room for the places.

Since it came to an issue the merchants have formed the “Merchants” Protective Association and have engaged John C. Bell, ex-civil district attorney. With a combination of business and the inspector of several of the places in order to find matter to be used in the fight. It is understood that not only will the noise-making be fought, but every detail regarding living up to the fire and insurance laws will be brought into the fight.

An ordinance will be introduced in council providing that a $50 license be required of each such show and thereon it can be shown that the place comes under the head of “vaudeville houses” the regular theatre tax will be imposed. This, it appears, can be easily overcome by them.

S. Labin operates one place and is planning to open four more in the near future. Being one of the principals, he has decided to make the business men’s committee and was one to agree to stop the noises, but his efforts to secure co-operation from the others resulted in the open fight being waged. The newspapers have taken a hand in the fight. Meetings are “covered” and given volumes of space almost daily.

ORPHEUM CIRCUIT PRODUCING.

Charles Feoley, attached to the Orpheum Circuit, is producing this week after bringing the La Scala Society to the vaudeville on the Orpheum Circuit, where it is now playing.

Several other productions will be made by the company under the direction of Mr. Feoley, and supervision of Marta Beck, the general manager. Two or three are now under way. About fifteen people have been engaged.

The acts presented will be mostly musical in character, but cover a wide range in entertainment.

ACTORS’ UNION ACTIVE.

The Actors’ Union is preparing a campaign for further amendments to the present Employment Agency Law, which regulates the men in the conducting of vaudeville bookings. Just what features of the law are objectionable officials of the New York local refuse to make public, but that the organization is dissatisfied with some phases of the present statute is evident. A bill containing the suggested amendments will be presented to the next Legislature.

It has been the desire of the members of this union that a plan of this sort should be the work of the union. This is the result of its membership of the union, and it would be a clear indication that the organization is clear of the demands which its officers made when the union was first organized.

James Barry, of Local No. 1, has been appointed alternate to represent the New York City branch of the Actors’ Union at the annual Federation of Labor convention at Norfolk next month. Holland, of the “Eccentric Engineers,” will be the New York C. U. S. a representative. Mr. De Vaux was a candidate for this honor, but his delegate went out upon an unexpected support at the last minute.

San Francisco has applied for an Actors Protective Union charter. The application will be acted upon at the first meeting in November. The names of the applicants will be submitted to all of the 40 locals before the charter is issued.

The new St. Louis local has now 400 members enrolled. The local draws its membership from acts playing the smaller circuits in the Middle West and South.

LAFAYETTE HASN'T CABLED.

The H. B. Marinelli office (New York branch) gave out this week that The Great Lafayette had scored a decided success upon the occasion of the latter’s opening in Cincinnati, Ohio, Oct. 11.

It is not unusual for the Marinelli office to do this with an act that has booked, and oftentimes the foreign Marinelli branches receive notices from the newspapers telling about this kind of success to be expected.

There is no positive information as to Lafayette’s reception abroad, but before leaving he informed three personal friends that if successful he would cable the news.

Up to now, none of the cables has come from him.
VARIETY

LONDON NOTES


The attempt to keep Gibbons from turning three dramatic houses into music halls, using trade union pressure has had sharp attention from the A. F. of L. The movement originated among theatrical people. An appeal against its action has been lodged with the General Federation of Trade Unions, which will probably pull the check rein.

The variety organizations want all the music halls possible; the more the merrier: "let them all come." As regards the thundering talk about the "Gibbons Music Hall Trust," it is merely stuff and bunco, as talent is much harder to corner than coal oil. Your Keith combined cornered most of the halls, but could not control them; the words scattered on the floor are of no more value than the dreams of K. & E. rose on the dreams of K. & P. as the giant genii suddenly rose from the bottle, in the Arabian tale. In England opposition has arisen in the same way. Mr. Gibbons is now on his good behavior, and the boys are willing he should open a new hall every month if he wants to. We all recognize Gibbons as a great deal of a showman; in fact, he is the coming man in his line.

At the Canterbury the Music Hall ladies' Guild just held its first annual meeting, and though ladies providentially brought with them a reputation for tears that were loose at both ends, they were not nearly so long winded as might have been expected. They all had their little speeches prepared and ran their business through at a sort of twice nightly gala, cutting out disputatious cross-talk. In the absence of Marie Lloyd, president, the chair was taken by the vice-president, "married, lively Harry Brandon," and Secretary Anna de Grey read a very flattering first year report. We are all very proud of the ladies', Guild, as it is bound to do great things, and make some amend for the present unlucky condition of the Music Hall Benevolent Fund. Eugene Stratton is especially interested in the work for children, and the boys generally help it out in every way they can.

 Alec Hurley, now in America, has lost a suit for $450 against MacNag-then. He failed to send billing two weeks ahead as per clause of contract, which was upheld. Hurley claimed it was unnecessary to send any information, as his piece, "The Coster's Beano," was perfectly well known, not only to the management, but to the public. This particular clause did not go to the root of the consideration, and two High Court decisions were quoted to prove that the observance of every single clause was not in itself vital to the contract. Frederick Baugh, MacNagthen's London manager, said it would be utterly impossible to conduct any music hall unless artists observed the terms of the clauses in the agreement. It was absolutely necessary, for instance, in these days of County Council supervision, for the management to know the words of the songs that were to be sung. Though the deputy judge ruled against Mr. Hurley he said that this was not the first case of the kind he would have no objection to further light on this point being sought in the High Court.

Frank Grans lost a suit against Coe of Hammelemith Palace for ($87.50) salary for the sketch "Quips." This was a case of disturbance in one of the boxes over aforesaid production, and a suddenly descending curtain.

The Vaudeville Club is now giving a series of Sunday evening concerts for its own benefit that would require a very fat purse to settle if paid for at regular rates, as the names are exceedingly stary.

A Wimbledon manager is trying a new form of theatrical construction, the shape being something like a half-opened fan. The width by the stage boxes is just over 60 feet, and this widens to just on 90 feet at the back of the parquet. The result is large holding capacity and greatly improved sight lines.

Albert Hyman, resident manager of the Cape Town Tivoli, arrives to-day on the Saxon, after an absence of nearly seven years. During a three months' vacation he will visit every principal point in Eng-land and on the Continent, amusing him-self with the shows.

Disabolo is being boomed and raged, and experts with the spinning reel are on the Stoll and Gibbons tours.

Oswald Stoll thinks the Frohman idea of shows on liners a good one, judging by the success of his music hall show on the "Lusitania."

Willie Bard is engaged by Arthur Col-kins for Drury Lane pantomime. Walter Emerson has married Gwennie Illiato.

The Variety Federation is now affiliated with the Australasian Vaudeville Asso-ciation, and doubtless the other artist soci-eities will follow suit. This will cover the whole world pretty well. The order had its first strike when eight weeks old, at the Town Hall, Footscray, Melbourne, where a number of civil servants were supple-menting their day's income by working at night for cut salaries. The members of the A. V. A. gave a free performance next door to the Town Hall, drawing the crowd way so effectively that next evening the cut-rate artists joined the new order, and agreed not to labor thereafter under the agreed minimum price.

Messrs. Fuller of the New Zealand cir-cuit have agreed to adopt the Arbitrator's model contract.

The Apollo headliner is Heloise Tit-comb (New Acts). Others are The Boiler Brothers, grand cycling act; Two Moot- kis, comic and harp performers; 12 Oberstreiter, Tyrolean singers and dancers; Mlle. Laut-sanne, sharpshooting; Tony Nelson, re-fined equilibrist; Tiller's Eight Apollo Girls; Albany, imitations; O'Kell, ventriloquist; La Fontieuse, the great Spanish singer, who will stay at the Apollo until February next; Wanis, the best Russian dancer seen here; Mlle. Lavo-erge, wire act with bare legs (this turn is also the secret of bad taste); Mlle. Tautel, and Mlle. Berka, chanteuse, and the pictures.

A diabolo act will open to-morrow night, consisting of four Paris champions, this being the first diabolo contest on any continental stage.

PARIS NOTES

By O. M. SEIDT.

VARIE'TE's Paris Office,
S. Rue LaLitté
(Boulevard des Italiens).

October 11.

The Folies Marigny is doing a poor business on account of the continued heavy rains and will close on the 15th, should there be no change in the weather. Geo. Reno and Company play here on the same bill with Otero, The Brewsters, Bobby Bundur Brothers, Coloss's Monkeys, and others.

Mesers. Isola Frères, managers of the Folies Bergére, Olympia and Parisians, have retaken possession of the GaiétE Theatre and will open on January 1 in accord with the directors of the Opéra and the Opéra-Comique, establish it as a popular lyric theatre.

At the Cirque Métropole, now called "Comique de Paris," same management as the Nouveau Cirque (Tison & Debay), an international boxing tournament commenced the other day. The bill includes: Wood and Rosie, lion act; 5 Loyalis, musical; 4 Bassays, gladiators, etc. The Hafours, eccentrics; Averino and Mitchell, wire, etc. Some of these artists are shifted over to the Nouveau Cirque in exchange with acts of the latter place, making them appear at both houses nightly. Dissatisfaction is the result, as in Paris artists are not accustomed to work at more than one house nightly.

Rudolf Schier, the Berlin Apollo Theatre manager, was in town lately. He spoke of the big draw he will have presently in young Sylvester Schaeffer, a former member of the world-famous Sylvester Schaeffer Family. This young artist is de-scribed by the Berlin press as a marvell. He gives a whole entertainment. Schier says he has booked the act for four consecutive months at a salary of 25,000 marks ($6250) per month.

At the Alhambra, the following acts opened on the 1st for one month: Ethel Whiteside and Finkle; Les Trombettas; Rafayette's Dogs; The Vestibucus; bar act; Davis and Ghidhill Trio, cycle; Barnard's Pantoches; Schiavonas, acrobats; Hux Fox, ventriloquist; Leo Nino, athlete; Fioretta and Elly, and pictures.

The Apollo headliner is Heloise Tit-comb (New Acts). Others are The Boiler Brothers, great cycling act; Two Moot-kis, comic and harp performers; 12 Oberstreiter, Tyrolean singers and dancers; Mlle. Lau-tanne, sharpshooting; Tony Nelson, re-fined equilibrist; Tiller's Eight Apollo Girls; Albany, imitations; O'Kell, ventriloquist; La Fontieuse, the great Spanish singer, who will stay at the Apollo until February next; Wanis, the best Russian dancer seen here; Mlle. Lavo-erge, wire act with bare legs (this turn is also the secret of bad taste); Mlle. Tautel, and Mlle. Berka, chanteuse, and the pictures. A diabolo act will open to-morrow night, consisting of four Paris champions, this being the first diabolo contest on any continental stage.

IMPERIAL'S MOVING DELAYED.

The Keith-Proctor people have not yet taken possession of the Imperial Theatre in Brooklyn, the deal having been delayed through a misunderstanding with the contractors who did the work of moving the old house to its new position. The contractors agreed to deliver the house ready for opening on Oct. 1, but have suffered delays.

The story of the transfer came out through the attempts of George Middle-ton, manager for Gus Hill's "The Shoe- man," to raise the words from the theater for the coming season. The city officials to whom he applied told him that arrange-ments had already been completed with Keith & Proctor.

Mr. Middleton learned that the under-standing was that the Spoons Stock Com-pany was to be moved over from its pre-sent home at the Fifth Avenue Theatre, to which plans seem to have been changed since then. F. F. Proctor, Jr., manager of the Fifth Avenue, declared this week that the Spoons occupancy of his house had been profitable and would be permanent, but the Keith-Proctor deal seems to have been made with the pur-pose of closing the Imperial to Klaw & Erlanger opposition.

TRUST CO. HOLDING VAUDEVILLE MONEY.

It was a very honest Broadway person who did not have at least $30,000 "tied up" through the suspension of the Knickerbocker Trust Company this week.

In the boarding house district around upper Broadway the landlords held a meet-ing to devise ways and means of waling off the known of the bank's failure when the board bill fell due.

Several vaudeville people were caught in the big failure. Dustie, the dancer, has $10,000 on deposit; Joe Vose, of Vose & Lowe, neglected to draw out $15,000, and several managers will have their money out of reach until the trust company's affairs are adjusted.

Oscar Hammerstein withdrew about $100,000 from the bank ten days ago to use in a business transaction. Edward Blondell is not in town, but it is thought his account ran up to about $35,000.

About the only uncouncerned man on Broadway last Tuesday, was William L. Lykens, the agent. Mr. Lykens said, "What's this I hear about a bank failing? Who puts money in a bank? Never had a dollar in one in my life."

REGULAR CIRCUS BUSINESS.

Chicago, Nov. 25.

The closing act of the Auditorium bill for week of Nov. 4 will be made up of the Cotrell-Dowell horse act, Frank Silvers, the clown, and Charley Siegist, the acrobat.

The two acts will appear together. Silvers and Siegist having made up a vaudeville number in which the clown will play comedy while the greatrobat will his famous "double from the ground."

CHICAGO ORPHEUM CHANGES POLICY.

Chicago, Oct. 25.

The Orpheum Theatre, giving six variety shows daily and operated by the W. V. A., will abolish vaudeville, playing moving pic-tures and illustrated songs.
Manager Signs Two Booking Contracts.

The Empire, Des Moines, Ia., is in the position today of having all its bills, booked by opposing circuits, engaged at the same time. It is probable that the questions involved in the shifting of bookings from the Sullivan-Considine office to that of the Morris will be dragged into court for final settlement. The Morris show is playing the house this week and it is probable that the locked out artists booked by S. & C. will be advised to start damage suits against the management.

Sullivan-Considine have been booking in shows for the Empire under an exclusive contract, which runs until mid-August. There is no cancellation clause in the instrument, the only agreement upon that point being the fixing of an amount to be forfeited in the event of a breach. The agreement specifies that weekly bills shall be supplied from the Sullivan-Considine list costing not in excess of $1,000.

This contract has been in effect for some months. The house made money as a 20, 30 and 30-cent establishment. The manager and proprietor, Mannie Karger, was satisfied until the announcement that the Orpheum Circuit Company planned the erection of a $120,000 theatre to open in January. He then decided the only way he could successfully hold his own would be to draw his supply of attractions from the K. & E. list. Accordingly he entered into another contract with Morris, specifying the limit of weekly cost at $1,800.

This move was brought to the attention of Chris O. Brown, manager of the Sullivan-Considine Eastern office in New York, and he secured verification from William Morris. Mr. Brown notified the Klaw & Erlanger agent that the Sullivan-Considine office had booked a show for Des Moines and had instructed the acts to report. Mr. Morris replied that he would also send a show there for the current week.

The Des Moines house forms a valuable link in the Sullivan-Considine chain, making possible an easy jump between two of its stands, and a strong effort will be made to force Karger to fulfill his contract.

The "Girl Rangers" closed.


The "Girl Rangers" will bow off at the Walnut Street Theatre Saturday night, going into retirement until an arrangement can be made to give the piece a metropolitan showing, according to the announcement of the management.

Will Rogers, the lasso expert, left the show last week, and will play K. & E. dates. A. L. Erlanger looked the show over this week, and it is reported that he requested Lillian Shaw, imitator, to name her lary for the K. & E. time. Mawters and Tyson are also in the show, and will probably play dates in the near future.

United's Club Department.

The United Booking Office has started a new department which will handle the business of booking clubs and private entertainments.

The agency has always handled a certain amount of this business, but no special effort was made to extend the system in this direction. Frances Rockefeller King is at the head of the new institution.

Sullivan-Considine in Milwaukee.

Milwaukee, Wis., Oct. 25.

The Grand Theatre, closed for nearly a year, opposite the new Star, will reopen in a few weeks under the Sullivan-Considine banner.

This announcement was made by William De Wolf, holder of the lease, who says that $4,000 was paid down for the furnishings and a lease for five years secured.

This gives Milwaukee the following vaudeville houses: Shubert (K. & E.), Crystal (Western Vaudeville Managers' Association), Grand (S. & C.). The Majestic, now building, which will cost over $1,000,000, will be a part of the Orpheum Circuit. The roof will be on in a few weeks.

Steiner Not on Duty.

Alexander Steiner, the agent, who has recently been connected with the United Booking Offices, is absent from his usual locations during the day, including his desk in the agency.

No one seems to know just where Mr. Steiner is. Several foreign acts returning to town from circus engagements are looking for him. The last seen of Mr. Steiner was on Broadway dressed in a new suit and a clean shave, considered very suspicious circumstances.

The long expected official statement comes at last that the Ringling Brothers are the owners of the Barnum & Bailey Show. Both Al Ringling and his brother have left the ring and the big show is closed its season in Tennessee. A considerable proportion of the acts with the present organization was signed up for the season of 1908, the contracts naming the next year's show "Barnum & Bailey's Greatest Show on Earth," the ("Limited") which followed the title formerly being changed. This change of contract form indicates that next season the show will be under another management. The people of the circus returned to New York this week, arriving in batches from Sunday until Wednesday, at intervals. According to stories they tell, the reports that have credited the tour with a financial failure were set in circulation for stock manipulating purposes. The performers say that the business ruled big at practically all dates, and that with the Barnum & Bailey show for five years stated this week that the season's business was the largest he has been in his time. Joseph McCaddon is said to have "tapped off" the English syndicate of Barnum & Bailey stockholders that no dividend is to be declared on the fiscal year, and the annual statement in the face of the new completion placed on the situation by this week's reports will be awaited with interest. It is worth noting that McCaddon's alleged "tip" arrived on the other side just before Al Steiner appeared on the scene and offered to buy all Barnum & Bailey stock available in the English market. A dispatch from London this week says: "At an extraordinary general meeting of the shareholders of the Barnum & Bailey Show on Tuesday a resolution was adopted ratifying the provisional contract providing for the sale of the property for $410,000 to the Ringling Brothers. With the other assets this will give the shareholders $2 to $2.25 a share."

When the corporation was formed in 1899 British investors were anxious to subscribe the entire capital of $2,000,000.

The Norris & Rose Circus will stay out on the road this year until Dec. 12, when it returns to winter quarters in California. During the present season the show has traveled over more territory, it is claimed, than any other American organization. Starting from the Pacific Coast the outfit worked east in Canada, playing as far as the Maritime provinces of the Dominion. It was within 50 miles of the coast near Halfaya, Norris & Rose were short of funds at the opening of the season, and an effort was made to enlist additional capital. None was forthcoming, however, and the firm started out as best it could. From all accounts the issue was in doubt, and it is declared by one who was in a position to be acquainted with the facts that on Oct. 17 the show was $75,000 in the good in clear profit. It carried 23 Col. W. E. Franklin, Louis E. Cooke and A. G. Ringling are picked out. Wallace Pepper thinks H. M. Harvey is the one best bet. He suggests Harvey Watson and Harry Earl as other coming agents.

There is some sort of an agreement between circus managers and bill posters by which the big shows pay three cents each for having the cloth hangers taken down after the performance. In rare cases the bill posters collect this amount and then fail to do the work. Buffalo Bill's band showed its good sense; other circuses are not so happy.

Jimmy De Wolfe stated in May that if he had a successful (Barnum-Bailey) season he would not hearen to the call of halls shows this winter. He is now ahead of time, so the natural conclusion is obvious.

A story used by the Hagenbeck-Wallace press department early in the season has found its way into print, which speaks well for E. E. Meredith, who is said to have "doped" out the yarn upon one of Harry Earl's suggestions. It concerns the "tune of the band" as "telling the time with a circus and is credited to the Indianapolis News."

Gill Robinson was away from the city this week. He accompanied the body of his mother-in-law, Mrs. Lake, home to Cincinnati for burial. Interment was made in Spring Grove Cemetery.

It is said that the connection of "Spader" Johnson with the Barnum & Bailey Circus terminated with the present season. Johnson has been with the "Big Show" for fourteen years, but next season he will be with the Selis-Floco outfit. Another of this season's Barnum & Bailey forces to join Selis-Floco is young Charley Siegriest. The acrobat left the Barnum & Bailey show earlier in the season. He played at an Indianapolis park for several weeks, and thereafter nothing was heard of him until the circus people began to drift in from the closed shows. Now it is learned that Siegriest was with the Selis-Floco Circus for several months. He has been engaged for next season to put on a big aerial flying act, resembling in style that of the Siegriest-Silono Trumpe.

After repeated denials, it is now admitted that the Pullihone Circus, which has hitherto played the island of Cuba, will enter Mexico the coming season as opposition to the Circo Bol. It will play Merida, one of the best show towns in Central Mexico, which will mean more for the City of Mexico. Harry Allen has hooked the "Double Somersaulting" Automobile. Harry and Rose Wentworth's Horse, Mariet Twins, Prendles, clowns, John Family, estate net: D'Alma's Animals, Richard Brothers, comic gymnasts; LaFere Sisters, aerial spinning tops; Mie. Tammer and Paulie's Band, for the tropical shows.
ARTISTS’ FORUM

Confin your letters to 150 words and write on one side of paper only.

Name of writer must be signed and will be held in strict confidence, if desired.


Editor Variety: I have just read Sime’s review of an act presented at Pastor’s week Oct. 7, by the Lo Miers, which they bill as “The First Quarrel.” I beg to say that I wrote an act entitled “The First Quarrel,” and presented it at the Grand Opera House, Philadelphia, Pa., Sept. 18, 1899, and continued to play it in all the first class theatres in the United States until July 15, 1901, when I opened it with a new act, the New Cross Empire, London, England, played London four weeks and then toured the English provinces. I shelved it for a time, rewrote it and opened it again Nov. 19, 1906, and have been playing it continuously since then. I have been advertising “The First Quarrel” in Variety for the past six months, warning unpopular people to respect my rights, and I cannot but think that Lo Miers have read it. I shall protect my property from (the too many) pirates who prey upon the brain work of others to gain recognition.

Edgar Forman.

Cleveland, Oct. 19.

Editor Variety: I must tell you a story about the police. In Chicago the audience was great, big house and after my great success, I have to do for them the song from Mr. Von Tiller, “Marlborough Koochy Maker.”

Over the song I was stopped, and they charged me to pay $60, and the day after I go to have my money back and I prove in the one song I don’t do “Koochy” and I get my money back. I tell you one lawyer charged me $25.

That is the story. Only for the money, I like it very much.

I have been American five times. This is the first somethings will speak about the songs I have. Always big reception everywhere in America I go.

Eugene Pouger.

Kerrville, Tex., Oct. 18.

Editor Variety: Please say that Horse Srouse, late of Srouse and Young, who has been in Texas the past year with consumption, is in very destitute circumstances. Friends interested themselves in his behalf can address Kerrville, Tex, care Henry Schwetzel.

Horse Srouse.

Connersville, Ind., Oct. 7.

Editor Variety: In the hope of correcting false reports going the rounds, I should like to present a statement of facts relating to the separating of the act known as Frank Van Hoven and the Barton Sisters. We (Hart and Dunham) worked on the same bill with them the trouble arose.

While playing this date Mr. Van Hoven sprained his ankle and was forced to retire. He made arrangements with the manager to have the sisters work the week out without him, but the girls refused to do this, claiming, unjustly, that Mr. Van Hoven was perfectly able to go on.

Twelve weeks were booked for the act, and the girls wrote to managers offering to play the time alone, using one of Mr. Van Hoven’s illusions. Meanwhile, the latter booked himself in a single magical act. Then the Barton Sisters bought an illusion from Van Hoven, but when managers wrote demanding that Mr. Van Hoven should appear with them, threatening to cancel the time otherwise, they sought to have him return to his old place. When he refused they demanded that he buy back the illusion, and this he refused to do also.

Fred Hart.

Of Hart and Dunham.


Trie Xie Friganza severed her connection with “The Orchid” in Chicago this week. Negotiations are going on to have Miss Friganza play on the K. & E. circuit. It was understood here Miss Friganza gave the show management her “notice” last week.

Jack Northwor is also reported for the “Advanced Vaudeville” circuit. Mr. Northwor is playing the Grand Opera House, Pittsburgh, this week. So far this season he has refrained from contracting for over a week or so ahead.

FULL OF ELECTRICITY.

Thomas Edison, the wizard of electricity, and “Poldi,” the expert, both agree that “Rosisto” can have an electrical voltage of 1,000,000 passed through him by personal contact without damage.

“Resisto” is a new electrical act, and anyone denying the statement may witness a demonstration, for “Rosisto” has no horror about his capacity for the “juice.” He says it is no cheating, and M. S. Benthom, the agent who has charge of the act, agrees with “Rosisto” perfectly.

NEW VAUDEVILLE AGENTS.

Among the new applicants for licenses as vaudeville booking agents under the new House Bureau of the city, Mr. Northworth has the names of Jenie Jacobs, 1402 Broadway; Winters & Wood, 402 Broadway; Jesse Lasky, Hudson Theatre Building; Gas Edwards, 1312 Broadway, and Charles E. Henderson, 1402 Broadway. The last named has entered business under the trade name of “The Rialto Amusement Exchange,” and besides vaudeville bookings takes on himself with securing chorus people work.

LONG JUMPS FOR BIG ACT.

Boston, Oct. 25.

“The Song Birds,” with thirty people, are landing the Keith bill this week, having jumped here from Pittsburgh, arriving Sunday night at 10:30, seven hours late, the trip having taken a whole day, less one hour.

Another long trip to be made by the act is after the Washington engagement, when they go direct to Chicago, 1,100 miles.

Be sure the Washington engagement “The Song Birds” will play two weeks in New York.

NEARLY A “SISTER” ACT.

Alberta Gallatin has closed. The city directory doesn’t say whether “Alberta Gallatin” is a play or a person, but the name sounds like an advertised table deli-

cy, so Alberta must have been an actress before the show collapsed.

But that isn’t the story. The truth is that one Zada Mansfield and Alice Fitch are not working now through the Gallatin frame. And not working, they are worrying. Miss Mansfield, who has that catchy surname “Zada,” revives that once upon a time there were two young girls in vaudeville with an act called “The Prince of Pilsen Girls.” A critic with a posthumous voice of nuthing, said they were thin, but Miss Mansfield is ready to make affi-

davits those days have passed forever and that she and Miss Fitch are now ready to enter vaudeville, either as a “sister” act, a “sister” team, a chorus or (with one or two old kind of a job vaudeville can dig up.

The Misses Mansfield and Fitch’s ad-

ress is Broadway, America.

NO ACTS; NO SHOW.


T. O. Tuttle, of the Franklin Theatre in this city, says he intends bringing suit for damages against the Western States Variety Association for failure to supply acts, as agreed, for the Franklin.

An arrangement was made between Mr. Tuttle and Wm. A. Weston, the Western States representative at Denver, and the Franklin finally opened Sept. 16. This was put off a week by the Associa-

tion. Afterwards a guarantee of the sal-

ary list was demanded. This was fur-

nished by the bank, but Mr. Weston wire the guarantee came too late to book in the show for Sept. 23.

A few days after Mr. Weston sent word to Mr. Tuttle that the San Fran-

cisco headquarters of the circuit would not allow him to book the house, although the Franklin is listed upon the letter head of the Western States as one of its cir-

FIGHTING MINDERS.

Topeka, Oct. 25.

The Ministers’ Union fell against more than anticipated when it started a movement for Sunday closing of the theatres here. The managers formed an association with L. M. Crawford, of the Grand and Majestic, as president, and C. H. Trapp, of the Crystal, secretary. Although but a short time intervened before the matter came up in the city council, they secured 5,000 signatures from citizens protesting against the movement.

The Managers’ Association declared if their houses are closed they will invoke the Sunday law against everything else, leaving Topeka without any liberty not absolute necessity.

The constitutionality of the Kansas Sunday law has never been tested, and the Topeka Theatrical Managers’ Association will take it to the Supreme Court if obliged to do so. The Topeka papers have taken a neutral stand with one ex-

ception. The result will have a general effect throughout the State.

GEORGIA LAURENCE WILL STAR.

Georgia Laurence, now playing “Miss McCabe, Manicurist,” in vaudeville, the single Clyde Fitch playlet turned to this field, will star next season in an ampli-

fied three-act version of it.

Miss Laurence played a somewhat simi-

lar role in “Her Own Way,” which brought Maxie Elliott, forward as a stellar dramatic light.

Arthur Fabis, of William Morris’ Chi-

cago office, was in New York for a couple of days this week.

James and Sadie Leonard and Richard Anderson in their travesty have been booked for thirty weeks by the United. The act opens on Nov. 3 at the Orpheum, Paul, playing over the Western time before returning East.

Frances Cameron has confirmed the statement made in Variety last summer that she would be prominent in a Broad-

way vaudeville circuit this season. Miss Cam-

eron stepped to the front upon the opening of “The Merry Widow” at the New Am-

sterdam on Monday evening.
THE GIRL BEHIND THE COUNTER.

Eight people are given by the program as concerned in the production of "The Girl Behind the Counter," now playing at the Herald Square Theatre. It is a musical comedy. On Broadway when something isn't anything, it's called "musical comedy."

Although it required eight people to play the entire piece called "The Distant Stage," one man only plays it, and he is Lew Fields. Without the part Mr. Fields has, "The Girl Behind the Counter" would be away behind, probably in the storehouse.

Everyone will agree that Mr. Fields is playing the part of "his life," but the part has as much to do with it as the comedian. There are other "Dutch" comedians who could do as well. It came from England, did this "counter girl," and has evidently been worked over. It must be a success, for spectators on the sidewalk are selling seats in the back row, and the audience laughs immoderately at many "telling bits."

It must not be forgotten that the box office price to see this show is $2. The actual price you are obliged to pay, however, is either $5 or $3, according to the location and the spectator's pleasure.

Anyone may see a burlesque show for fifty cents. Multiply the worst burlesque show traveling by four times, in price-quality, and you have as a result twice as good a show as "The Girl Behind the Counter."

For $2 one expects something, and he is getting at the Herald Square Lew Fields and "The Pony Ballet." It is a heartrending sight to watch the manner in which the girls of the "Pony Ballet" are worked. There are six, and the "original" ones, with every one of them being improvised, these young women are called up upon the stage to dance. It's a very good show.

There are chorus girls and "chorus men, and Miss Dresser principally sings in her own charming manner which gained her a place on Broadway. As the foreplay in the department store, she changes gowns and act as the staid lady in for the benefit of the feminine portion of the audience here, and has for a precedent the change of costume made by Valeska of the Broadway production last season while Miss Surat, in the play, was attending a ball.

William Rock has lately been added to the company for his dancing ability, but Mr. Rock is badly handicapped by having duets with Topsy Siegrist. Mr. Rock can dance; no one has done in a very long while as he did in "The Orchard," but Mr. Rock is forced to stumble through the preformance numbers, and Miss Siegrist has to oblige the young woman.

Neither can Miss Siegrist sing; no one in the company can excpet Miss Dresser, who worries characters numbers only. Maudie stands in the centre of the stage, with as much animation as a marble statue, while vocalizing. Connie Ediss is from London, and probably played the part of the English girl has been on this side. There can be no other reason for her presence.

Lotta Faust looks well, and after that is said nothing remains, while of the men besides those mentioned, Denman Mawley is a poor imitation upon Mr. Millson of the Bowery. Both he and a catchline expression in use become tiresome. George Leban is giving a good show, principally through having a good part.

The usher works altogether as an escore getter. It seems to be the signal for the orchestra leader after he has clapped his hands the second time, to bring back the chorus. Joseph Ratliff sings "The Million Dollar Man" and doesn't interrogate the awfulness of this song until he repeats the chorus in obedience to the usher-made cue.

Much obliged to you," sung by Miss Dresser, is the best number in this, and has been interpolated, or it has been sung before in vaudeville. Broadway may patronize "The Girl Behind the Counter." If it does, there are many producers and managers off the big thoroughfare who are wasting time, for they are making productions Broadway would go crazy over by the same token, always hearing in mind the difference in a piece when the producer knows he will pay $50 in a fifty cents admission. Since.

THE TIGER LILIES.

It must afford a great deal of personal gratification to members of a burlesque organization when secure in the knowledge they are with a "clean show." A photograph can secure a laugh through a smutty story or suggestive remark, or a burlesque woman of the darkest shade attracts a crowd by unnatural contortions. One would notchristen the talking machine a "comedian," nor the female an "artist." It brings neither distinction nor credit for a burlesque show to give an off-color entertainment. It may bring dollars to the box office, but the principals of the particular company offering this obnoxious style of entertainment assuredly have qualms of conscience when speaking of the "big hit" their shows making, and the managers do not mentally class themselves as they would prefer, knowing by what means they are inducing the dollars.

Burlesque is or could be a popular form of amusement. There are many women and men in every household which can ill afford to pay the amount demanded for the "legitimate" brand of musical comedy. They would much prefer to be seated in the orchestra of a burlesque theatre than near the rear of another, the admission for the latter equaling the price of the former.

Last season there seemed to be a decided stand taken for a "clean show," but this season the ambition on the part of the managers as far as concerns most burlesque shows reviewed up to now has taken a large drop. Dollars or empty seats, comedians or phonographs, artesians or freaks, the "clean" show is the only show for burlesque. Regardless of the managers' arguments, or of comparisons to legitimate productions, there is only one style of entertainment which will firmly establish burlesque in theatres, and that is straightforward, unsullied music and amusement.

These remarks are brought about by "The Tiger Lilies" at the Dewey this winter. If anything you have seen in every part of the world, and from every point of view. It is not the best, from the burlesque standpoint, but if it were very poorest, and as clean as it is, it would make a burlesque show of the first grade.

Where you find a first part or after-piece in burlesque which may he show, but in which the principals abstain from是什么 is the only thing giving suggestiveness to bring laughs or gain fictitious applause, you will find comedians and comedians, for there is plainly indicated by the abstruse effort an intention of a culture which renders the artist capable.

This is exactly the case with "The Sister," the opening piece of "The Tiger Lilies." It is show, and probably from a member of the company, but it is relieved. It is a song by Joe C. Murphy. It also exists through a very good finish with "Schoen Garten Haus," Mr. Murphy's number, a musical piece, and "Oiling Lilliput," led by Jessie Shaw and Mrs. Ellsworth, besides the ensemble finale.

Mr. Murphy is a "Dutchman" through the show, which contains not the traditional Hebrew or Irishman. Murphy doesn't wear in the character, although he is on the stage long and often. Sometimes when he is not, you wish he were, particularly in the opening piece, but with all his good comedy, and the well made up "Dutch" character, Mr. Murphy insists in "You Can't Fool Old God's Country." The phrase upon which Mr. Fields has erected a slight foundation for a funny man, and a phrase on which Mr. Fields is supposed to hold a copyright through long and frequent usage.

Another expression in the first part is uttered by John C. Hart, who says to one of the women "I'll give you a rap in the pass." It should be stopped at once. Dialogue of this nature is but a few degrees removed from "smut," for it is low "tough," especially when heard on the stage. Mr. Hart might improvise a line instead. Ordinary street slang could be substituted for the expressions which would convey the same meaning and probably secure a laugh. Hart is not so prominent at the start, but in "An Act of Night on the Bowery," the burlesque is done, as the song, burlesque ceremonies, and is a first class "straight" at all times.

The burlesque is a copy of a "Night in an English Music Hall." The wrestlers have seen the perambulatory, and Mr. Fields' travesty given more legitimately, but there is no doubt of the copy, and it is the best part of the show as played. Mr. Murphy in this does most of the labor also.

Tom Ellsworth takes the part of a clown, and a large rope suspending him in the air visible to the audience, might suggest the better result possible if he were to use a light wire against a dark drop instead, lowering the lights, and then performing the impossible feats. It is an adaptation, of course, from the travesty strong acts, but has not been previously seen in connection with wire walking. The possibilities are as great, if not greater, and it was surprising how loudly the audience laughed even with the deception plainly apparent.

The burlesque is a good solid piece of entertainment, fully deserving for the shortcomings of the first part, although the afterpiece could be played more lively, and a substitution should be made in the part of the sailor now taken by Harry J. Ellsworth. As a "drunk" in the two sketch "The Silk Stocking," which Mr. Ellsworth gives with Mrs. Ellsworth, he is first class, and phrases, but does not do for our comedians, a music hall piece. Walking into the sailor dress with the same消毒眼water cur-ried in the sketch Mr. Ellsworth is lifeless.

Jack Irwin is a quiet, respectable wild Westerner at the beginning with little to do besides wearing a britches mantle, and plays two roles in the burlesque, one a boxer and the other a strong man, looking both to the life. In the loin he dressed very well did John Chaffee and Grace Lillian in songs and dances, although their trio act did not cause a commotion, which is not to be wondered at, considering Miss Lillian's voice. Miss Lillian looks well, knows it and shows it. She sings "Monkey Land" as a "number," securing

(Continued on page 18.)
NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Six Brothers Luck, New York.

The Walthour Troop, New York.

Billo, Spong and Company, Colonial.

Alec Hurley (New Act), Colonial.

Carrie DeMar, Twenty-third Street.

“A Racing Romance,” Twenty-third Street.

Dwain Arden and Biju Fernandes, Twenty-third Street.

Mrs. Stuart Robinson (New Act), Kenney's.

Coslon and Steele, Kenney's.

Beatrice's Bears, Kenney's.

Ed. Leaman (Ill. Songs), Novelty.

Sampson and Douglas, Gotham.

Morsella and Millay, Gotham.

Alec Hurley and Company (10).

“The Coster’s Concert.”

25 Mins.; One (11); Four (Interior; 14); Colonial.

“The Coster’s Concert” is as the name implies, a collection of cockney singing coster songs. Mixed in with this is some of the English branch of “rough-house” comedy, while before the concert commences, Mr. Hurley appears in “coster” attire singing to the songs. His “coster” is of the ordinary type. There is a quartet, containing, besides Mr. Hurley and two men, a fresh looking young girl, with a sweet voice. The setting represents a bar-room. The costers (men and women) are seated at tables, and Mr. Hurley opens the proceedings by proposing the following toast: “To our sweethearts and wives; may they be as long may their beauty be, as their familiar line, however, there is more talk. The suspicion of a “claqué” at the Colonial, or elsewhere for that matter, upon the debut of any English artist who sings, becomes more firmly intrenched each time one first appears. Monday night the applause had all the hall marks of an organized corps. Mr. Hurley secured some genuine plaudits for his efforts, however, and could succeed as well alone as with his large company. If they were all imported, it was useless expense. He will stand about the same where he was appearing, a mildly pleasing number.

Georgia Laurence and Company.

“Miss Mccobb, Manicurist.”

26 Mins.; Full Stage.

Heloise Titcomb, One Hundred and Twenty-fifth Street.

“Miss Mccobb, Manicurist,” is a sketch by Clyde Fitch. Mr. Fitch's name is receiving all the big local and cartoon pictures on the uptown billboards. He has some reputation locally and elsewhere as a playwright, but he may thank Georgia Laurence for saving his good writing name in vaudeville. Miss Laurence, who played a like role in “Her Story” at the Apollo, Paris, France, is a “cherub” and the scene is in a narrow room, and is the winner from the start. O. M. Steibl.

Winters & Wood’s “Stage Struck Kids” (2).

Dancing and Singing Sketch.

22 Mins.; Full Stage.

Kenney’s.

Seven youngsters make up the company, and in this case the “stage kid” is a real girl in the lot. Winters and Wood, who appear on the program as the producers, have apparently turned the children loose with the type-written sketch and instructions to be funny during the intervals when there is no dancing. Having no idea of the proper structures of comedy work they have given themselves up to the boisterous crowding of spoiled kids. Two of the boys, boys made up in a “bearded man” form and “handsome Herman” are responsible for most of the crude comedy, playing apparently with the idea that an audience has to be pampered with malarkey before it understands it. They have brought here to laugh. The act nevertheless has possibilities. Its members have a good idea of dancing, and the ensemble stepping that accompanied the “Sacramento” number, won them more applause. Their strong point is the dancing. They are not particularly well supplied with singing ability, although two or three of the “stage kids” are mild approval from the Harlem street audience. A little Luckie is somewhat overworked. She was required to do a fast dance in addition to leading the “Sacramento” song, and then forced to sing another song without an opportunity to recover her breath. “The Stage Struck Kids” needs a lot of coaching before they will be presentable about the better class time.

Red Wayburn’s

“The Star Bout” (Melodramatic).

27 Mins.; Two (8); One (6); Full Stage (13); Special Sets and Drop.

Gotham, Brooklyn.

“The Star Bout” presents a problem to vaudeville managers which can only be solved by presentation in the largest and best houses. Carrying twelve principals and an unlimited number of “supers” it is impractical for any act to pay for itself in the smaller time with profit. The “big scene” of “The Star Bout” has never been played before upon any stage. Before tested, it is a matter of opinion solely how women and children will accept the representation of a sparring match in a regulation ring upon the vaudeville stage. It is nothing less than a prize fight, lasting three and one-half rounds, the “knockout” occurs after twenty seconds of the fourth round, each occupying a trille a minute. It is the best bit of “faked” fighting ever shown, and while to the frequenter of public contests the “faking” is obvious, to the unsavved, and this applies particularly to women, the sparring is very realistic. “The Star Bout” is a novelty, and a well-aged one. Everything in the two preceding scenes leads up to the final one, where the interior of the Olympic Boxing Club is shown, with poorly painted drops for the background audience against the crowd of super girls gathered around the ring side. There are several points connected with the preliminaries which will be readily caught by men. The “main event” for a purse of $1,500 a side is called off. Joe Brady “The Goosin” (Taylor Granville) and Kid Spangle, Champion Featherweight (Owen Martin) are introduced. Elbow Harrigan and Cyclone Kelly (by himself) challenge the winner for the ring. The routine of the customary boxing match is followed. Seconds are in the corners with water bottles, towels and sponges. At the ring of the bell for the first round the contest opens with a quick start, proceeding to viciously pummel each other. The minute or so rounds seem much longer through the fast work, and there is, as a matter of fact, too much of it continuously. More sparring would just as interesting as its third round “The Goosin,” who has in the first two scenes made himself a favorite with the house by heroism, is knocked down twice by Spangle, but saved from the count by the bell. At the opening of the fourth round “The Goosin” comes up afresh, and with rapid work sets Spangle going, when, with an upper-cut, lifts him off his feet, Spangle falling prone upon the floor, taking the
count, attempting to rise, but rolling over as he is counted "out" to the fall of the curtain. To those familiar with the difficulty of "faking" even a stage fight of a few seconds duration, the finished work of Menas. Granville and Martin carrying this through for three rounds will be understood, but Mr. Williams has no equal in this line. Several crullities and jars are in the early scenes, the first showing "The Golfin's" training quarters, where the match is arranged after an attempt has been made by the manager of the club (Walter P. Lewis) to induce "The Golfin" to consent that Spangler throw the fight. This refusal leads up to the manager, who also refutes, attempting to "show" his water bottle in full view of the ring sides just before the third round. He is foiled by "The Golfin's" sweetheart, daughter of his backer, who has gained entrance to the club. The second scene is the exterior of the club-house, with a speculator selling tickets for the fight. The finale of the first scene is awry, and several details need attention, but the third scene covers all incongruities.

**Zaretsky Troupe.**

**Russian Dancers.**

**8 Mins.; Full Stage.**

**New York.**

A company of six, four girls and two men, make up the organization. They show a new few frills of the familiar routine in this kind of work. The force of the act is its speed and whirlwind motion. The sextet keeps up a hot pace, swinging from single dances to formations involving the whole company and the stage is never allowed to lapse into quietude. The two men are among the best Russian dancers who have been seen here, and the act won a cordial reception on its first showing.

Dash.

Vinnie Henshaw and Cast.

**"Lazy Lou's Vacation" (Comedy).**

16 Mins.; Full Stage.

**Pastor.**

Miss Henshaw must have been blindfolded when she selected "Lazy Lou's Vacation" for her debut in vaudeville, minus Georgia Fransiscoi. The skit is by Edward Locke; it said so on the program, otherwise you wouldn't have worth the trip. It's just one of those things that are slapped together. The set (which the act does not carry) is supposed to show the dressing room of "The Cherry Trio," three girls who are to "try out" on a vaudeville stage. One of the girls fails to appear and the remaining two press into service the scrub woman, Lazy Lou (Vinnie Henshaw), who is a vaudeville veteran in her own right. For the remaining thirteen the two girls and Shorty (Frank Van), a stage hand, who is on the stage about thirty seconds altogether, play "straight" for Miss Henshaw. There are a few good laughs in the offering, due entirely to the woman's individuality. Miss Henshaw is funny, genuinely so, but she is not strong enough in the human comedy to score a success. One of the girls employed is a pleasing picture in a red soufflette costume and makes much of a small part. The other of the two was quite the opposite. Shorty, the stage hand, didn't have close to a chance in this brief appearance. Of the audience's attention, the set act is similar to the one played by the Misses Henshaw and Fransiscoi in burlesque last season.

Dash.

Clovier Trio.

**"Two Sharps and a Flat" (Comedy).**

15 Mins; One (5); Full Stage (to). One (3).

**Pastor.**

"Two Sharps and a Flat" the program said, but the audience voted just "flat." The plot of a spirit was intended, they must have been. The act is laid in two scenes and a plantation that requires two scenes must have a plot. The question was how to find it out. The players were trying hard to tell an amusing story and the Pastor audience is not fond of thinking hard, so they let it go at that. During the course of the proceedings the trio sang several selections. The duet was not bad in itself, it was kibitzing the amateurish endeavors of the woman to be coy. The man was little better than the woman, being unnatural and uncertain in his delivery. 

Dash.

Stella Mayhew and Billie Taylor.

**Songs.**

12 Mins; One.

**Union Square.**

This program at the Union Square this week reads "Stella Mayhew, assisted by Billie Taylor." Monday afternoon was the first time the combination appeared around town. There are probably any number of obvious references where Mr. Taylor was during the performance. He did not appear on the stage, and the back of his head is not so widely known that the house could discover him seated in front of the piano in the orchestra box. That's where he was, and for his name appears in the billings. If his name can draw applause, it is a sensible bet the name as the massa may have been trying out a new act Monday. She did only twelve minutes, with the customary songs, drawing much applause, which Mr. Taylor did not connect with. As far as he was concerned, to the audience Mr. Taylor was the orchestra leader. Miss Mayhew might frame up the act so Mr. Taylor could join in the choruses of the songs or something like that. He had a voice the time around here, on his own responsibility.

Sine.

Richard Burton.

**Singer.**

11 Mins; One.

**Keneley's.**

Richard Burton fairly staggers under the weighty conviction that he is a dynamo of dramatic force. "Australia's Greatest Vocal Actor" he calls himself, and then proceeds to demonstrate by a process of comparison that Australia is in a bad way for "vocal actors." The latter part of the way, it is species new to the American vaudeville. His escape seems to be the acting out of tallow melodramas set to music. Burton's contribution was a story in verse of a cumban to that majestically finds his way around a devil and a woman; he is a very picturesque taxi driver, dressed in tights. If the contract does not call for combination, Gertrell should be well satisfied to give the aerial performance only. The act will then be shorter, but better liked.

Sine.

Harry Lee.

**"The Hebrew Street Car Conductor."**

15 Mins; One.

**Novelty.**

Harry Lee, the short member of the former vaudeville team of Horry and Lee, is at the Novelty this week for his first time around New York as a single act. Mr. Lee sings parodies, and tells of his experiences as a street car conductor, while dressed in the uniform of one. It is a very good scheme for a Hebrew singing monologist, and his entrance secured a rush. Lee's broad, crude at times, funny, and while he is wild enough to throw off the seats. The audience just made boards of their hands, and he sang one after another. He could have remained on the stage an hour from the reception, but he never一般 as he was the best and most to the verbs of each song. As a single act Mr. Lee cannot fail. His parodies alone are sufficient, and besides to help those he has a voice to sing them with; also his conductor dixie. You won't know how funny he looks as a street car conductor until you see him. 

Sine.

Ted and Lazell.

**"Delmonico's Upside Down" (Comedy).**

17 Mins; Full Stage (Special Set).

**Pastor.**

The setting is the interior of a cheap restaurant, Mr. Ted plays a stupid German waiter satisfactorily, his accent and delivery being a long way in advance of the average. Miss Lazelle, as a broken-down actress, the only guest that the restaurant has tried to accommodate, makes a good "straight" for Tweed's twisted, English. The foolish signs on the walls start the audience off nicely. The talk delivered as the ordering dinner is bright and new and kept up the good beginning. From the time the woman sings the act begins to go back and never stops until the finish. If the couple can bring the last half up to the same level as the earlier portion, they will have a good comedy offering.

Dash.

Eva Taylor and Company (3).

**Farce.**

27 Mins; Four (Interior). Union Square.

Complete programs not arriving at the Union Square Monday, there is no information relative to the management of Mrs. Taylor's company, nor of the farceal sketch being played there this week. Last Spring Miss Taylor produced an act in Boston called "The Circus Haler." That is not believed to be the present piece, as there is no connection with that title. A naval officer arriving home from a sea voyage was heard to call up an old girl friend, since he left the ship. Visiting at the "pals" house is the officer's former sweetheart, who broke off an impending engagement the year previous because she caught her lover kissing a chambermaid. Upon the boy in blue arriving at the house, he mistakes his sweetheart for his chum's wife, while the latter is mistaken by him for "Winnie," whom he had left, and much romance had quite well in the days of yore. This led to many complications, extremely well worked out for a twenty-five minute sketch, although this one runs twenty-seven, the entire being carried beyond the logical point. It is a very humorous piece. Through the absence of the program, even (Continued on page 172)
PASTOR."  

It's a beauty show at Pastor's this week. Every act on the bill in which a woman is involved can boast of a good-looking one. The dressing throughout is another attractive feature of the show. Aside from one or two unavoidable waits, the performance is always best seen in the house for some time.

J. K. Hutchinson and Company in "Out All Night," is the special feature and easily held the position. The sketch was too long and is wearisome towards the finish.

Hathaway and Seigel contributed a lively dancing and speciality act, "The Acrobats." People are doing themselves justice in the present offering; however, with the proper material there should be no time too big for them. Miss Seigel is a glistening little soubrette, full of nervous energy and recalls Eva Tanguay strongly. It is perfectly natural with her and no imitation. She would do well to go in for the same style of work. Hathaway is a dancer in the Pat Rooney class. A character other than the one now essayed might be tried to advantage.

"In the Street Charity," a pleasing little musical playlet offered by Maxwell and Dudley, is the "added attraction." The act is playing through the delightful vocal qualities of the principals. Mr. Hathaway does very well with his solo number, but a more suitable selection could be secured for vaudeville purposes.

Lavender Richardson and Company, in "The Boy's Room" has a role for one of those if you don't marry me I'll foreclose the mortgage and leave you without a roof over your head affairs which pleased through the efforts of the boy employed. The youngster is at home on the stage without being formal and will bear watching. The other principals did very well, but the sketch has too much of Honnio Alger's "Danny, the Tramp Boy," etc.; in it to climb very high.

The Razzars are magicians and illusionists. The program doesn't mention the talk, but it really plays as important a part in the act as the magic, in fact it is more so, for it becomes so tiresome that you forget there is anything else to the offering. The tricks are well done and fairly entertaining but the whole lacks style and has not the finish of a vaudeville show.

Jeff and Lavern Healy need an entirely new routine. Both players seem capable and are holding themselves back not securing the proper material. Miss Healy in a becoming black velvet does a striking appearance, and reads lines nice-ly. Mr. Healy's piano playing takes up too much time and does not warrant the time it takes.

Granville and Macek in their familiar travesty skit went well enough in the early part of the program to have warranted a better position. Belmont and Dometell and Glasswood opened and closed the bill respectively.

Vinnie Henshaw and Company, Teed and Lazell and The Clover Trio are under New Act.

"Arfity" Gags; 3 Laughs, o. 

Dshk.

N. Kopke, formerly a traveling manager, located permanently as resident manager of the Orphium, Portsmouth, O., in the circuit controlled by Murray & Sun. Mr. Kopke's health has been poor for some time, but he has improved or more, and it was upon the advice of a medical physician that he took up a permanent residence.

Frank Bostock has trained two baby elephants to perform juggling feats upon the stage. M. S. Benthin thinks well of the act as does Mr. Bostock. So an automobile on Wednesday carried down to Coney Island, where Mr. Bostock has his training studio for two of a crowd of United managers. They looked at the act. Returns will come in later. The managers came back in the same machine and now the other agents are saying that either Mr. Benthin has trained for an automobile or Mr. Bostock furnished the speed wagon.

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13TH STREET.

Well, they have Maggie Cline doing it, song plugging, and say, when George Evans, Harry Cooper and the bunch see the Irish Queen go to the audience and get them they'll quit forever. They would be singing up there yet if she didn't call a halt. Miss Cline sang three corking Irish songs, as only Maggie Cline can sing them, before she showed the audience how it is done these days. Then there were one old "McsIncey," and the Queen had to give it to them before they were satisfied.

Edward Davis and Company are giving Mr. Davis's sketch, "The Unmasking." Several new faces are in the cast and it seems to have several nice changes of little consequence. The work of the entire cast, with the exception of Mr. Davis and his valet, the latter doing the best bit in the offering, is uniformly bad and detracts greatly from the whole. Mr. Davis plays a woman, which is to be said for the role, but his part is outgrowing the part. It pleased mildly.

 Ned Wayburn's "phantastic Phantoms" made a first rate closing number. The act is strong through its originality and novelty. The Cebellas were as always prominently. They show some excellent dancing and tumbling.

Grant and Hong, the program says, "first time here," and judging from the way the audience laughed at Mr. Grant's time-worn monologue, it must be true. Miss Hong does little but dress the stage, she does this well. The pair give a burlesque on Chinese women, which is rather accidentally funny through the fact that immediately after Mr. Hong, in all seriousness, does a little recitation that is the worst sort of melodramatic rot. Lewis and Green were the laughing hit of the bill, although they didn't have much to best. "The man in the audience" was evidently a new one on the uptown crowd, they didn't laugh enough and weren't convinced after he had climbed on the stage. The signs painted on the back dropped amused the audience greatly, the pair had a couple of minutes before they could proceed. The idea of improving verses about people in the audience could be replaced by something better. It is a warrant and poor scheme at the best.

Clark, Boyman and Maloney have changed one or two of the songs and re-figured the act entirely since last seen hereabouts. The boys are wearing stylish, becoming brown suits, while the girl is wearing a neat lilac walking costume and hat of the same shade. It improves the offering wonderfully. If they will put in a new number to replace "Manhattan Isle" they will have a singing and dancing act standing with the best.

Marcena, Nevart and Mareena did splendidly in the opening position. The boys have a neat equilibrist act which pleases through the skillful balance and directness of the feet which are feats performed. There is a comedian in the trio, but he is not allowed to interfere with the acrobatics and the comedy tends to help rather than hinder.

Rossi's Musical Horse was given the centre position on the hill and from the way the act was received it was good judgment.

Georgia Lawrence, in "Miss McOllin Maneuverist," is under New Acts.
HAMMERSTEIN'S.

In the struggle for Broadway vaudeville patronage that is going on in Times Square, the honors are all with Hammerstein's this week. The Victoria's bill is rich in the comedy values which the New York show almost entirely lacks and the entertainment at Hammerstein's is run off in vastly more acceptable style.

Of the nine acts five are purely laughing numbers and all but one of the others are flavored more or less with comedy. In W. H. Thompson's Green were easily the hit of the evening. When a character singer holds the notoriously indifferent Hammerstein audience for twenty-five minutes without a pause and their laughter is genuine, they are a success for which she owes credit only to her own skill as an entertainer. Miss Franklin is American and makes her bid unaided by the glamour of a foreign reputation, with its possibilities of feverish80 appeal, for a place in the vaudeville stage a success of a kind for which she may be congratulated. The success of the first number he displayed not a little brilliancy of execution.

Pat Rooney and Marion Bent earned second honors. Their act was not capable of extension sufficiently to satisfy the audience. The curtain was up for W. H. Thompson's dramatic sketch while the house was still demanding more and had to be lowered again while Pat did a ridiculous wooden shoe dance. This was after the little couple of numbers, in which their whole repertoire of comedy tricks at the close.

W. H. Thompson held an interested house to the end of "For Love's Sweet Sake." The part of the old banker, with its small role. His lines are skillfully written and the quiet dignity of the actor. Mr. Thompson gets his immense amount of force into his work without resorting to anything approaching strained effort, and his playing is an admirable example of tense, restrained acting.

Peter F. Dailey and Company bring "Nearly a War Correspondent" down from the Colonial, where it played last week. Dailey was "at home" on the corner and his reception royal. The sketch makes an altogether agreeable comedy dance. Mr. and Mrs. T. John Kelly also were among friends.

Kitamura's Marvellous Japanese Troupe closed with one of the finest acts of this sort that has been seen. The running time has been reduced since a former showing, but all the material is still in use. At two times two sets of acrobats are working at opposite sides of the stage, and the pedal jugular is that the finish is exceedingly swift and striking.

The Elinore Sisters, Foster and Foster and Selbini and Grovini were the others. Rush.

William Rock, now with "The Girl Behind the Counter," is working on a "girl" act for Hammerstein's roof next summer.

NEW YORK.

They ran the bill backward at the New York Monday night. In the upheaval position that followed the Monday matinee the Zaretsky Troup of Russian dancers (New Acts), billed to close the show, followed the opening number instead and appeared for the second time only next to closing, followed in the "No. 3" place. What they did to that bill was plenty. The Howard Brothers, originally "No. 6," unexpectedly turned up "No. 1," theirSeparated picture in the organization was not evident. Hickey and Nelson were programmed, but did not appear.

Of course, Cartmell and Harris make up the week's single double act. They are not as gay as their first number of the season "Lulu the Gnome." There are not a great many in their class that lead the pair for brightness and snappy work, but a song and dance team like this is the feature to be chosen for the important business of holding up a pretentious vaudeville bill just after the intermission, particularly when Hety King had preceded with her male impersonation and song. They were dressed as men and did the dance. They would have fitted in better in the original place following the opening.

The show is desperately short of laugh-

Otting acts, Wilfred Clarke's comedy skit of "O'Brien at the First" on the New York makes a poor substitute for the purpose primarily, and that came along so late that it found the audience out of humor with it. Individually the acts are of the best in their class, but in combination they do not make for an entertaining ensemble.

Indeed the time up to the intermission passed with not enough laughter to furnish one row. Nevertheless Barnes' monologue was a flat calm on the Dead Sea. He failed to whistle up even a faint wrath of a breeze. Barnes led a forlorn hope, and the only thing more forlorn than the hope was the dispiriting way, in which he led it. He started with "Much Obliged," and did fairly well. Then he tried "If Only I'm the Rich One," following it with "New York Town." Then came the talk. And such talk! One could scarcely believe it was Stuart Barnes. The manner of the act halted and jerked in most disconcerting ways, and after a few minutes were so much in the centre of the bill. There is plenty of Westcut astraddle in stalls while the Nautilus plays. They are so much in demand, it makes a pleasing addition to the program.

Mr. Middleton and Miss Spellmeyer are not satisfied with the show and full blooded Indian, does well enough in a small role.

Al. H. Weston and Irene Young came in for their share of the good things. The talk has not been improved since first heard, but it is delivered more quickly and with that snap noticeably lacking at that time. Mr. Weston's laughing song and dance was a very pretty and numerically the act of the big six.

The Five Piroscoffis (three men and two women) are showing a juggling act that for speed and precision would be difficult to equal. They do not all have same interest of degree was not given to any of the later numbers.

Wilfred Clarke and Company struggled valiantly, but the conditions were against them. Their management profited the laugh, however.

Edith Helena moved over from the Grand Opera House, Brooklyn, bringing with her a number of republics, Miss Helen's Elephants also came over from the Brooklyn establishment. The moving picture is under New Acts. Rush.

TWENTY-THIRD STREET.

What the New Jersey folks did to Artist Earle won't be a marker to what will happen to that fickle gentleman when some vaudeville audience gets to him if a few of the New York opinions don't turn his "gag." Only three acts are using this week at Twenty-third Street. It goes as well with the third as the first, suffering three distinct deaths Monday night.

Six of the eight numbers on the bill scored hits on the opening night. Strange, or rather what is becoming quite common of late, one of the acts to go was the headline attraction, "Robinson Crusoe's Fail." Luckily the number did no damage to the rest of the program.

There is a great hurrach and much ado about nothing to the loosely woven offering. A pretty stage setting at the opening only emphasizes the weakness of the remainder.

There are good voices in the cast and the music was well liked, but the business and talk are far from new, for example, the Tymphonian, in the second headline position, made good the billing. Six comedy, lively blondes are employed, and headed by Johnnie Stanley, who has a very broad and histrionic voice. Good looks and good voices don't usually chum around together in vaudeville, but Mr. Ed- wards happily struck upon three or four and the musical numbers scored easily.

The two girls who sang "School Days" are there strong with the voice. Johnnie Stanley works hard, very hard, and his dancing helps in a large measure to make the act a success.

Meanwhile, Spencely W. Middleton, Spellmeyer and Company in a melodramatic playlet, "A Texas Wooing," did extremely well in the centre of the bill. There is plenty of Westcut astraddle in stalls while the Nautilus plays. They are so much in demand, it makes a pleasing addition to the program.

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KEENEYS.

They're playing a comedy-drama at Keeney's this week—or at least, they give themselves out as "The Child of Fulton Street." Mr. Keeney explains that most of the acts on the bill were unknown to him, and were booked by him on the recommendation of other persons. For Mr. Keeney is the victim of a shabby conspiracy plot, for it could have been only by long and careful planning that such a collection of acts as occupies the Keeney stage from 7:30 to 9:30 could have been brought together. The persons who recommended some of these acts must have had a deep and lasting grudge against the manager to satisfy.

Along at No. 3 the Van Brothers, musical act, scored half a dozen solid, intelligent laughs, but up to that time and afterward, until Jack Gardner enlivened The ridiculous skit, gives her a new lease on life with a quantity of "song and dance" that the proceedings were harring to the soul. The Vans come pretty close to hav- ing a well worked out comedy offering. Not a few of their ideas are original, and the act is well directed. The straight man is a bit in- clined to overdress in a flashy, stagey style, but he handles his talk with easy certainty and maintains a good stage bearing. He is the ideal of a property man for one of their best laughs at the finish. This house employs a comedian worth looking over. He is a solemn-faced, grumpy young individual, and in his rich mine of subtle humor he is a rich mine of subtle humor.

Caroline Bull is an excellent example of misdirected talent. She is a woman for whom songs are a real delight. And so she builds a monostorous bundle of a sketch under which she successfully hides the light of her genuine ability. The eponymous song occupies perhaps four minutes of her twenty-minute sketch. The rest is the Hull gets the spirit of negro melody into her voice as few singers of raggtime melo- dies do, and her dialect is wonderfully faithful. The ridiculous sketch gets an opportunity to black up and under the cork she is fairly entertaining. In her proper complexion she is impossible.

It was pretty sweet for Jack G. Gardner Wednesday. The house was more than half filled by a delegation of Ar- canumates or members of some such order, and Gardner seemed to know half the audience personally and by name. His monologue was made up mostly of "boobs," and his friends out front even went so far as to butt into the proceed- ings and "feed" him lines. His parodies went very well, very similarly a melody with a connected story. The greater part of Gardner's talk is fresh and pointed, and the act passes nicely, with an amusing finish.

The rest of the bill is made up of new- comers who weigh in at a very low aver- age of merit. They are Margo's Man- kinis, Olga Lorraine, eccentric comedienne; Richard Burton, "Theater;" Wind & Wood, "The Strange Struck Kids," dancing and singing sketch, and Young Buffalo, sharpshooter, all of whom are under New Acts. Rush.

The Five Noses have placed themselves under the management of B. A. Rolfe. They will be presented in a new musical act called "In Old Soville."
THE AVENUE GIRLS.

"Tom, Dick and Harry" has undergone no material change in its transition from "musical extravaganzas" to burlesque, and in the new environment it makes quite as entertaining an offering.

Campbell & Drew have given the piece played by "The Avenue Girls" an expensive mounting and a cast that was seemingly put together for almost any fine dignity of the payroll. Thirteen principals are listed, while a chorus of sixteen good looking girls (almost without an exception) brings the total up to twenty-nine.

Joseph C. Hansen, James Emerson and Dave Conroy, the principal comedians, have the burden of the comedy to support in the title roles. They work together nicely, and make the comedy bits go to a good percentage of laughs.

The two acts have a rather "plotty" flavor, the piece telling a more or less connected musical comedy story, with some originality, and a refreshing absence of the familiar burlesque comedy tricks.

If the chorus comes up to a high standard of personal attractiveness, the three women principals make a trio of glittering stage pictures and in addition display a good deal of cleverness in their work. Jeanette Sherwood is the leading woman. She was a bit inclined to "splash" on her high notes, but in the lower register her voice was sweet and full in quality. But even had she no voice at all, her looks would carry her through with flying colors.

Jeanette Leboe is delegated to a more buoyant type, but is equally attractive as the Spanish spy. Both girls read their lines extraordinarily well, and handle their stage business gracefully. They have little or no dancing to do, and this might be corrected. A step or two as an incidental to their numbers would give the pair a touch of animation they now seem to lack.

To Libby Blondell is delegated most of the dancing. She is a tiny soubrette, but full of life and genius. Aubrey Carr and George Connors both have straight parts. Carr has an odd, school-of-instruction style of delivery, and brings any much demanded conscious elocution. Ray B. Raymond as a Spaniard handles the appropriate dialec exceedingly well, and David Rose as the burlesque president of the comic opera part of somewhat the same sort.

The chorus is divided into two equal sections, "show girls" and "brothers." The show girls run a bit to the Amazonian, but none belongs to the heavyweight class. They have frequent change of dressing in both acts, showing several neat and original costume ideas. One was an odd combination of the "pick" dress and a loose kimono-like Japanese house of black. The outfit probably cost much less than the usual glaring costumes the burlesque designer evokes, but it was one of the prettiest and most neatly shown.

There is no old "pick" in the progress of the piece is the long moving picture red, "The Life of a Cowboy." The specialty part is missed. An oligo is designed to break up the monotony of long continued dialogue and give diversity to a show. Burlesque patrons are accustomed to the old arrangement, and rather resent an innovation of this sort. There is room for an oligo, too, for the "The Avenue Girls" is over (matinee) at about 4:20.

ROSE HILL COMPANY.

"The Sausage Trust" is a two-act farce unmasking as a burlesque show. In framing up the cast the management seems to have realized that it had a task on its hands, and therefore treated the musical department as a negligible quantity. There is not a good voice in the outfit, and in one of the few cases where anything like singing is demanded for a number, a girl is impressed from the ranks of the choristers for the duty. Her name does not appear among the list of principals, which is just as well, for her contribution to the entertainment was light. The only thing that brought her into prominence was a particularly "raw" allusion, going beyond the loose lines of propriety drawn at the Star, Brooklyn, where the "spicing" is very much to the tobacco.

Even as a farce "The Sausage Trust" is not rich in comedy. There is a half-hearted effort to work out a comedy scheme by the familiar method of plot intricacies and complications, but even if the material with which they worked were good, the comedians are not sufficiently skillful to score with it.

T. F. Thomas and George W. Rice are the leading comedians, dividing lariats about equally. There is a monotonous sameness about their work, which consists for the most part of the interchange of stage money, crude dialogue and warmed over clowning of an ancient vintage.

"Shut up, you sawed-off monkey," is a sample of the delicacy of the repartee that enlivens the proceedings, and the lines that surround the manipulation of the usual consignment of chokers are quite as sparkling.

Florence Evans stands out from the surrounding mediocrity like the Singer building against the city skyline. Miss Temple looks well enough in her smart frocks to require no speciality ability, although she handles several numbers with considerable dash of grace. Stella Good makes a lively soubrette, but the best librettist has given her to do is to take money from the two comedians.

"The New Boy," the olio offering of John E. Cain and Company, is a condensed version of a burlesque afterpuzzle last season. The material is well put together for a short comedy talking number. Evans himself makes a smooth blackface comedian with a rich dialect and effective method. The other members of the sketch's cast do not particularly matter. The act delivered first rate entertainment.

The early talking of Rogers and Evans is extremely bad form. It is made up of a series of disconnected "gags," the vast proportion of which are far from bright. Later when they go to their musical numbers and the dancing of Evans the specialty moved along splendidly to the flash. There were but three items in the olio, the Hardys added feature completing the vaudeville section.

The Hardys are working in their old form. The quartet's command of style and the smooth layout of the routine make the act a winner. They have done away with a good deal of the "talking" they used to employ for effect, but their specialty has profited not a little thereby.

Hill, Cherry and Hill will join "The Gay Morning Gilders."

Delia Fox has fully recovered. She opened at Bennett's, Montreal, Monday night.

Alec Hurley will remain over at the Colonial next week, playing "The Coster's Picnic."

Henry D. Dixie will return to vaudeville at Hammerstein's Nov. 11, booked by M. S. Bentham.

Charles B. Watson is now a member of "Pat White's Gaiety Girls." doing an act with Al Bart.

The Sensational Bixies, casting act, sail to-day for a foreign engagement. They will return about March.

Owing to illness, Jack and Gilda Cannon closed their engagement at Pastor's on Wednesday of last week.

Anna Eva Fay has been booked for forty weeks on the United time and is now on the Orpheum Circuit.

The Whitman Sisters and Robinson will continue in vaudeville under the management of Al Sutherland.

Annie Yeamans in her monologue will make her first New York appearance, it is said, on Dec. 2 at Hammerstein's.

Oedell and Hart have returned from Dawson, Alaska, and are playing the Pantages circuit in the Northwest.

Billy Carter, the famous old banjo player, is booked for twenty-six Tammany Hall clubs during the winter months.

Thomas V. Morrison, late with Ann Hamilton in vaudeville, has been engaged by Mrs. Leslie Carter for "Da Barry."

Press Eldridge opens on the K. & E. time Nov. 11 for twenty-five weeks. He left Southampton for home on Oct. 25.

The "Governor's Son" and Mr. and Mrs. Jerry Cohen have played out their contracted time over the K. & E. Circuit.

Harry Von Tiller plays the Alhambra next week (28). He will likely go over the Williams circuit in Greater New York.

Louis Mann will open on the K & E. time on Nov. 4. The first engagement is reported to occur at the Shubert, Newark.

St. George Hussey and C. F. Lorraine are ready to appear in a singing and talking act. Wesley & Pincus will attend to it.

The United Booking Offices is said to have intimated to producers that large productions contemplated for vaudeville at the present time would be better delayed.

Harry Piler, having recovered from his recent illness, will head a new "girl act" being arranged by Ned Wayburn. It will appear the latter part of November.

Harry Winters, of Winters & Wood, left this week for San Francisco to look after the well being of one of his firm's acts. He will be away for the season.

Eddie Leslie has been booked by the United and will appear in New York in Nov. 4, his first showing here in two years. Alf T. Wilton arranged the time.

Cannard, "The Man on Time," plays Rooney's, Brooklyn, next week for his first local appearance. Cannard is a contortionist who performs upon the dial of a clock.
Theatre dresses.

Perhaps B. Riendeau doesn’t expect to remain upon the stage. If he believed in himself he would have adopted a stage name. "B. Ri" may stand for anything, but you expect a German dialect from Riendeau. B. Riendeau is a new monologuist around here. If he came from abroad he would have been on this side long enough to have heard the other monologists, and he’s a good "chooser." If he holds on the present routine selected, and adds a style of his own, that of the others he has adopted, B. Riendeau might secure dates on the small-circuits—if he changes his name.

Margo’s Manikins.

Margo’s Manikins spent the summer as an attraction at Midland Beach, Staten Island. In such a place it may find a sphere of usefulness and profit, but it will never get another hearing in a New York park. Modern village house- wive is a wail-awake, progressive institution and it has no place for back numbers. Half a dozen acts of this sort have established themselves lately as substance successes in representative houses by force of skilful arrangement and spectacular effects. Margo’s outfit is an amplified “Punch and Judy” show. The figures are manipulated by thick cords that are visibly, visibly, and they stagger through various wabbly motions to the accompaniment of dialogue that is even more offensively amiable. A man and woman do the talking from some place out of sight. The first part shows a commonly sketched on the miniature stage set as a bed room. A German dunny with an excreable dialect enters and holds certain distasteful conversation with the bed’s occupant, the subject of “logs” being the basis of their vulgar repartee. Clowns, dancers and more conversation in varying dialects and unwinding sadness of topics. The dolls are cheap conveniences, without the faintest resemblance to anything human. Some money seems to have been spent on the setting, which shows orchestra pit unoccupied except by a semi-paralyzed drum player, and a single spectacle sits in one of the four stage boxes. The act may employ friendship as part of a cheap show, but the fashions in this style of offering have advanced way beyond Margo’s present standard.

Following its present engagement at the New York Hippodrome, which ends the third week in November, Gricolletti’s Aerial Ballet will go into vaudeville, playing on the United Time. Contracts have already been signed through the Marinielll company.

USE THIS FORM IF YOU HAVE NO ROUTE CODES

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**CARDS WILL BE MAILED UPON REQUEST**
Will Rossiter's "SURPRISE" Song "HITS" for 1907-1908

"SINCE YOU CALLED ME DEARIE"
By HAMPTON DURAND and W. R. WILLIAMS.
This Song is the greatest ARTISTIC SUCCESS of the Season, BAR NONE!

"NAPANEE" "MONTANA"
The Indian Song SENSATION!!! Ask Anybody.
The Biggest Cow-boy Song "Hit" at this minute.

"WHEN THE MOON PLAYS PEEK-A-BOO"
By W. R. WILLIAMS. A Spontaneous "Hit" for Single or Double Act, or Big Feature. An ideal song for spot light or light effects.

"STINGY" "SNUGGLE UP CLOSER"
By Newton and Durand—POSITIVELY the 2 BEST SOUBRETTE Songs ever written—By Newton and Durand.

"EVERYONE WAS MEANT FOR SOMEONE"
By BRANEN and LLOYD, the Best Song they ever wrote, the best "Seller"—that's why WILL ROSSITER GOT IT!!!

"WISH ME GOOD LUCK ON MY JOURNEY"
We Defy You to Name Another March Song as Original in Theme and Treatment as This One.

"IF THE MAN IN THE MOON WERE A COON"
BIGGEST "HIT" IN TWENTY YEARS!

"PINING"
MUSIC BY THE "GREAT AND ONLY" FRED FISCHER
WORDS BY BOWMAN BROS.
The Most Brilliant March Song Hit of the Year, by W. R. WILLIAMS.

"I'M THE KID THAT BUILT THE PYRAMID"
"YOU'VE GOT TO BE AMERICAN TO FEEL THAT WAY"
"GIVE ME SHELTER, GRUB AND SPENDING CHANGE"
"MY PRETTY, WITTY KITTIE FROM KILLARNEY"
"Playing Hide and Seek"
"When You Dream of Someone and Someone Dreams of You"

"CLOVER BLOSSOMS"
Positively the Greatest Ballad Success of the year. It's another "Suwanee River." The Slides are the finest. Every Slide gets "a hand," $5.00 a set.

"WHY MUST WE PART"
A HIGH CLASS BALLAD BY W. R. WILLIAMS.
If you can use a high class song with a very "showy" chorus, and get at the same time not "over their heads," we suggest you "try this out."
The Chas. K. Harris Courier

The Chas. K. Harris Courier is known for its detailed list of names and addresses, which are likely related to theater productions or performances. The text includes names, locations, and other details that suggest a focus on theater arts.

VARIETY

Cobb's Corner

Cobb's Corner provides an original novelty with the word "Will." The text mentions "Cobb's Corner," "Will D. Cobb," "Cobb's New Musical Show," and "Will D. Cobb's Musical." This suggests a focus on music and theater, possibly with a focus on a specific individual or event.

BROADWAY

The content includes a list of names and addresses, possibly related to theater productions or performances, and references to "Will. D. Cobb's Musical." The text is likely aimed at those interested in the theater arts, particularly those related to "Will. D. Cobb."
THE TWO SHRODES

McMahon's "Minstrel Maids and Watermelon Girls"
Management CHAS. W. SHRODES

Booked Solid
Week Oct. 28, Poll's, Waterbury, Conn.

JOE KENO AND D'ARVILLE

In a NOVELTY ACROBATIC DANCING and TALKING ACT
Written by MARION and PEARL
WEEK OCT. 28, MAJESTIC, CHICAGO
SEASON '07-'08. ORPHEUM ROAD SHOW

LA TOY BROS.

SENSATIONAL, FUNNY, DIFFERENT
COMEDY ACROBATS

Featuring a Round Off Flip Flap Double Back SOMERSAULT "UNASSISTED." FROM THE PAD WITHOUT THE USE OF A SPRINGBOARD. Most wonderful feat ever attempted by an acrobat. JIM COWLEY, of LA TOY BROS., accomplishes this surprising and marvellous revolution ONCE DAILY.
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MR. and MRS.

Sidney Reynolds

Have in Preparation A COMEDY IN "ONE." By VINCENT BRYAN
MAKE APPLICATION FOR SPACE IN ANNIVERSARY NUMBER NOW AND SECURE PREFERRED POSITION.

Robinson, Parquette TRIO

(JAMES B. ROBINSON, WM. PARQUETTE and ELLA BLOUNT.)
Oct. 28, Proctor's Troy, Nov. 4, Keith's, Phila.
BOOKED SOLID UNTIL FEB., 1908.

YOU HAVE SEEN WESTERN ACTS. NOW YOU WILL SEE THE REAL ONE.

ED. Tannehill and Radcliffe

IN "A TENDERFOOT ON THE TRAIL"
COPYRIGHTED DEC. 4, 1906. CLASS D, XXC—9277.
IN NEW YORK SOON.

Direction ALF T. WILTON


Gus Elen

Opening Moss' Empires, Nov. 4th.

The Famous English Coster Comedian

American Representative, 1907, CLIFFORD C. FISCHER.
NOTICE TO THE PROFESSION AND PUBLIC IN GENERAL

Having but recently originated and produced another NOVEL COMEDY GYMNASIATIC PIECE OF BUSINESS with a TE-TOR, of which I choose to call a SEE-SAW BOARD, consisting of comedy, jumps, dives, somersaults, etc. with the aid of invisible wire, hereby give due warning to those who have for the past few years been using our original material, such as the较好(或)hand and head work, acrobatics, &c. that I will fully defend this at any and every stage of the game and protect myself from any act or show other than yours truly.

Week October 28—Doric, Yonkers, N. Y.

SAY, MANAGERS!
You who haven't seen it, it's a knockout! A scream! Believe me, they laugh right out loud. No question about it. Ask Mr. Cha. Lovenberg, of Keith's, Providence, or Mr. Carl Lotochrome, Keith's, Boston.

Can you find a little fellow judging on the end of a 14 foot board bending the big fellow so feet across the stage into a one hand balance on the little fellow's head. FUNNY, ISN'T IT?

THAT'S ONE OF THE TRICKS.

A Warning

I see by the "Dramatic Journal" that some people selling these tickets, the Le Mours have appropriated the title of my act. The First Quotation is here by the stage and I have been playing for years. I sincerely trust that they will let others have the privilege of being titled or any part of my act, and save themselves and the managers of those who would use my lawfull title troubles, as I shall protect my property.

Edgar Foreman

Small Pickaninnies WANTED
Who can sing and dance well. Apply
SELYO MUSIC PUB. CO.,
Monday, 11 A. M.
53 West 8th St.

SHADY BROS. & MACK
in "CAFE DE PARIS"

Week Oct. 28, Columbus, St. Louis.

SPILLER BROS. & MACK
in "OAP DE PARIS"

Week Oct. 28, Columbus, St. Louis.
### Representatives of Artists

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<td>3-ABDALLAH BROS.</td>
<td>Jack Levy</td>
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### Advertisement Notes
- **Headliner of all Headline Hoop Rolling Acts:**
  - The first big hoop act on the vaudeville stage and carrying seven hundred pounds of special scenery with changes of costumes for fourteen performances. Featured everywhere. The hit of every bill. BOOKED SOLID UNTIL 1910.

- **THOSE MARVELOUS CLOWNS:**
  - Featuring a 14 foot leap, catching hand to hand, without the aid of a spring-board. BOOKED SOLID ON K-P. CIRCUIT.

### Additional Notes
- **NOTE.-IF ONE ALLEGED ORIGINATOR (ED. GRAY) WILL LEAVE OUR MATERIAL ALONG HE MAY FIND HIS "SUCCESS" (!) NOT SO SUCCESSFUL. BUT YOU KNOW! WHAT'S THE USE! THEY WILL DO IT!!!**
Wishes to announce that he is now in his old home town CHICAGO, stopping at the
SHERMAN HOUSE, where he will be glad to meet all his old friends and interest them in his new song hit,

"When the Moon Plays Peek-a-Boo With You"

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SAYS:
That Mr. brother Leo is more than "doing things" in Chicago, making his headquarters at
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<td>&quot;ELEVATED HEBREW COMEDY&quot;</td>
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<td>ONE MILLION DOLLARS REWARD TO ANY ONE WHO CAN SAY WHY &quot;THE CAR AHEAD WAS BEHIND.&quot;</td>
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<td>ALT T. WILSON, STATER.</td>
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<td>Australian Vocal Singing Sketch Artists</td>
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<td>DIRECT FROM AUSTRALIA. Address care VARIETY, Chicago Office, Chicago Opera House Block.</td>
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<td>Toledo 4 Troupe</td>
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<td>SPECTACULAR FLEXIBLE GYMNASTS. THE ONLY ACT OF ITS KIND.</td>
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<td>Sidney Toledo, Bay Ridge, L. I.</td>
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<td>MURPHY and MAGEE</td>
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<td>SUCCESS, SUCCESS, SUCCESS, WITH THEIR NEW ACT.</td>
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<td>THE ONLY JUGLER IN THE WORLD JUGGLING 7 PLATES.</td>
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<td>HIT OF THE STAR SHOW GIRL BURLESQUE AT HOWARD BOSTON, THIS WEEK. NEXT WEEK, HAYMARKET, NEW YORK.</td>
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<td>WEEK OCT. 44, KEENEY'S, BROOKLYN.</td>
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<td>New York England Australia Africa</td>
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<th>SOMERS and STORKE</th>
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<td>Presenting a rollicking Comedy Sketch by CHAR. HOFWITZ, entitled &quot;JACKSON'S HONEYMOON&quot; With WILLIAMS &quot;IDEALS.&quot;</td>
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<td>THIS WEEK KEITH'S, BOSTON (Second time in 16 weeks)</td>
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<th>MR. HymeACK</th>
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<td>THE ORIGINATOR of an ORIGINAL Act Will shortly visit America under Mr. Percy G. Williams' management</td>
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<td>TRANSLATION—&quot;Hymack opened only two days ago at the Apollo, but is already just as famous as the Pavilion Boulevard as in London, where he was the 16th during his long engagement at the Leicester Square Empire. Hymack, &quot;Homme à la pipe,&quot; is the most amusing eccentric and always full of humor. Nobody should fail to see this extraordinary feature at the Apollo.&quot;—&quot;Le Matin,&quot; Paris, Sept. 4, 1907.</td>
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<th>SCHRODE and MULVEY</th>
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<td>Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York</td>
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<td>The First to Introduce the Hebrew Character Successfully in England</td>
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<td>JORDAN AND HARVEY</td>
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<td>84 WEEKS COMMENCING NOV. 4.</td>
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<td>&quot;THE SOMEWHAT DIFFERENT GIRL.&quot;</td>
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<th>KATHERINE NELSON</th>
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<td>Singing and dancing comedians—14 minutes in one. One of the daintiest and most pleasing acts in vaudeville.</td>
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<td>Direction JENIE JACOBS, Knickerbocker Theatre, New York.</td>
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<td>OPEN SEASON MOBILE, ALA.</td>
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<td>&quot;TIVOLI QUARTETTE&quot;</td>
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<td>AMERICA'S GREATEST SINGING FOUR.</td>
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and three are bold-overs. They are Friday Victoria, May's Comedians and Ida Fuller. The performances are abolished through the entire week. The actors and actresses are selected from the best of the city's actors. There was considerable shifting of places, and a considerable amount of cutting and pasting. The program is composed of numbers, and in two instances the alphabetical list is covered. There was a stage walk of five minutes following Green and Green, who occupied second place. It was an excellent piece of acting and singing, and finished in full stage instead of “out.” This did not give time to arrange the setting for the last act. Fuller is last on the stage list, but the plot is probably too large for such handling of scenery and accessories, especially when changes are frequent with the act.

The show is lengthy, and entirely too long for Chicago vaudeville audiences. It ran until 11:30. The kettles and Asbury opened. It appeared here in a number of years and their brand of variety with panache could hardly be surpassed. It was a very clever and well-rehearsed piece, and well suited to the vaudeville program. The Kettles and Asbury opened the show with a very clever bit of business. The "Irish Girl" business was the best in the last quarter. The "Irish Girl" business was the best in the last quarter. The "Irish Girl" business was the best in the last quarter. The "Irish Girl" business was the best in the last quarter.

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GREAT NEW ACT

THE JUGGLING MONSTROLOGIST.

Recently closed twenty-four weeks over the Berlin-Constantin time. Of course, didn't exactly set the towns on fire, and in fact in some places you might not have even seen any smoke escaping, but it was their third trip, in an old town, over the territory, and for a liberal increase in salary each trip.

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ORPHEUM CIRCUIT
Anyone infringing or using my Electric Novelty Musical Wheels will be fully prosecuted by law.

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Trick Harmonica Player, Finger Whistler and Paper Manipulator.
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DIXON BROS.
Musical Comedians

IRENE LEE
THE KANDY KIDS

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Charlie CARTMELL
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Booked by Mr. William Morris, over the Klau & Erlanger Circuit.

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Fencing, Boxing, Wrestling.

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A Sensational Hit

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IN PREPARATION BRAND NEW ACT EVERYTHING NEW BUT THE NAME
MATTHEWS AND ASHLEY.

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BOOKED TILL SPRING.

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GRANDEST AND MOST ARTISTIC OF ALL COMEDY GYMNASTIC ACTS.

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Greatest Living Gymnasts. Ace of Gymnastic Comedy
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A SISTER ACT FOR LONG VAUDEVILLE ENGAGEMENT. STATE SALARY AND ALL PARTICULARS.
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Sisters Cardownie
WITH RED Nye. VAUDEVILLE.
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King of the Wire.

Lo success Klaw & Erlanger Circuit, will be ready to accept engagements after March, 1908.
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BESSIE WYNN
IN VAUDEVILLE.
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DeVelde & Zelda
Artistic Equilibrist.

ALI AND PEISER
Ex Hotel T. W. Mun's "HOG JINKS." ECENTRIC COMEDY ACRBATS.

YARG DRAWE
Owing to the closing of the successful drama "ALWAYS OPEN OLD" In which I was much success, I am been in Vaudeville and sing my latest song. "Every little bit taken from what you get makes just a little bit less." Pirates welcome.
Oct. 18th, Poli's, Bridgeport.

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TWO REAL HUMAN HEBREWS

FRED MACE IN A NEW ACT
Soon
Management of Klaw & Erlanger.

MAKE APPLICATION FOR SPACE IN ANNIVERSARY NUMBER NOW AND SECURE PREFERRED POSITION.

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"HIS FIRST MOUNT"
By MAY WATERS
FEATURING
ex-Jockey SLOAN
AND CAST OF SIX PEOPLE
Produced and staged by GEORGE R. WILSON
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Costumes by MRS. OSBORN
TIME SECURED ON K.-P. CIRCUIT

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Buck, harpist, vocalist, good voice, went well; May Hurza and Chas. Daland, player charming; "Impose-
er," very funny; Joseph and Wills, songs and dances, clever; "The Patriot," grand opera, went big;
big, clever singing number; Darrow Brothers, sensational equilibrist act, best of its kind ever seen;
Frank Forgesy, for the last bit of the bill.

Luceem (Wm. L. Gallagher, mgr.),--Belle Cliff-
ford, singing and dancing, good; Peggy and Mar-
ton, dancing and talking comedians; Chas. J. Mc-
Manus, Ill., songs. well.----NOTE.----Lettie Cabe
Cable, has a new song with a Joe Kleinman Com-
pany, presenting "The Taming of the Shrew." Miss Cabe has a fine voice and good act;
She joined the act Thursday. Miss Wardly was married in New York, Oct. 26, to a non-professiona-
al. Miss Wardly.

LEAVENWORTH, KAN.

ORPHEUM (C. B. Martino, mgr.),--Gillian
and Castle who synchronize with their dancing and
comedy; George For Linen, harlequin, jumps
good; The Yankee Doodle boys, very clever tricks;
Ginn, Platt and "Fiddler" headliners, presenting "The Hidden Kid"; C. B. Martino com-
tinues to please with his Ill, songs.----PEOPLE'S
(M. Cunningham, mgr.),--The Three Be Grezne,
singing and dancing, get applause; Carl Bros.
blackface, above the average; Eddie Leonard, very
funny; The Three Chelseas. "Third Generation,"
hit; Billy Boxley please with Ill, songs.

LIMA, OHIO.

ORPHEUM (Wm. G. Williams, mgr.),--Gaylor,
guitarist, good; Elmire and Barlow, singing and
dancing, improved; Glendenner Sisters, singing
and acrobatic dancing, fine; Tippie and Kilemen,
comic singing and dancing, very good; the Ill, songs.

LEBANON, OHIO.

MAJESTIC (Ray H. Harris, mgr.), Monday re-
opened, "The Yankee Doodle," "The Three
comedy, hit; London and Pierce, hill blackface sketch; Butter
field, good; "The Silver Screen," "The Wildly
Teenagers," "The Walking Delegate," after sketch; "E.
H. P.shows," good; "Big Bad Wolf," "The Vil-
ian, fine sharpshooting act; "WONDERLAND"
(P. Jenson, prov.)--Moving pictures.

LONDON, CANADA.

BENNETT'S (J. D. Bunsell, res. mgr.),--Fannie
Bly, very amusing and naturally swell; Delman
and St. George, "The Old Neighborhood," one of
the prettiest and most amusing sketches seen near
here; Dunst and Dors, good, very clever; "The
Chesire Sisters," "The Camelia," "The Three
Ladies," "The Three Hare "Brothers,"" orchestra, very good.
M. G. HURSTON.

LOS ANGELES, CAL.

FISHER'S (E. A. Fischer, prov. and mgr.),--Jiffy
Bro and Company in "The Name of Not-
ette" and "The Girl with the Baton," very good; "New Orleans" and "The Honeyman," good; Virginia Gra, concertina, "The Gay Fox,
"Bowed Bass," "The Vanished harp," good; "Will Whitman and the Melodie Strangers, singing and dancing, good; "BOSTON VARIETY" (F. Lyons, mgr.),--The Tipilian Burlesque led
THE MURRAY SISTERS

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TOLEDO, O.

ARCADE (Lee Hurtig, gen. mgr.)—Charlotte Townshend in "The Troubadour" The World's Girl; in the feature for the week, a big hit; the Tramp, in a loop rolling act, very good; Winberger's bears and monkeys, good; Larry Smith and Mame Champion, in "The Trouble"—very good, plenty of laughter; THE AMERICAN COUNTRY FAYRE is as good as ever, and THE WHITE BIRD (Lew Shanley, gen. mgr.)—This week Brown Manufacturing's "Vanity Fair" to good business. The best thing in the show is Wells and Maitland, costumers, and costumers dancers. Morgan and Chester have a clever sketch which is, however, a trifle too long. The hit act "Fluffy Baffler" and "A Southern Belle" present the best looking chorus seen at the Empire this season.—THE FIG-TORY (J. O. Hookey, gen. mgr.)—Second week of the musical pictures with increased to pleasant business. Some excellent vocal numbers are also given by Mabel Grant, Ed Smith, and A. C. Butsell. Next week: "The Miller's Daughter."
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