EVA TANGUAY says:

There's money in playing under your own management, if you can draw them into theatres as I have done, and when surrounded by a company that compares with the best of vaudeville bills ever presented.

I have had more personal satisfaction since heading

EVA TANGUAY'S CYCLONIC VAUDEVILLE

than I ever experienced in all my weeks filling up the box offices of vaudeville managers.

A Little Free Advice

If you can draw money in vaudeville and are willing to have the remainder of the performance a good one, as I have done,

Go on the Road

Only one losing week since I started out, and then the net loss was $59, due to weather and other conditions on a week stand. Don't want to tell my profits, but now I know how many vaudeville managers grew rich so quickly.

This Week (April 28) West End, New York
Next Week (May 5) Jersey City
THEATRICAL ASSOCIATIONS MAY BE MERGED INTO UNIT

Theatre Managers' Association and National Theatre Producing Managers' Association to be Recruited up to Full Strength or New Order Formed, Embracing Former Fractional Sides, K & E-Shubert Pooling Agreement Making It Possible.

To Combat Labor Troubles, Principal Reason. Waiting Return of Alf Hayman.

The Klaw & Erlanger-Shubert merger "or "pooling" of certain towns to be more correct, is already working its beneficial influence in many directions. The combined strength of the now solid phalanx of organization, capital and experience is working out, day by day, many details looking to the elimination of many cumbersome minor alliances until it shall have been developed into a smoothly-oiled and easy running arrangement of machinery.

Among other things the matter of conducting the two associations of legitimate managers is being given consideration at present. They are the Theatre Managers Association, Charles Burnham, president, (to which all but the Shuberts and some of their allies belong) and the National Theatre Producing Managers Association, William A. Brady, president, which could never muster over fifty per cent of the producing managers.

The members of both organizations were never active individually, being content to let their respective presidents dispose of most of the matters. As a result there was never complete action on matters of vital interest to both sides. The Theatre Managers Associations had affiliations in local organizations scattered throughout the country, but the producing managers' organization, mostly all of them residents of New York, had just as much difficulty in calling out the full strength of their association as the others.

It is now designed to recruit the members of one to the other, or to dissolve both and form an entirely new organization to embrace the avowed objects of both. Much of this, however, will be left open until the return of Alf Hayman from his vacation trip abroad, when he and Hollis E. Cooley are expected to devise some simple method of combining all the legitimate managers of the country.

The strong point to be suggested in favor of such complete and comprehensive an organization as above outlined is to be in a position to formulate such labor and other matters as may arise from time to time.

No successor to Ligon Johnson, general counsel to the National Producing Managers' Association, has yet been chosen. It is not unlikely that he may be prevailed upon to remain at his present post until there is a readjustment of affairs when the new association proposed shall be able to make him an attractive proposal to act for them, providing him with an adequate office staff for the transaction of their affairs.

FOY TALKING RETIREMENT.

San Francisco, April 30

Eddie Foyle has exhibited here a 30 weeks' contract with the United Booking Offices for next season at $1,750 a week for himself and seven children.

Foy declares that at the conclusion of this tour he will retire permanently from the footlights.

CORT CUTS PICTURE PRICES.

Chicago, April 30

The Cort, playing a feature film, has already cut prices to 10-15.

BERNHARDT'S RETURN DATE.

Chicago, April 30

The Majestic last week with Sarah Bernhardt as the attraction was rather a disappointment in the matter of business. The house played the Frenchwoman earlier in the season at advanced prices and the public flocked to see her; but upon the return date, with the usual house prices, there were but two or three sell-outs on the week.

The wonderl woman must bow before age. Her steps are slow, and measured and at times her efforts to get around the stage are almost pitiful. Those who have seen her on this last trip will not have the correct impression of the Great Bernhardt as she once was.

ALBANY BILLS COLD.

Albany, N. Y., April 30

With the Legislature at the point of adjournment, it may be said that unless a special session is called by the governor, none of the bills affecting theatricals in any way will be passed. All are in committee, and will remain there, if the two houses adjourn as slated.

DRESSER REGULARLY BOOKED.

Marie Dressler will bring her "All Star Gambol" tour to a close in Easton, Pa., Saturday night. Her personal manager, J. H. Dalton, ran into town this week to negotiate with Alf. T. Wilton for vaudeville time, whereupon the agent booked her at the Colonial for the week of May 19 at a salary reported to be $2,500. The "All Star Gambol" tour has not been a financial success.

"O JEE" COMES OFF.

Los Angeles, April 30

"O Jee," produced at the Burbank last week for a run, was suddenly taken off and this week there is being presented "Get-Rich-Quick-Wallingford," with Frances King in the role she created in New York.

"YOGI MAN" NEXT SEASON.

"The Yogi Man" a musical comedy by R. Henry and Claire Kummer, is announced for production early next season. Miss Kummer has already gone to her summer home at Narragansett Pier.

CORT OFFICE ACTIVITY.

The John Cort offices in the Longacre Building looked like a convention of theatrical celebrities this week. Headliners, managers and producers were constantly calling upon George Mooser, in charge of Mr. Cort's vaudeville enterprises.

Several important engagements for road shows over the Cort Circuit next season have been reported, but Mr. Mooser will not confirm any. He says, as previously quoted, he would prefer no mention be made of the stars under contract until Mr. Cort gives the word to release the news.

EMMA DUNN IN "MOTHER."

A return trip to vaudeville in her former sketch "Mother" will be made by Emma Dunn, who scored the big hit of David Belasco's "Governor's Lady" this season.

M. S. Brench is fixing the vaudeville time for Miss Dunn.

COAST FOR JOHN MASON.

It is not improbable John Mason will immediately reorganize or draw together the company which closed with him in "As a Man Thinks" last Saturday, and make a quick start for the Pacific Coast, remaining out all summer.

WILLIAMSON ILL.

San Francisco, April 30

The Ventura last Friday brought in J. C. Williamson, the Australian manager, who was ill on the trip over and had to be removed to the McNutt Hospital Saturday. Today it is said he is convalescent.

Jules Simpson, the Brennan-Fuller representative, also returned on that boat. There were several other theatrical persons aboard, including some of the stranded performers from the Bud Atkinson Wild West.

(A story concerning these people is contained in the correspondence from San Francisco in this issue.)

GARDNER AND VINCENT DISSOLVE.

Lottie Gardner and Frank Vincent will dissolve stage partnership May 23, when the former retires from active professional work.

(Special Cable to Variety.)

London April 30.

The remarkable influx of American revues and ragtime here appears to have almost revolutionized the time being, the music hall business. Those houses not already committed to the American ragtime and kindred attractions are wildly scrambling for something of that nature.

The London Opera House Revue "Come Over Here" is still the talk of the city and doing second in all performances, including matinees. Jack McArdle, late of the Alhambra, replaced Arthur Deagon Monday. Deagon's success in leading musical numbers in the show.

The Hippodrome with "Hello Ragtime" is still doing a tremendous business. Pavlova is the big attraction at the Palace and business there is enormous. At the Empire business is as good as usual, the poor revue "All for the Bride," marking it down, is a success. They are endeavoring to get the new revue open Saturday night. Willie Bard is drawing good business at the Tivoli. He is also appearing at the Oxford where the bill includes Nell Kenyon and Mike Whalen.

At the Palladium the headliners are George Robey, Arthur Whelan and Clarke Mayne and they are doing big business. The Pavillon is playing to its average house with "Charlotte Parry" as the topper. The Coliseum has the best possible kind of a vaudeville show. It contains Marie Studholme in a sketch which has proved popular in the provinces. "This is Dr. First appearance in London and went fine. Then there is Albert Chevalier, George Graves and "Everywhere."

That the London theatre-going public is ragtime mad is evidenced by the fact that George W. Lasher, the pioneer review producer in America, received no less than three cables the past week asking him to present in London an American review.

Lederer, who will be shortly prepare one, in conjunction with Gustave Kecker, composer of "The Belle of New York," and their joint work should prove a sensation in the English metropolis.

WOODS' FOREIGN MOVES.

(Special Cable to Variety.)

Berlin, April 30.

A. H. Woods' theatre here continues to do an excellent business with feature films. The seating capacity is 200 and he is paying an annual rental of $37,500. It is the first time that pictures have been shown at a regular playhouse in this town. Edw. B. Kinship, who promoted the deal, and the Goldsalls also are interested in the venture.

By next season Woods expects to have houses on the continent playing vaudeville, most located in Germany. His plan may be to establish a circuit of "pop" vaudeville and pictures similar to those in vogue in America.

SUMMER HALL OPEN.

(Special Cable to Variety.)

Paris, April 30.

The al fresco music hall Ambassadeurs on Champs Elysees is set aside for the season April 27 with a vaudeville program comprising local vocalists of repute.

KITCHEN WANTS BIG MONEY.

(Special Cable to Variety.)

London, April 30.

The Alhambra management is negotiating with Fred Kitchen for a Revue work. The comedian is asking tremendous money.

OLD ACTS GET OVER.

(Special Cable to Variety.)

London, April 30.

Conroy and LeMaire's former sketch "A King for a Night," with Will Strong in the comedy role, was produced Monday and proved a laughing hit.

ONLY FARCES AT STRAND.

(Special Cable to Variety.)

London, April 30.

At the Strand "The Chaperons," a farce, was produced and voted a success. Hereafter farces only are to be done at the Strand.

TRAIN EFFECT IN PARIS.

(Special Cable to Variety.)

London, April 30.

The engine and auto effect in "Come Over Here" at the London Opera House has been placed for a Paris theatre, but nobody knows which one. It will be seen in other Continental cities also.

The Thurston-McCormick Co. holds all the rights to the scenic effect.

GROSSMITH'S GOOD REASON.

In the Hotel Cecil in London the other day George Grossmith was telling a small luncheon party of his recent departure from New York on the very heels of an offer of $3,000 per week to join Marie Dressler's show, which he refused.

"But why didn't you take it? someone asked.

"Because Marie owes me $7,000 for rent for my theatre over here," he answered.

NEIGHBOUR'S NEW HOUSE.

(Special Cable to Variety.)

Paris, April 30.

The papers were signed this week by E. H. Neighbour for the 60-years' lease of a plot of ground belonging to the existence Publicite (board of public charities) between the Rue St. Lazare and the Rue Mogador.

Neighbour is the manager of the Paris Alhambra, and a similar first class vaudeville theatre (but a little larger) is to be built on the site, which is within 200 yards of the Opera, and the centre of the city. The ground is at present occupied as an annex of the "Printemps," the large dry goods store, and the lease falls out in 1914.

It is stipulated the building shall cost less than $195,000, but more will be spent, according to the plans already prepared.

The Variety Theatres Controlling Co. will be interested in the new enterprise. Alfred Butt and Walter DeFrees have been looking for a site to build another house in Paris for the past year or so, as already mentioned in the Variety. It can now be stated with a reasonable certainty that Butt has abandoned any plans on a site near the Montparnasse quarter for the erection of a music hall.

No title has yet been chosen for the Neighbour house. Paris is not a great music hall city, and one may be known as the Mogador Palace. This has nothing to do with the "Orpheum Continental Circuit" proposed by Chester P. Crawford, reported waggishly ago. It is recognized that there is money to be now made in Paris with clean vaudeville, and the first will get it.

"LAW'S" OPENING DATE.

(Special Cable to Variety.)

London, April 30.

The opening date for the London presentation of "Within the Law" is May 20, at the Haymarket, with Beerbohm Tree playing Joe Garson.

TWO STARS IN ONE HOUSE.

(Special Cable to Variety.)

Paris, April 30.

Mlle. Polaire is announced to appear in the Folies Bergere Revue. Anna Held has been engaged for the same place for the summer.

REVUE IN MARIGNY.

(Special Cable to Variety.)

Paris, April 30.

The Marigny opened as a music hall April 30, with a Revue as usual, signed by Andre Barre and Michel Carre, which was beautifully mounted and another house. A scene of New York harbor pleased immensely. Leo Pouget remains as manager of this music hall. Among the Artists appearing are Mlle. Cazaize, Mado Minty, Jane Pierly, Moricey, Girier, Gabin, Toller's Girls.

No vaudeville acts engaged this year.

"LE BOSSU" REVIVAL HIT.

(Special Cable to Variety.)

Paris, April 30.

Lucien Guitty finished his hit of the evening at the Theatre Sarah Bernhardt last week and on April 29 the management made a successful revival of the popular drama "Le Bossu" with Jules in the famous role of Lagaredge, the hunchback. He is well supported by Marie Louise Derval, Dean and Decorer.

SAILINGS.

Reported through Paul Tausig & Son, 104 E. 14th street, New York.

April 29, to Co. Marco Bros., Mr. and Mrs. Otto Steckel (Pottsdam); April 30, Ferdinand Martini, Constante von Veckendorf, Elzie Gatti-Casazza, Martha Welsh (Kr. Aug. Vic.); May 1, McDevitt, Kelly and Lucey, LaToY Bros. (previously reported sailing postponed) (Celtic); May 3, Durand, Elzie Boehm (Lapland); Howard Bros. (Bunnoj), Fay, 2 Colleys and Fay, Francesca Redding (Coronia), Lena Halliday, Koenig Albert, Mr. and Mrs. Christopher, Rutherby Marlow (Minnewaska); Martin Beck, H. B. Marinelli, Albert deCourville, B. Obermayer, Gaby Deslys, Mme. Caire, Harry Fike, Nick Kaufman, son and daughter, Henri L. Broussard, Louis Blumenberg, Arthur Vogel, Pearl Evans, Mort Singer (Olympic).

May 1, Rosa Crouch, Geo. Welch (Baltic).

May 3, Lee Shubert, Ferika Boros, Douglas Fairbanks, Ruth Allen, Mrs. Sam H. Harris (Olympia).

May 6, Sylvia Habsbo (Kr. Wlmn). May 9, Mr. and Mrs. Dad Frazer (Minnowine).


April 30, Pini-Corsi (Cecile).

(Special Cable to Variety.)

London, April 30.

May 3 (for South Africa), Minnie Mace, The Delevines, M. Stradini, Carl Demarest (Kenilworth Castle).

Reported through Pall Mall Exchange.

April 30 (for New York), Charles Baum (Kr. Cecile); Dr. Cummings (Majestic); May 3, James Cotter (Coppola); May 4, Gerald Griffin (Geo. Washington).

April 30, Harry Taft (Kr. Cecile).

(Special Cable to Variety.)

Paris, April 30. (For South America) (Seguin Tour), Durant Bros. (Ninonina).

San Francisco, April 30.

April 29 (for Honolulu), Robert McGreer, G. B. Crapsay, Fred Douglass (Lurline). May 3 (for Honolulu), Billie Reeves, Fred Wilton, Chas. Cox, Rose Stutz (Mongolia).

TREE AND BEECHAM'S OPERA.

(Special Cable to Variety.)

London, April 30.

Sir Herbert Tree and Thomas Beecham have secured the rights to Richard Strauss' opera, "Ariadne in Naxos."

It is to be presented at His Majesty's theatre for eight performances, commencing May 27.

"PANURGE" FAIR.

(Special Cable to Variety.)

Paris, April 30.

"Panurge," the last opera by the late Jules Massenet, was produced at the Gaite Theatre April 25, and met with a fair reception.
MARINELLI'S INTERNATIONAL VAUDEVILLE BOOKING PLAN

Arranges With American Agents to Book Through the Marinelli Offices Abroad. Will Also Represent Foreign Agents Over Here, and London Agents on the Continent. Mutual Protection and Profit Induces Americans to Accept.

The New York agents had a plan to centralize for them the booking of shows before this week by H. B. Marinelli, the international booking agent. Most of the local men to whom the scheme was submitted agreed to it. Marinelli's plan is to have the American agents working with him send all their acts to his foreign offices, which are located in the largest European capitals. These will be placed by the Marinelli representatives, the latter and the original agent dividing the commission.

Marinelli has also arranged with foreign agents to have his New York branch represent their acts over here, while several of the London agents will send their acts over to the Continent under the guidance of the Marinelli office.

The purpose given is to secure mutual protection and profit. For the American agents it will probably mean a stop will be put to the English agents "stealing" American acts immediately upon their successful debut in London, and may provide for a safe return to the American agent sending an act abroad.

While it gives the Marinelli agency much increased influence, the scope of the international agency is such that the agents booking through it can find channels for their acts not hitherto known or possible of approach by them, especially on the Continent.

Mr. Marinelli leaves on the Olympic Saturday. He has been a busy fellow since striking New York after an absence of six years, and is reported to have accomplished a great deal.

CHARLES MAILET DROWNED.
San Francisco, April 30. Charles Mailet, orchestra leader of the Crescent theatre for the past five years, was drowned Monday while fishing at Lake Ponchartrain. The deceased was 36 years old and widely known in the profession.

MARRYING IN SAN DIEGO.
Spokane, April 30. Edward Graham, former violinist of Pantages', leaves here tomorrow for San Diego, to marry Kitty McFerrin. The couple will make their home there.

CEBALOS SEPARATING.
Hilarion Cebalos and his sister Rosalie will not work together next season. "Larry" doing a singing and dancing turn with his wife, Mona Desmond, and Rosalie getting up a new dancing specialty.

JIM MORTON WITH MACE.
The moving picture field will capture James J. Morton ("The Boy Comic") as director when he joins the Fred Mace "Philm" concern within a month. Mr. Mace left New York last week for the Coast, where he is organizing stock companies to produce his pictures, with a process that gives the films a peculiar color tone expected to revolutionize the customary black and white.

Before leaving Mr. Mace arranged with Mr. Morton to put on all the comedy subjects.

BLACKLISTING LAW.
Sacramento, Cal., April 30. If the Assembly bill forbidding blacklisting by employers of discharged or resigned employees, which has been passed here by the Senate, gives the official signature of Governor Hiram Johnson, which seems likely it will, the practice of "blacklisting" within the confines of this State will be a punishable misdemeanor. The proposed measure is in the interest of organized labor.

EDWIN STEVENS IN NEW ACT.
Edwin Stevens is about to return to vaudeville, in a new act, comprising, as before, stories, songs and specialties built into a skit. He will be again assisted by Tina Marshall.

WRITING COMBINATION.
Jimmy Monaco and Joe McCarthy have formed a song writing combination.

NIPTY IN DULUTH.
Chicago, April 30. Dubuque has put over a nifty. At the vaudeville house there playing the Western Vaudeville shows there is a sign in the most prominent place back stage which reads: "Don't send out your laundry until we have seen your act."

LEVY CASE DISMISSED.
The action brought for an accounting against the Vaudeville Collection Agency by Jack Levy was dismissed in the Supreme Court Monday when reached on the calendar for trial. The official record says "Dismissed by consent."

August Dreyer appeared for Levy; Maurice Goodman for the Collection Agency, which Levy alleged had unlawfully collected moneys belonging to him, while he was booking through the United Booking Offices.

Several agents in the Putnam Building were subpoenaed to testify by Levy, but Mr. Dreyer, upon learning Percy G. Williams had left for Europe, asked for an adjournment until next October. Goodman objected, when Dreyer consented to a dismissal, Mr. Williams being his material witness. At the time the alleged conversation occurred Williams was an officer of the U. B. O. and is believed to have had information of the Vaudeville Collection Agency's formation and operation, besides participating in the profits of that concern when disposing of his New York theatres to B. F. Keith, Williams also relinquished all his interest in the U. B. O.

DUCHESS TWICE DAILY.
Cleveland, April 30. The Duchess, with the Sullivan-Considine Road shows, is now playing twice daily.

RECEIVER FOR MUSIC CO.
Chicago, April 30. The Thompson Co. has gone into the hands of a receiver.

MACLOON OUT; THALL IN.
Chicago, April 30. Louis MacLoon is out of the Western Vaudeville Managers' Association altogether, rejoining Pain's Fireworks Co.

Sam Thall will take charge of the routing of the tabloids for the Association managers.

DAVE BECHLER ON THE WAY.
Chicago, April 30. Dave Bechler, of the Bechler Bros. Agency, left for the east early in the week. Dave will make a few eastern stops before hitting Broadway.

HARRY FOX'S NEW "BIT."
A new "bit of business" was introduced by Harry Fox into the vaudeville program at the Winter Garden last Sunday. Before the evening passed it had involved Mr. Fox and Al Jolson into an argument over ethics that threatened to become real serious for a time.

While appearing with Jenie Dolly in their act during the evening Mr. Fox had a classified stage hand appear with him. The incidental "business" to the stage hand's presence drew down a giant volume of laughter.

Later on when Jolson was closing the show, the same stage hand appeared armed with a purse. Jolson also indulged in some "business" with the fellow, and it was likewise laughed at by the audience.

Fox once claimed the rights to the bit, which Jolson did not dispute. The argument happened back stage immediately after Jolson has finished. The audience thought the Jolson-stage hand bit was accidental, but it was alleged Jolson and Melville Ellis had "framed" it for earlier in the evening and after Fox had first used it.

Mr. Fox said he intended retaining the new business as a part of the regular show at Garden, in which both Fox and Jolson play on weekdays.

SUING FOR LOST TIME.
Chicago, April 30. Smith & Browne are suing the Postal Telegraph Co. for six weeks' salary, alleging the company in failing to deliver a telegram which told them of their next engagement in five weeks to follow caused them to miss the opening date and also the other time. The company's defense is it is only responsible for real time lost, until wire was received.

SAM KAHL AND SADIE JACOBS.
Chicago, April 30. Sam Kahl sprung a surprise Saturday in announcing his engagement to Sadie Jacobs, of the W. V. M. A. staff. Miss Jacobs is the daughter of Stage Manager Abe Jacobs of the Majestic. The couple were married in June. Another engagement that may shortly be announced is that of Sophie Bloom and Robert Hall. Miss Bloom is assistant to her sister, Celia, in the booking department of the Interstate Circuit.

$10,000 IN R. R. TICKETS.
Chicago, April 30. G. Franklyn White, the newly appointed general representative of the Allardt-Mooser-Woolfolk Northwestern tabloid interests, contracted last week with Mr. Martyn of the Soo Line for $10,000 worth of coast tickets for the new circuit, which opens May 5.

Contracts are now being arranged to play 52 shows through Western Canada. To complete the coast ticket, the forms will add 12 weeks to the circuit.

Gen. Rep. White is arranging to jump shows to Brandon, Moose Jaw, Regina, Saskatoon, Calgary, Edmon ton, Vancouver, Victoria, Photograph, Everett, Seattle, Portland, Spokane, Denver, Omaha, with "coastal week" to break the trip.

PLAYING FOR KEITH.
A snap shot of the billing for Photos and Lewis at Mr. Keith's, Los Angeles, last week. In the car before the theatre are: At left, Jack Lewis and Mr. Kimball, left of the Kimball Advertising Company, who represented the comedian's interest. In the car, Mr. Lewis is seated next to Mr. Kimball on the driving seat. Mr. Lewis is in the rear.
$200,000 FOR HAMMERSTEINS IN THE PALACE SETTLEMENT

Refused One-Third Interest in Profits of House to Accept Cash Bonus in Adjustment for Violation of U. B. O. Booking "Franchise". Booking Understanding Also Arrived At.

Oscar and William Hammerstein received $200,000 or a shareholding from the B. F. Keith E. F. Albee-Martin Beck group of operators for the Palace theater, New York, to prevent legal proceedings over the Palace playing vaudeville in the restricted Hammerstein territory under a United Booking Offices "franchise".

That a cash settlement of the controversy was imminent was reported in Variety last week. It is said the Hammersteins were offered a one-third interest in the profits of the Palace for all time, but preferred the cash. The money received, according to the report, will be not used at the Hammerstein in the erection of his new opera house, which is to be "opposition" to the Metropolitan Opera House under conditions not altogether dissimilar to the Palace-Hammerstein's affair.

Certain understandings regarding bookings in the U. B. O. between Hammersteins and the Palace managers were also reached at the time of the cash transfer.

The U. B. O. "franchise" gave Hammersteins the right to operate in the Times Square territory, where the Palace is located. Legal proceedings would have brought the "trust" matter into publicity. That is something the U. B. O. people do not care to have aired just now and there were many other disagreeable features in connection with the attempt to "put over" the Palace as the "franchise" that induced the Palace promoters to "give up."

With the $200,000 paid Hammersteins, the money now represents an investment of $1,000,000. Up to the last two weeks it had been a loser, costing about $60,000 weekly to operate above the gross receipts. With the reduction in prices to one dollar, the Beck scheme of "$2 vaudeville" has shown better results.

Harry Fragon is to be a feature attraction at the Palace theatre, when it resumes vaudeville August 15 next, according to Martin Beck, who sails Saturday on the Olympic. Beck declares the Palace will reopen with vaudeville, although he is not sure the house will survive a close scrutiny one day last week, discovering the stage was too small for a musical production.

Fragon is from the other side. Another English act claimed by Beck is Wilkie Bard.

William Wood will continue as business manager of the house. Neither rumor nor Martin Beck saith what is to become of Edward Sullivan, mentioned as Wood's successor, after the close of the Bernhard vaudeville tour.

EXHIBITING UNIT ORCHESTRA.
Chicago, April 30.

The unit orchestra which Walter Keefe discovered in Oskosh, Wis., is having its first showing in the Schiller Building this week. Invitations for the introduction were sent out and read for Thursday.

The machine will be kept on exhibition for a week or more. Many inquired of Keefe already referring by Mr. Keefe regarding the invention. If turning out as the promoters predict, it will have quite a vogue.

9 ACTS AT POP PRICES.
Chicago, April 30.

The Garden, Kansas City, starting this week, is playing a nine-act vaudeville bill at 10-20-30.

Walter Keefe, of Chicago, is still supplying the show, which cost in the neighborhood of $1,500.

MARRIAGES.

Earl Pingree, leading man with Una Clayton's company, was married April 21 to Lydia Cathleen Faragher. The bride is a Toronto girl.

GEORGE MEYERS MOVES.

George W. Meyers, the music publisher, is in new quarters. He has moved to the 45th Street Exchange, where he has taken the entire third floor and fitted it up most elaborately.

COLLINS & SULLIVAN MISLED.

No information as to the presence whereabouts of John J. Collins and Joe Sullivan was obtainable this week. Neither appeared at their office in the Fitzgerald Building, nor was the office opened when a Variety representative called there.

Neither has been announced that any of the acts playing at the Palace theatre this week in vaudeville under their management have been paid.

One story around is to the effect Messrs. Sullivan and Collins left for Europe last week on one of the fast boats.

INTERNATIONAL BOOKING.
Chicago, April 30.

The International Circuit, of which Karl Hoblitze is general manager and Cecilia Bloom is booking agent, is now giving routes for next season.

The International plays a good grade of vaudeville with a couple of feature turns on all bills. It books through the Western Vaudeville Managers' Association.

DOCTOR OFFERS HELP.

While the "balancing pictures" were being shown at the Orpheum Sunday, a doctor in the audience, who claims he was not appearing, sent his card up to the manager and asked if he could be of any assistance.

EVA TANGUAY WINS SUIT.

The action brought against Eva Tanguay by Maurice Burkhart to recover $250, alleged to be due him under a two weeks' notice, was decided in favor of Miss Tanguay when the case came to trial last week.

Ingratitude on the part of Burkhart impelled her to contest his claim, said Miss Tanguay, who disarmed Burkhart while he appeared in the Park, New York, with her company.

This week the Tanguay show is at the West End, Harlem. Next week the show plays East Chicago. After a week's rest, starts out for the western time, first stopping for seven days at Detroit.

The Tanguay trip West is worrying the Orpheum Circuit bookers. She has never been in that territory as a vaudeville star.

MADE MANAGEMENT PAYS.
Chicago, April 30.

Winech and Poore beat the Great Northern Hippodrome in a case in which the I. A. T. S. E. figured. The act was refused to have a man when at the Hipp. The act received the contract and signed it after inserting that if a man were hired the theatre was to pay it. The salary came with the act, but the court charged the act.

SUPPRESSING CARICATURES.
Chicago, April 30.

The Jews of Chicago seem determined in their effort to suppress the ridiculing of the stage on the race. Not only are the Jews fighting to eliminate the offensive type of Hebrew but also other nationalities, and they figure that the co-operation of all must have its effect. Judge Hugo Pam is the main factor in the suppression fight.

CHONG DECLARED GUILTY.
San Francisco, April 30.

The jury returned a verdict of guilty in the Chong case on the charge of embezzlement. A weak defense was presented. Counsel served notice of appeal to Supreme Court for a new trial.

The defendant has been unable to raise the increased bail bond of $20,000.

HELD BAGGAGE FOR CLOSING.
Kansas City, April 30.

There will be a legal fight over the baggage of Gaylord and Herron, who closed at the Garden last Wednesday after being notified by the Local-Sullivan-Condonise agency in New York that house was considered opposition to S-C's Empress, this city. The young women had but played the local Empress a couple of weeks before, and were booked for the Lowel time.

They opened at the Garden Monday, closing Wednesday. The house manager filed a suit for damages and refused to permit their baggage to go out. The S-C Circuit will take up the case for the act.

GETTING ROUTES READY.

The United Booking Offices men are promising agents to have routes ready for next season within the next ten days.

AGAINST VULGAR SONGS.
Chicago, April 30.

At a meeting of the National Federations of Musical Clubs held here last Saturday drastic resolutions denouncing the "smut" song were passed. Following are the resolutions:

Resolved, That the National Federation of Musical Clubs deplores the widespread use of lewd, suggestive, coarse and vulgar songs. The influence of these songs upon our young people is most deleterious, harmful, and pernicious.

Resolved, That the clubs and individual club members of the federation use their influence in every way to minimize this danger to the moral welfare of our young people.

Resolved, That the secretary of the Federation be instructed to send a copy of this resolution to the mayor of every city in the United States above 25,000 population, asking for the establishment of a censorship of the songs given in the theatres, dance halls, parlors, restaurants, and all public places operating under municipal license.

LABOR CONVENTIONS.

Charles C. Shay, president of the International Theatrical Stage Employes, leaves Sunday for Fitchburg, Mass., where he will attend the New England convention which is in session there next week.

On his return President Shay goes to Toronto to attend the American Federation of Musicians' convention which convenes from May 12 to 18.

TABS IN DAYTON COLONIAL.
Dayton, Ohio, April 30.

The Colonial, which was in the path of the recent floods, reopened April 27 with tabloid musical comedy. The house played vaudeville during the winter.

BACKING TABLOIDS.

The management that Jim Gorman is rehashing for out-of-town consumption this summer and next fall, on the stage of the Cohen theatre, is said to have Cohen & Harris for jockeys.

MELNOTTE TWINS.

Variety's front page this week has pictures of the Melnotte Twins (Pearl and Coral), conceded to be vaudeville's best and daintiest "sister act."

The young women are distinct and unique in that they have forsaken all the beaten paths of "sister teams," striking out for themselves in an original manner in delivering songs or songs. This, the women's manner of doing it and the fact they are twins (so much alike in appearance and voice one can scarcely be distinguished from the other) have played the Melnotte girls in a class by themselves.

They have declined several offers, in productions and vaudeville, to accept the very attritious contract given them by the Lowel and Sullivan-Condonise Circuits for a period that will keep them continuously travelling for the next year or more. The Melnottes are just about concluding a tour of the middle western vaudeville houses and have to their record the biggest hit any "sister act" ever scored in Chicago.
“BLACKLISTED” ACT PLAYING IN UNITED-BOOKED THEATRE

Burr and Hope at the Grand, Atlanta, This Week, Placed Through Agency Which But Recently Cancelled the Act for Advertising in Variety.

Atlanta, April 30.

At the Grand this week are Burr and Hope, the English act recently cancelled by the United Booking Offices in New York for advertising in Variety.

The Grand is booked by Harry Mundorf, of the U. B. O. Mr. Mundorf also books the F. Keith theatres in New York, acting as assistant to Edward Darling.

HOLDING HAYES FOR ALMORY.

Some of Sheriff Harburger’s deputies got Edmund Hayes Monday morning at 12:05, as he was leaving the Hotel Maryland to take a taxi for Hoboken, which he was going to call Tuesday to appear at the London Hippodrome May 12.

The actor thought it was 11:55 when he left the hotel, and the police, not going wrong, cost him something like $4,000, accrued alimony at $200 monthly owing to his former wife, Catherine Hayes. Miss Hayes is ill in a hospital in town. The sheriff removed Hayes to Ludlow Street jail.

QUESTION OF AGENTS.

Chicago, April 30.

The question of agents is again prominent. This time the cry comes from the independents. It was rumored agents would be requested to select between “the Association” and the Independents. This is understood to be the attitude of all the bookers outside the Association, which does not sit with some of their statements.

Aaron Jones some time ago, when speaking of the new agency, said the floor would be wide open to all recognized agents who all would be treated alike. Jim Matthews of the Pantages Circuit also seems inclined to treat with any agent of standing. Walter Keefe is strongly opposed to the idea of a fixed term, and he is the come-and-go sort, and rather than treat with them he would be willing to cast about for himself if he could secure the cooperation of his fellow bookers.

It does not look like a combination of any sort among the Independent bookers, and the matter of bringing them together seems to be very remote, although the hope of some sort of a working arrangement lived. At least, there will be no barring of acts, and this is about as far as the matter will reach for the present.

AGENTS WILL MOVE.

The agents located in the Potomac building who transact business with the United Booking Office are to be honored by being presented with leases for offices in the new Palace edifice, are not altogether elated over the prospect of a removal. Not all are going to move. Some of them (not but within hearing of the numerous “stools”) declared they would remain in their present quarters. But when the whip cracks they will doff their hats like dutiful children and pass into the theatre designed for the home of “$2,000 vaudeville” without such as murmurs of protest. The agents have heard they are going to be charged extra for light, heat and water.

One or two of the more fortunate ones have succeeded in getting their present quarters, among them Max Hart and the Sutherland agency. Their combined offices go to Feifer & Shea and the Charles J. Fitzpatrick booking office. The same suite was formerly occupied by Feifer & Shea.

CHICAGO ON “THE TALKERS.”

Chicago, April 30.

Percy Hammond on the Tribune had this to say of the Edison Talking Picture in last Sunday’s edition:

“The source of apprehension on the part of the actors and managers has been removed by the failure of the talking-moving picture contrivance to fulfill the expected predictions concerning it. Vaudeville audience will guard with much the same indifference that they do any other soft spot in the bill, and if it were placed at the end of the entertainment they would probably walk out on it, as is their habit at exhibitions of the silent films. The “synchronization” of the moving picture and the phonograph is far from being a successful feat, and it will probably remain so until the inventor contrives to make the voice issue from the lips instead of the kinecops, or elsewhere, and arranges his mechanism so that it will work more dependably in unison.

New Orleans, April 30.

The Orpheum Circuit will operate the local Orpheum (and others on the line that close with regular vaudeville and moving picture theatres, up using the unexpired contract term of the Edison Talking Pictures. This contract was for 13 weeks. The Orpheum Circuit does not want the Talkers in its houses at the opening of next season.

GRIFFIN’S CIRCUIT.

Montreal, April 30.

Peter F. Griffin, a Toronto theatrical promoter, was here last week and formed a company with a capital of $100,000 for the purpose of building a chain of theatres between this city and Boston.

Herbert Lubin (H. Lubin & Co.) of Montreal, in behalf of his partnership, who have rented a place at St. Catherine and Mainenoune streets on which a big picture house will be constructed.

Griffin’s concern has also secured options on several sites in the central portion of the city, one house to be built for vaudeville and the other for production. A movie will also be erected in the west end.

K. OF IT’S BALL.

The Knights of Harmony were all tuned up last Sunday evening when the newly formed club of song writers and "pluggers" gave their first affair at the Pabst Casino, 100th street and 5th avenue, one of the largest and most unusually large, crowding the hall, with the adjacent rooms also filled to overflowing. Nearly all the prominent songwriters of New York attended.

The Grand March started about 1 a.m., directed by Dan Dody. All the publishing houses were represented in the musical program, and most of the authors were joined in vocally by the dancers.

Preceding the dancing was an entertainment in which appeared Baby Lucille and Little Marmion, Apollo, Helen Bradley, Cain Sisters, Tierney Four, Musette, Vera Kennedy, Glenn Ellison, Bert Fitzgerald, Irving Berlin, Jack Cohen, P. Kattia, Andy Rice, Kelly and Galvin, Brooks Sisters, Emma O’Neill, Skipper Kennedy and Reeves, Harry Carroll, Wohlen and Abraham, Mr. and Mrs. Bert Grant, Al Jolson. Terms were done by Miss Finch to the audience. The Dave Rose Orchestra was enjoyed.

Officers of the Knights of Harmony are Rubey Cowan, president; Bob Russe, vice president; Al Shugart, second vice president; Joe Goodwin, financial secretary; Murray Bloom, secretary; Theo. Morse, treasurer; Ben Alverts, sergeant at arms. The society has 72 members.

SUMMER BURLESQUE SHOWS.

Chicago, April 30.

Hurtig & Seaman’s “Gimlet Camp” will open a summer run at the Columbia July 10. Dan Dody will put the show into rehearsal July 1.

The Sam Howe show, to be renamed “The Kissing Maid,” will open for the summer at the Columbia, New York, June 2, starting rehearsals May 24, with Dan Dody staging the numbers.

FRANCHISE ALLOTMENTS.

Henry Dixon may produce one of the Great Northern Hippodrome league framework. It was reported at first that he would operate a Miner Estate show as producing manager, but later in the last ten days he has been offered a partnership with Herman Fehr in one of the two franchises which Fehr and Rife hold.

Mr. Rife, it is said on excellent authority, will not be an active producer in the burlesque field. He has practically made it known to his associates in the old Western Wheel that he would not enter upon any enterprise with the regular managers for the 1913-14 season. Harry Martell had likewise allowed it to be understood that he would not produce for the coming season. Several other managers had given him the impression, and the general disposition of western managers to give up the producing end was a weighty factor in the case.

But the condition was, and the general disposition of western managers to give up the producing end was a weighty factor in the case:

DR. LOTHROP’S STATEMENT.

Chicago, April 30.

A statement has been made by Dr. Lothrop that his Howard and Grand Opera House will not be on any burlesque "wheel" next season. Instead, the Doctor says that he will play stock burlesque and comedy.

Dr. Lothrop said 10.
METROPOLITAN O. H. DEAL STIRS UP PHILADELPHIA


Philadelphia, April 30.

The deal put through last week by the Loew-Nixon-Nirdlinger combination securing the Metropolitan Opera House for vaudeville on a four-year lease, with the privilege of renewal, proved quite the biggest bomb hurled into the vaudeville field since Klaw & Erlanger made their debut in "Advancing," now running for $10,15,25. The leasing of the Metropolitan places the Loew-Nixon-Nirdlinger combination in control of the largest and most modern place of entertainment in the city. The house was built by Oscar Hammerstein at an approximate cost of $1,000,000. After two seasons Hammerstein relinquished his rights (in 1909) to the holding company of which E. T. Stotesbury is president. The cost of maintaining the house merely as a property is enormous.

The stage is 116 feet wide and 66 feet deep, a space capable of accommodating the most elaborate spectacular presentations. There is a seating capacity of 3,482, divided as follows: Parquet 726; circle, 616; boxes, 486; balcony, 904, and gallery, 750. There are 20 dressing rooms, and the house is fitted with the most modern and complete furnishings. Elaborate preparations are being made for the opening day.

As we reported first in this issue, which began on Friday last, the Metropolitan is looked upon as a tremendous task in the hands of the combination which is trying to control the "pop" vaudeville situation. The lease is for six years, and the total rental over the period of $150,000 is exagerrated, but nothing official can be learned regarding the figure, $50,000 to $75,000 being the general estimate. Even at this figure, with which it must be compared to other opera houses in New York, and the Met, this being made necessary because the theatre has been rented to a dancing class for May 5 and an exorbitant price asked for cancellation. The prices will be, matinees 10-15; evenings 10-15-25. It has not been decided whether the bills will split or play full weeks.

The following acts have been booked for the opening week: Eight Diving Girls; "When Women Rule;" Stewart and Donohue; "The Woman's Home;" Joseph K. Watson; Happy Harrns Wheel Comedians and one act to fill. If the week is split, the second half will be handled by Dr. L. B. Reiss, of Los Angeles; John L. Gordon and Co., Watson and Flynn; "Girls From the Folies, and two acts to fill.

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Sunday, May 2, when the opening night is to be given Mr. Batalle is seen at the gas-mask. The Crystal company is going to start a new series of outdoor releases on May 7 when the grand feature will be placed on the market. There will be a large amount of atmosphere accompanying new Crystal in which Pearl White will have a part. The picture is entitled "The Girl of the Air." The acting forces of the Ercanary Film Co., under the direction of Henry O. Goetz, who came from New Mexico, ia., where he closed with a "Romany" company.

L. A. PICTURE GLOSSIP.

Suit for $10,000 damages was filed Wednesday afternoon by Herman Schmidt, attached to the Alfred Weiss Film Exchange, through Attorney Hays, 261 S. Broadway, against the General Film Co., for injuries sustained in a personal attack by a number of the G. F. C.'s employees at Weiss Exchange's quarters at 219 Sixth avenue April 22.

Attorney Hoffman is also planning a similar suit in behalf of J. Unger, Weiss employe who was injured in the same attack.

PHOTO POLICING TRIES.

Police, within the past four months or past May, the New York police department will cut out the proposed scheme whereby the Helen coat and detectives will be enabled to capture criminals known to the department through the assistance of the picture camera.

MONTREAL'S $53,000 HOUSE.

Montreal, April 30.

The Imperial Picture Palace (B. F. Keith's), seating 3,000, cost $500,000 (including price of site) opened April 26 to capacity business.

PICTURES IN BALL PARK.

Cincinnati, April 30.

Beginning about May 4 the Cincinnati baseball park will offer pictures during the hot summer months. The park, however, will be used during the daytime by Frank Bancroft for league baseball. Its seating capacity is 30,000.

PROMOTING ON COAST.

San Francisco, April 30.

Emil Kehrlein, formerly a house manager for the "movie" theatre firm of Turner & Dahnken of this city, is reported to be promoting a chain of motion picture theatres that are to be constructed here on the coast during the next season. While not known to be heavy with damages, Mr. Kehrlein is understood to have the financial backing of Richman and Tabor, a wealthy distributor here of a well-known brand of whiskies, which gives the project a business complexion.

San Francisco, Oakland, Berkeley, Fresno, and Los Angeles are mentioned as the places that will first be invaded by Kehrlein and his associates.

The Vitagraph Company is now releasing one John Hunsley reel each week.

Cohan & Harris announce that with "Que Vade Le Jour" from the Famous (France) that they will book the film through all theatres of the United States and Canada next season through an arrangement with General Pictures, of Canada manufactured the big subject.

Charles L. Puller, now with the movie boys on Broadway, has severed his official connections with Universal.

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Cohan & Harris announce that with "Que Vade Le Jour" from the Famous (France) that they will book the film through all theatres of the United States and Canada next season through an arrangement with General Pictures, of Canada manufactured the big subject. "Que Vade Le Jour" is a terrific comedy, but ill-timed by the same.

The new Victoria, seating 1,000, has been opened in Shambala, Pa., with a straight picture policy.

Bert Angier, who has for many seasons directed and staged many musical dramas, is now attached to the Royal Victoria Theatre, under the management of the Roy J. McDowell, certified by the Los Angeles Times, "The Trial of Bess Theatricals as a company at Los Angeles," was released April 27.

Neil shipman is making a new feature picture from the effects of a recent operation.

Weather for the week ending April 24 (inclusive).

Friday—Rain, Jersey—Fair, in Western—Rain, Far West—Rain, Alaska—Rain, S. America—Temperate.

The chief event of the week was the baptism party given by Mrs. William Hitter for her son with Biograph. Billy's friends are so numerous they had a mesauda in the party. A magnificent diamond ring was presented to the host by his fellow widows.

Rogues Arbuckle has deserted "Nester" for the Keystone players.

Joe De Graeve has been doing some excellent work in "Wayne," the film recently released.

Natalie de Leon is playing dramatic leads for Columbia and has been very successful.

Alice Shipard has had several good character parts assigned to her by Keystone recently.

Edna Mann (Universal) narrowly escaped being swept over by a snowdrift in an automobile accident last Monday. Her skill in managing the animal caused favorable comment among the spectators.

The Indians here are so busy working in medicine that the average Indian will die from an epidemic of some kind.

I understand Director Matthews is soon to do another "kid" picture, using the Powers kids, Harry and Sam, again.

Director Parsw recently completed a military play, with Eugene Ford and Belle Bennett with line success.

It is surprising the number of picture playgoers who will stay with the Exhibitors League Ball. Ed is the lot of those who cannot be spared from the L. A. Studies for the occasion.

I saw Mons Darkfather looking over some Navajo trappings in an Indian shop. Evidently getting ready for Frank Montgomery's "Navajo." Monty McCrane is now making a series of pictures for the Cossit company, which is known.

Long Beach seems a lonesome place since the Edison company's picture was taken at her pet home last week.

E. C. Vossing (Kinemacolor) is about, attempting to get better pictures after his recent accident.

Little Gertrude Short, who played Eva for Oliver Hardy in "The Great Highway," is a very clever child, and sister to Annis Short, also in films. Little Gertrude and Mammas Short are also in moving pictures, and are making big names.

The many picture players living at the Alhambra on North Broadway here, were out and vacated one day last, owing to a small pock-scar. Imagine their indignation and excitement over it.

William Clifford, who has been doing good work for the San Francisco Vitagraph, has purchased a bungalow in beautiful Hollywood, California.

Rosa Meredith and Willard Lucas had feature roles in "Bred in the Bone," a recent Fox production for the Lewis Sheresco picture company.

Max Marsh (Biograph) has been doing some fine state detective work for some players company recently. In three stories she is the detective girl, and in one the soap-seller.

Herbert Lovett (Lover), a little boy, has been testing. His mother is one of the most interesting actresses, but the little lad is always out.

Lady Bug.

"A. Midnight Bell," one of Charlie Chaplin's old comedies, has found its way to the screen through the General Film Co. It's a picture of the boy's bedtime scene of the original plot carefully followed.

People were being engaged this week for the new part in the "Broncho Buster" serial, which will enact the new plot of "The Blind Man." The news of the novel by the late J. L. Potts, that Mr. Leodard only recently returned from a long stay on the coast.
The Wadsworth, New York, is adding another balcony to increase its seating capacity. The cost of the improvement is placed at $10,000.

Inez Regan, a Pacific Coast star, will arrive in New York June 1. Miss Regan will accept an eastern legitimate show engagement.

"The Girls from the Folies," with a Hebrew comedian, has been placed on the Loew show. The act came from a burlesque show.

Jack Welch returned to New York Wednesday. A. H. Woods is expected to sail for home today. Mr. Welch accompanied Mr. Woods to Berlin.

The Cecil DeMille new play, "The Reckless Age," will play at the Apollo, Atlantic City, for the first three days of next week.

Although William Fox's lease of the ArJean Pier theatre has "only" two years more to run, Edward Margolies announces it is for rent for the coming summer.

Little Lord Robert, about 2½ feet high, asked Stanley Sharpe, manager of "The Honeymoon Express" at the Winter Garden, if he could stand up and see the show.

H. B. Warner resumed his role in "The Ghost Breaker" Monday after a week's absence occasioned by the death of his wife. The couple were involved in an auto accident at Stamford, Conn., April 20.

Carolyn McLean has left the Clifford Hipple act, "As a Man Sows," and gone to her home in Washington for the summer. Her mother is also quite ill.

"Sweethearts," the Werba & Luesch new show, with Christie MacDonald, opens at the Colonial, Boston, Monday, after having had a run in Philadelphia.

Norah Bayes will not play vaudeville this spring. She expects to leave for the other side in a few days, returning to take up a route at $2,500 weekly in vaudeville, commencing some time in September.

Charles H. Brooke has leased "The Town Marshall" from Wee & Lambert and is to send it out for a summer tour May 12, opening that day at Oyster Bay. He expects to keep it running through the fall.

Grant Luce has gotten an "Uncle Tom's Cabin" show together, which will open on Long Island May 17. After two weeks' tour of the Island Luce will take his show into new territory for the summer.

Dudal is made that the Grand O. H. at Uniontown, Pa., one of M. Reis' houses, has been condemned by the state fire marshal. No fault nor complaint has been lodged against the theatre.

"Marching On to Victory," words by Schuyler Greene and music by Otto Motzan, the new official suffrage hymn, endorsed by the "suff" leaders, is being published by Jos. W. Stern & Co.

George Goett, general manager for the Leffler-Braiton Co., leaves New York June 1 to direct the operations of the J. W. Parks which runs through the summer in New England. He will make his headquarters in Worcester.

Byal and Early have been booked by the New-Sullivan-Condisine Agency for a year or more. The couple came here from the west, showed at the National, Bronx, for a try-out, and were married the next day. The U. S. Post Office granted them the act, but didn't move as fast as Jule Delmar did.

Jack Shea left for Saranac Wednesday to spend the summer. Before leaving Jack casually mentioned he had had no benefit this year for placing all of his own acts at the Columbia's Sunday show. But Jack doesn't care; he cleaned up $97 with his own show at Port Jervis, Vt.

Abie Hammerstein's "route" is Philadelphia, Washington, Pittsburgh, Cleveland, Detroit, Grand Haven, Muske- waukee, St. Paul, Fargo, Grand Fork, Winnipeg, Moosejaw, Medicine Hat. Abie got the route from Doc Steiner, and Abie says he will surely leave New York next week. He doesn't know where he goes from Medicine Hat, and doesn't care, just like the rest of us.

RAGTIM PHILIPH

By Darl MacBoyle.

(Copyrighted. All rights reserved.)

If Rudyard Kipling had framed Jake Shubert's justly celebrated remark concerning clorus gentlemen, he, in all probability, would have said, "The female of the species is more debonair than the male."

Eveney, meiney, miney, mo.

A certain party with a proclivity for starting something told me that the Ritz Chambers' story, "The Common Law," was based on fact. I looked through the directory, the telephone book, called up information and treated three cabbies in an effort to learn Valerie's address. Nothin' don't.

"The labor we delight in, prices will rise," quite so, Bill! Quite so! But those worthy of the voice of heaven's hosts will not the knowing of an empty paunch baft. "Aye, there's the rub!"

When he gets hot under the collar, does Ned Wayburn?

The knowledge that an understudy is ready and willing to go the route keeps many a collection of cussedness misnamed "temperament" intact.

Don't judge the contents of a man's head by the angle at which he wears his hat.

KNOWLEDGE

(Apologies to Miss Garrison.)

I have known failure—therefore I may laugh with you, oh friends, more merrily than those who never "got the hook," and know not victory's worth.

I have known success—therefore I may sorrow with you far more tenderly than those who never knew the sting of silence when your blue print calls for laughter.

"All are architects of fate. Working on the walls of time." But don't kid yourself that you are going to make good on your portion of the job if the only tool in your kit is a hammer.

Kicking about the amount of applause the world bestows on your portion of the "Passing Show" is, in a way, an admission of your inability to make good.

Shakespeare said, "The world's a stage!" That means we all are trouper. But in the cast on history's page, Ye gods, how many supera.

A genius is a "nut" that can make 'em believe it.

Moses, when he chanced himself as "Meek above all others that ever walked the face of the earth," beat Joe Weber Jr. "I don't think you admit it."

Evaristo.

AT THE GRIND.

BY CHAS. VARLEY.

"Twix in the "Happy Hour;" I was doing a day;
I was doing a day;
I wasn't doing a day;
I was doing a day;
I wasn't doing a day;" (just like the flowers go in May).

Every time she sang the song the audience growled.

Two introductions were the gag, thus one and one you know.

And then a lot of funny yarns across the coins I'd show;

The customers just sat and yawned, and waited for the show to start upon the moving-picture screen.

My heart went out in sympathy;
I smiled, and tried to plan
Some fancy stunt to cheer them in their woe;
To help them pass the dreary time, until the M. P. man
Was ready to continue with the show.
I worked it! A silence filled the room; their faces and seats
And as if they'd pledged each other with an oath my words would not go.
Old lady Varley's bunch had nothing on that crowd, you bet, And a brisk seat, three-hand-cut, waiting was the show.

So after doing three or four (I wasn't checking up),
Looking at the seats in the orchestra and me:
Their eyes were all glued to the screen, each face was chewing up!

But back! A child says "Mammal nas se korn kors dins dior"!

A year of thought was needed to compose the plan that was best with give;

The "Happy Hour" redeemed its name without the aid of me!

They stickered him, but it was

(Swedish for "mother, see the cow is giving the calf the supper").

Chicago, April 30.
The Power’s theatre sprung a new one that has everybody in show business talking and guessing. It is a sure enough innovation.

“The Money Moon” opened at the house Sunday night. With it came the announcement seats would be sold at the box office after 7:30 o’clock in the evening to any part of the house for 50 cents. Seats reserved before that time go at the regulation $1.50 prices.

Just what the object is no one seems to know, and what is to be gained is far as out of reach.

One manager when speaking of the arrangement would allow nothing but that the theatre was “looking the other way.” “Do you think a man will pay $1.50 for a seat to see a show and know the people right next to him may have only paid 50 cents? Certainly not. It will keep that $1.50 man away from the theatre. If a show is good there will be no trouble getting $1.50 or $2 for it, and if it is bad it won’t do business in a high priced house at any price,” he declared. Others questioned on the subject were more or less of the same opinion, although not as bluntly against it.

The business at Power’s is being done at 50 cents for the lower floor, cheapening the house and killing business upstairs. The management figures on getting $2.50 or $3.00 per seat from the stalls and will sell only what is necessary to keep the house open.

The “Money Moon” was a sellout from the start and the house was cleared at the $2.50 price except where the last row was taken up by the New York Weekly.

CROWDING A ONE-NIGHTER.
Jamestown, N. Y., April 30.
Just how some one ispters are spoiled by a consequent run of traveling combinations was illustrated by the bookings at Samuels’ Opera House here on April 12.

“The Woman,” David Belasco’s co-production, was a harm less venture to the $1,100 Margaret Illington did something like $450 the 18th. In consequence followed “The Old Homestead,” 19th; Sunday 20th (dark); Marie Dressler’s Co. 21st, and “Robin Hood” to capacity 22d.

In spite of all these roaders the Lyric stock company did fair business.

TIES UP WEEK’S RECEIPTS.
Boston, April 30.
Judge Morton in the equity motion session of the Suffolk superior court issued an injunction restraining Merss.

Frohman and Harris from paying over any of the receipts of the last week’s performance of the “Chocolate Soldier” to the Whitney Opera Company, pending the disposition of a bill in equity brought by Frank P. Weadon, of New York, who claimed that he was a former manager of the company and that $2,000 black salary was due him.

The production played at the Colonial theatre. The issues will be heard before Judge Morton in June. Frohman and Harris are lessers of the Colonial.

LA RUE’S CLOTHES STOLEN.
Only the stage clothes and two tailor made suits were saved from the Grace La Rue wardrobe when her apartment was robbed of $7,000 worth of gown and furs last Friday night. Miss La Rue opened Monday at the Winter Garden, so none of the newspapers believed the story.

Her stage dresses had not been returned home at the time.

FAIRBANKS’ NEW SHOW GOOD.
Atlantic City, April 30.
Last week Douglas Fairbanks appeared at the Apollo under the direction of Cohran & Harris in a production by Hugh Ford and Frank Lord entitled “Cooper Hoyt, Inc.”

From all indications the show will be one of next season’s successes. It is funny and admirably adapted to Mr. Fairbanks’ forceful style. The story tells of a popular chap who has not been successful financially. His friends believe that all “Coop” needs is direction. Three of them incorporate him. He eventually wins fame and fortune.

The play is all Fairbanks, but that did not appear to be a drawback.

There is a scream in the last line when he defines a plan for cornering the beef market and says the only thing against the bean was that it had no social standing.

In the cast were Irene Penwick, Grace Reals, Isabel Harrison, Martin Alspoh, Gardner Crane, Pacie Ripple and others.

Mr. Fairbanks sails tomorrow (Saturday) for Europe on the Olympic.

(Special Cable to Variety.)
London, April 30.
Douglas Fairbanks will appear at the Coliseum during May in “A Regular Business Man.” The booking was completed through M. S. Bentnew of New York.

It is Mr. Fairbanks’ intention to have the sketch played in German at Berlin.

CHATTERTON O. H. CHANGES.
Chicago, April 30.
The Chatterton Opera House, Springfield, III., is now under the direction of the Allardt Bros., who took the unexpired term of seven years off the hands of the Shubert and Geo. Nicholazzi.

The Chatterton will continue next season playing combinations.

NEED FINLEY IN THE MOVIES.
Ned Finley has signed a three-year contract with the Vitagraph company, and will be featured in a series of life portrayals.

S. & H. HAVE “ROUND UP.”
The “Round Up”, which Klaw & Erlanger put out this season, has been sold to George Nicolai and Robert Campbell who will route the show over the Stair & Havlin time next season.

ELTINGE WRITING SHOW.
Julian Eltinge will spend a goodly portion of his summer vacation at work on the manuscript of his new play for next season.

The original manuscript was by Guy Steely, a well known press agent, who went to Cleveland to read it to Eltinge, and was taken fatally ill. Eltinge has arranged it himself to suit his personality and it is to be produced in the fall.

SKEW FOR PRINCESS.
“The Green Bottle,” by John Willard, presented at the Lamba Club last Sunday night, with Edwin Stevens and Elfisham Finto in the cast, is under consideration by the management of the Princess for use early next season.

SHOWS IN FISHCO.
San Francisco, April 30.
General capacity business prevails for “Fine Feathers” at the Columbia. The play has been well received and generally considered as Eugene Walter’s best effort. Its success is regarded as largely due to the all-star cast.

“The Tok Tok Man” is not holding up well, the second week’s attendance at the Cort yielding only fair business.

There is a satisfactory stock production of “The Woman” at the Alrazar, which is drawing increased attendance.

Early indications are for a capacity engagement of Maude Adams’ engagement at the Columbia.

OLYMPIC NOT DOING WELL.
Chicago, April 30.
The Olympic, which went into a straight motion picture policy last week, has not been doing as well as the situation and the house would naturally lead one to expect.

Without any direct knowledge it is judged that the house played to from $1,000 to $2,000 last week, considered very light for the “loop” theatre with an ideal location for a picture policy.

Receipts according to a picture man should be between $3,000 and $4,000 on the week.

An orchestra on the stage and one act of the singing variety go along with the pictures.

ZIEGFELD’S FIRST CLAIM.
Simultaneous with the announcement of the remarriage of a former member of the “Follies” for several seasons, it is reported that Mr. Ziegfeld, Jr., is once more negotiating with his former wife, Anna Held, to handle her starring tours in the future.

Nothing has been definitely settled as yet, and the matter is in the hands of H. B. Marinelli, the agent, who is himself in New York to arrange Miss Held’s business affairs for the coming season.

A number of managers are reported to have been negotiating for the prima donna, among them John Court, George Tyller, E. J. Frazee and George W. Lederer. Hearing of these, Ziegfeld’s secretary informed them that Mr. Ziegfeld is also negotiating.

Somewhere the former husband-manager seemed to feel the fact he was once more an applicant for Miss Held’s stage services over here would be sufficient for the others to observe the amenities.

It was later reported this week one of the managers (not Ziegfeld) had closed for Miss Held’s appearance here next season.

PICTURES IN McVICKER’S.
Chicago, April 30.
The question of McVicker’s as a pop vaudeville house seems to be definitely settled as another immediate future at least. At the termination of the present run of Jack Barrymore in “A Thief for a Night” the “Quo Vadis” pictures will take up the running. This will go ahead in May some time and McVicker’s will be the second house in Chicago playing a feature film. “From the Manger to the Cross” opened at the Cort Monday, following in “The Silver Wedding.”
LISTED SHOWS FOR SUMMER
TIME NOT ALARMINGLY MANY

New York Leads Off With Musical Productions, and Two
Dramatics Holding Over Into Warm Weather. Chicago
Almost Barren in Prospects at Present.

The metropolis will not be altogether bereft of theatrical entertainment this summer. There is to be the usual crop of musical shows, some new and as yet untired, while others will hold over from the regular run of the seasons will also be a couple of film successes. The latter are "Within the Law" at the Eltinge, and Laurette Taylor in " Peg o' My Heart" at the Cort. There is another, "The Argyle Case," running along nicely and certain to continue throughout June, maybe longer.

The big musical hit running at the Knickerbocker, "The Sunshine Girl," with Julia Sanderson starred, is still holding up to its large box office takings, and gives every indication of an all-summer run, if the management concludes to keep it on.

At the Liberty the "The Purple Road," almost entirely rewritten since its first presentation, is now doing a good business, and seats are selling four weeks in advance. But the music is considered too heavy for hot weather absorption, although the show is a summer possibility. "Are You a Crook?" just opened at the new Longacre, will, if successful, be continued as long as patronage warrants. Fritzi Schonberger's "Hilda Modiate" comes to the Globe May 26 in the fond hope of renewing its former success here.

The Shuberts' "Passing Show of 1913" is already in active preparation for the Winter Garden. Lew Fields' roof show comes to the West 44th street aerial theatre June 1.

Fred C. Whitney's "The Little Friend" will be seen at the New Amsterdam in about a fortnight, but must leave that house to permit Ziegfeld's "Pollies of June," opening June 2. Should Whitney's show be a success there will be plenty of other theatres in which to continue its New York run.

There will be a large crop of feature films like "Quo Vadis" (now running successfully at the Astor) that will help out toward paying summer rentals.

At the Lyric Monday night "Arizona," with a big cast, the revival in the hit column. An advance sale indicates some business at the house for a while to come.

Billie Burke at the Empire the same night made a good sized score for herself in the revived "Amazons." It is predicted along the Alley this one will do business also.

"The Mikado" at the Casino, "re-
vived" last week, is drawing so well it may be held a week or so beyond its first announced date of closing, May 24. The revival of "Iolanthe" will follow it. Among the engagements for the new "Passing Show of 1913" at the Winter Garden are "Morton" with Nat Wills, Gallagher and Field, and Swan Wood, the young woman who did so well at the dancing contest at the Garden one night last week was immediately engaged for the new production.

In the Lew Fields roof show will be Jose Collins and Geo. W. Monroe as leading principals, besides Mr. Fields. It is said the engagement of Rossie Dolly for this production has not yet been closed.

Francy's "First Show of 1912" at Philadelphia next week will remain out until next March on the present running, giving the piece a record of nearly two years. A Hoffman show may also remain out beyond the last date of closing reported, May 31. June may find the Hoffman troupe in Canada.

Chicago, April 30.

The shows in Chicago this summer will not be numerous from the present outlook. "When Dreams Come True" at the Yorick has a good chance for a summer run from its prospects just now. (It is due in New York Aug. 18.)

The Blanche Ring show, "When Claudia Smiles," at the Illinois, does not seem a possibility.

Boston, April 30.

"Louisa Lou" will be the opening attraction at the Majestic for the summer season. The first performance will be given May 12. Among the principals will be Harry First, Burrell Barbaresco, Anna McNabb, Kerr's, Miley, Neil McNell, Eleanor Henry, Alfred Deery, Lucie Carter, Walter Wills, Abbot Adams.

(Special Cable to Variety.)

Paris, April 30.

Several new revues are prepared at various Parisian establishments for the summer and early next season. That at the Folies Bergere, under the temporary direction of Paul Beme, will be the same production seen at the Folies Bergere last season. The new revues at the Moulin Rouge will be produced by Derymont, Rivers, Rouvray and Le Marchand. The names of Le Marchand and Rouvray will alone appear on the musical. The company of a couple of months after a new production will be given by Rivers and Derymont.

The revue at the Folies Bergere in October will be by Michel Carre and Andre Barde; that at the Capucines for the reopening of the little theatre in October will be by Rip and Boursquet. The Gaite Kochorekhot annual revue in November, will be by R. Dieudonne and J. J. Frappe.

In the Old Treasury building (Cour de Comptes), in the Palais Royal, Paris, a theatrical exposition will be held in May, organized by Mr. Paul Ginisty, former manager of the Odon.

GABY BACK NEXT SEASON.

A contract for a return engagement next season under the management of the Shuberts has been executed by Gaby Delevy. She is to receive the same terms ($5,000 weekly on the road and $4,000 a week in New York).

When closing her present engagement at the Winter Garden Saturday night, Gaby was presented with a solid silver table set, subscribed to by the principals and Oscar Rain, the musical director. Inscribed on a tray was "To Dear Gaby; with affectionate esteem from her fellow passengers on "The Honeymoon Express".

Gaby was overcome with emotion and wept. When recovering she offered a banquet for everyone, including the chorus people. The French girl is very fondly thought of back of the lights at the Garden. "There is nothing 'up stage' about her," said one member of the troupe. "She seems more like a $30 a week girl in her manner than a $4,000 a week star."

Gaby leaves tomorrow on the Olympic.

Monday evening the second edition of "The Honeymoon Express" was given at the Winter Garden. Twelve new songs were sung. Grace La Rue, Ina Claire and Charles King were the strange principals to the proceedings. Miss La Rue had Gaby's former role. She appeared a tripe stiff and straight in it after the chic manner of the French girl, but wore some gowns that rived any shown by Gaby. Miss Claire was the big riot of the night among the newcomers with her imitations. She had one song and dance number with Mr. King in which they scored. The part formerly played by Pansy Brice was snapped up almost immediately by Miss Brice retiring from the production last Saturday. Her "Raggydora" number was led by Miss La Rue in a dress that was anything excepting Spanish. Jennie Dolly and James Dixon did "The Gaby Glide" and did it very well. Miss Dolly also danced "The Racheanne" with Fernkoff, the Russian who dropped her during it. Miss Dolly giving her head a hard bump.

The new additions to the cast did not appearably aid business at the Garden Monday night.

JEST RETURNS HOME.

The Olympic Wednesday brought in Morris Gest, on the other side for some weeks. Among other things awaiting Mr. Gest's decision is the closing date for "The Whip." The Argyle Lane spectacular melodrama has had an enormously successful and long run at the Manhattan Opera House. Gest may decide to close its present season around May 17.

Next fall "The Whip" goes on the road, playing the very biggest and many smaller cities.

JEAN COLET LOCATED.

Spokane, April 30.

Isabelle Robb Borella, known professionally as Jean Colet, who disappeared recently from the "Mutt and Jeff" Company, has been found ill in a private residence here by local detectives. The search was made on receipt of a wire from the girl's mother in Los Angeles. She will be sent home when able to travel.

EMMA JANVIER LEAVES.

Chicago, April 30.

Emma Janvier in "When Claudia Smiles" at the Illinois has been succeeded by Maggie Holloway Fisher, who has been playing in "Man and Superman."

FRAMING FOR FINISH.

Chicago, April 30.

Elaborate preparations are being made for the last night of the Chicago Opera House. George Kingsbury has invited William Collier and George M. Cohan to give a bank mono-
logue as a part of the closing program which takes place Saturday night, May 3.

ENGLANDER WITH OPERAS.

Ludwig Englander returned last Saturday from Germany, where he has been for several years. He brought with him a trunk full of foreign operas for American production. Among them is "Phillippia," a big Viennese success, will probably be done here by George W. Lederer.

GIRL TRIES SUICIDE.

Philadelphia, April 30.

Claire Costie, 24 years, the French maid in "Bought and Paid For" at the Adelphi, was taken from her dressing room to the hospital, suffering from poison, said to have been taken with suicidal intent.

The girl refused to give any information or cause, but it is said she has been ill for several weeks and was unable to sleep. It was reported she would recover.

CRITIC DALE SAILING.

The producers of summer shows can come right out in the open and tell when they are going to put on their plays.

Alas Dale sails for Europe next week, making his steenth annual pilgrimage.

PLAYING THE TALKER.

The Harlem stock company is this week making the first New York stock production of "The Talker," the Tully Marshall piece, with the leads in the hands of Lowell Sherman and Florence Malone.

ANKIER SISTERS
Sing the dancing melodies.

This girl is absolutely new in the cast. This makes the company a success. For further details, see J. O. M. SCHNECK, box booking office.
"DREAMS" GOING BIG

Chicago, April 30.

"When Dreams Come True" lived up to expectations last week for the Garrick, playing to the biggest week of the three it has been at the house. The total receipts reached around $10,000. The study increase has encouraged the managers to believe they have a summer run for the house assured. It is playing to $1.50 top price.

Some remarkable work has driven "When Dreams Come True" into a big box office winner. "Miss Ke Quick" is a new farce which is to be produced next season. The piece is by and will be presented under the management of Mr. Bartholomae. It is a farce comedy. Arthur Aylesworth is the only one so far engaged in the premiere of this property this August. The 48th Street theatre will catch the attraction.

LAURA HOPE CREWS IN "HER FIRST DIVER" LOST

Chicago, April 30.

Laura Hope Crews in "Her First Diver" has a short stay at the Blackstone. The show opened a week ago and the closing notice was posted for last Saturday night.

"Her First Diver" has been written by Margaret Mayo and will have its metropolitan showing at the Comedy Monday night last. Laura Hope Crews will once more be its star. In the cast are Ruth Boucicault, Adora Andrews, Julian L'Estaing, Harold Russell, Lillford, Allan Pollock, Crosby Little.

RECALLING "GENTLEMAN"

After the dress rehearsal of "The Gentleman from Philadelphia," Stuart Hubert decided some new people should be engaged for the cast.

THURSTON'S GOOD SEASON

The season of Thurston will close in or around New York May 24, after 38 weeks of traveling over all the country.

The season ending has brought returns one-third better on the average than last season's take, according to the magician. He is at the Grand Opera House, Philadelphia, this week, playing Paterson next week. The intervening time until the closing date may be filled in at one of two New York shows offered, if mutually agreeable terms can be reached.

C. O. H. C. FRIOCTION

Chicago, April 30.

Andreas Dippel has resigned from the presidency of the Chicago Grand Opera Company. Differences between Dippel and Campani are given as the reason. Mr. Dippel increase in his capacity of the company. He is rumored that Harold F. McCormick is to purchase $250,000 of stock in the company. There are numerous rumors of friction among the directors.

SHOWS WIND UP SEASON.

Road shows are now winding up their regular season and coming into New York in ones and twos each week. Some have had their time extended until the first and second weeks in June, the majority closed their routes during the first week, already many have come in and this week and last have added a large number to the closing list.

Margaret Illington closes at the Cincinnati, tomorrow night. "The Sleeping Beauty" and "Fair For" (No. 2), "Excuse Me," the John Mason show; the "Attack" and a "A Fool There Was" ended their season in Philadelphia last Saturday. The No. 1 " Bought and Paid For" company closes in Philadelphia this week and last have added a large number to the closing list.

"Little Women" plays its final performances in Washington May 10. "One Day" closes May 3 in St. Louis.

Of the New York Shows, "The Conspiracy" is bulletined to close May 3 at the Garrick. "Joseph and His Brethren" the Elite engagement and was followed Monday by the Angelini-Gettini Opera Co.

"The Little Millionaire" closes tomorrow night, and "Pink of course," is being reorganized and recruited recently by Cohen & Harris.

The Neil O'Brien Minstrels, Oscar Hodge, manager, Speed a Saturday night in Lebanon, Pa., after a season of 38 weeks. Plans have been made to resume the season with the same cast, opening Aug. 4, Evans Minstrels close May 12 in Boston.

Henry W. Savage's "Little Boy Lost" closes a regular season in Montreal, May 17, the Montgomery-Stone-Janis show, "The Lady of the Slipper," closes May 17 at the Boston. Fritz Scheff in her revival of "Mile. Modiste" may be the incoming attraction May 19.

LREDERER, GEN'L PRESS AG'T.

Chicago, April 30.

Sam Lederer, for the past few years manager of the Olympic, is now the general press representative for the Kohl & Castle interests in Chicago. He is the nephew of Amy Leslie, who has been in the Olympic office for some time, has been made manager of the Olympic.

4 WEEKS MORE FOR "JONES.

George Cohen and "Broadway Jones" are out with their last four weeks' sign at the Grand Opera House. The engagement is highly successful and business under adverse circumstances has held up wonderfully.

"Stop Thief," another Cohen & Harris piece, will follow "Broadway Jones" at the Grand.
London, April 23.

Marie and Billy Hart arrived in town this week to take part in the Hippodrome revue. Room could not be found, however, this week for both, and Miss Hart is doing one number while Billy is resting. Next week they will do their 'Yuma' sketch. Miss Hart understudying Ethel Levey at the same time.

Max Hart has engaged Lily Long for the States for later in the year.

A decision was given against the Palladium last week in an injunction suit brought by a firm next store to that house. The store claimed interference with their business by Palladium queues.

The Theatre Royal, Edinburgh, opened this week with vaudeville booked by the Variety Controlling Co. "Whato Ragtime" tops the bill for the first week. The real Abbe of "Hello Ragtime" is also in Edinburgh at the Empire. The sudden departure from this show by Willie Solar and Elida Morris has caused quite some talk among the theatrical folk. It may be stated Willie Solar had a hard time over here until placed in the Hip show, London, where his success was marvellous. Miss Morris, on the other hand, was successful in her single before going into the Hip provincial revue.

Everhart, the hoop roller, was given judgment against Will Collins last week for alleged negligence. Mr. Collins did not notify Everhart of the closing of a couple of Stoll halls where he had booked the juggler.

"Eightpence a Milk," the new title of Alhambra show, is being held from the public until a week before the show opens.

"All the Winners," the Empire Revue now in full swing, demonstrates what cannot be done with a show mostly composed of American numbers and few odd gags from that side of the water. Seymour Hicks has attempted wonderful things in his career on the halls. He has done "Scrooge" to good advantage and made a good try at "Richard the Third," but this time he has entirely forgotten himself, to become one end of a double act in ragtime numbers. In these numbers is assisted by Vera Maxwell, the American girl, who seems to have been told not to work too hard. The blonde girl does nothing more than look charming and does this very well. Later in the evening Miss Maxwell shows a bit of what she really can do when in a dance with Jack Jarrott. The outstanding number is a wonderful work of Barry Lupino, both as an acrobatic dancer and a comedian. Ida Crispin is giving singing numbers and with rather a weak voice manages to get over. Maidie Hoep, a pretty Empire favorite, does not gracefully get along with what is handed her. Comparing the revue with others at present in London, it doesn't seem a likely draw outside the Empire with customers. This could have been a good one, but Seymour Hicks as an American rag singer or dancer could not be made possible in years. His "kidding" in places is funny, but even this at times only tends to make the people on the stage laugh.

At the Hippodrome the revue "Hello Ragtime" has been torn into pieces. New numbers prevail throughout. The new show is going as big as the old one, and still drawing capacity business. Seymour Hicks has most of the numbers in the new effort, for what reason it probably remains to be seen. Using an old American song, Miss Kellogg sings from one of the boxes and does audience "kidding" that has been forgotten in the States, but it tears things apart with the Hip audience. The "Alabam" with a prop train makes a very pretty number, the prop having been first used in this country in connection with this number by "What Ho Ragtime" in the Provices. "Sumurun" becomes Miss Ethel Levey's for a change, and Miss Ethel Levey, but the results weren't as expected and the number has been dropped. George Bickie has left the show, after doing a piano moving scene for two days. Perhaps the biggest number is Ethel Levey in "The Ragtime Suffragette." Miss Levey remains the decided hit, every appearance being far and above the usual that make that girl feel very happy. Dorothy Mitnor is back again with a couple of new numbers. Lew Hearn does nothing and continues his hit doing but Bonita is smothered. The Hip is a stayer and will still be going after the coming hot summer (alleged only for London) is over.

"Oh, You Million Dollar Producers!" is that which is said by any newspaper half way through the revue at the London Opera House, "Come Over Here!" Nothing impresses the audience so much in watching this show as the big idea of everything. Starting slowly, the train effect was worked up gradually, with costumes, music and dandy workers in the chorus, until the train rolled onto the stage, amid a Mardi Gras in the London house. From that time the show never slackened, thanks again to effects and chorus. The water effect also brought the audience to their feet, when the girls disappeared not to come up again. There is a small plot to the new show, put together no doubt with the idea to wind it up with the end. But it is the quick succession of numbers that makes the revue a good attraction. Besiee Clifford, though handicapped by a cold, got a lot out of her numbers, reviving for one the "Yuma" from the States ("Three Twns"). Perle Barti has the voice among the women in the show, while Margaret Mudge looks well leading numbers. Oscar Schwarz works well with Miss Barti. The revue, or rather the production (for it does not resemble a revue in the least), is given in two acts and 12 scenes. The usual part of the audience is understood by Miss Ethel Levey, the comedy is the weak spot. Charlie Hart (Johnson and Hart) does most of it in a Bert Williams way. Hart does well enough, but can't hold it himself. Arthur Deagon does not stir much laughter with his comedy efforts. The undoubted hits have to be Thurston, McCormick & Co. and the railroad and motor and Oscar Schwarz and Joe Hart's water scene. Another feature of the production was the sending of the chorus through the audience onto the stage from the back of the house in wonderful creations, just before the Cabaret scene at the finish. It was here one could secure an idea of the money spent on the production. The audience was startled at the showing the girls made in the gowns. Four girls were sent through for inspection with sail cloth to the ground. All could drive all London. Diverting bit also for an up-to-date rag show was Kosloff, producing a Mimo drama on the Sumurun order, with Grace Washburn and Oscar Schwarz featured. The bit, as well, is wonderfully dressed and produced. Kosloff appears for a number in this himself, Clarice Belda, and James Tate do their act in "one" after the water scene is finished. The comediennes made a big success, but even would do better without the imitations. The general opinion is that the show will get the money. It is said the libraries have already purchased $25,000 worth of tickets. All kinds of amounts are reported to have been spent on the production before opening, one putting it at $150,000, but there is no question that the cash flopped freely. Wilson Miller, Gary Biddle, Clarice Mayne, ornaments to the book somewhat. They have given their voices away and have landed, at last. Fischer has good backing in a money way, of course, but that was in the promotion, also.

Paris, April 23.

M. Quinson, director of the Palais Royal, has taken over the lease of the Apollo, which will remain an operetta house during the tenancy of A. M. Jarrott and will be under the management of Paul Ferrier from V. Sardou's comedy, and was given in London five years ago. The music is by Hugo Felix Mistinguett has signed an engagement of three years at the Varieties.

The Eldorado will remain open during a part of this coming summer, Leon Vaden, the manager, having again assumed that responsibility. He will inaugurate his summer season early in May.

Emile Samuel, director of the Folies Bergeres, Brussels, has leased the Paris Scala for the summer season, and will present his Belgian revue "On va une fois rire" May 30.

The Russian ballet, with Nijinsky and Lydia Kyashit, at the Opera, was in London the past week. The specialty of the "Rose" is included in the program, Mme. Piltz holding the role created by Karasina. The entire troupe including Karasina will sail for Buenos Aires in May, for the South American tour under the management of Cataysson.

M. Rottemburg is moving to London, where he will join the Paul Schultz agency May 5.

To terminate the present season (which ends generally in June) the Olympia will mount a summer revue by Quinal and H. Moreau, with probably Marthe Lencel as headline. The Hippodrome, Antwerp (Belgium), was totally destroyed by fire on April 2. The house had a capacity of 4,000.

Marcel Mancay will give a short season of Italian operetta at the Theatre Rejane, Paris, beginning May 15.

"Rabouilleuse," the piece by E. Fabre, from Balzac's book, created by Gerrier at The Theatre Antoine, Paris, and since played in all parts of the world, is to be revived at the Comedie Francaise and will in future belong to the repertoire of that theatre.

VILLIER FORGES U. B. O.

There is at least one individual in New York with the temerity to insist upon his rights—or rather the enforcement of a contract made between him and the United Booking Offices. He is Bayard Veiller, author of "Within the Law" and "The Diamond Dinner." The latter was produced in vaudeville by Veiller under a positive understanding the U. B. O. people would give him a certain number of weeks for the act. Without considering the agreement they arbitrarily cancelled the sketch (a custom not uncommon with them), but which few who are beholden to them for a livelihood are wont to make an issue of. Not so the author of "Within the Law." He notified them that they must make good their contract or stand a suit for damages. Hence the revival of "The Diamond Dinner"—not very heavily billed.

SKETCH IN POLITICS.

"The Class Struggle," recently presented on New England way, has been purchased by a prominent Progressive politician for the purpose of being presented for the furthering of progressive propaganda.
BILLS NEXT WEEK (May 5)

In Vanderbilt Theatre, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, when not otherwise indicated.)

(Theatre listed as "Orpheum" without any further distinguishing description are on the Sullivan-Symphony Circuit.)

Theatre houses are denoted by same name or initials, such as "Orp.," Orpheum Circuit—C. B. O., United Booking Office—W. V. A., Western Vanderbilt Management—W. V. A., Superior Circuit—"S," Long/Marsh/May还将 Circuit—"L".

(a) James M. Miller in "The Banjo Player." (b) Lummis-Leeds—N. Y.—P. N. Riemslager (Philadelphia). (c) Belt Lee (San Francisco).

NEW YORK

HAMBRECHTS (or b)
Vestavia (or b)
Dome (or b)
Somerset (or b)
Kerr (or b)
Tivoli (or b)
The Orpheum (or b)
The Showboat (or b)
Cedar Cabinet (or b)

BILTMORE (or b)
Curtis (or b)
Rutledge (or b)
Ohio (or b)
Richfield (or b)

COAST STOCK CIRCUIT.
San Francisco, April 30.
Harry W. Bishop, managing director of Bishop Players at Ye Liberty theatre, Oakland, is reported to have lately organized and incorporated a company, and is already selling shares of stock of a concern under the name of "The Tabloid Theatre Company," to be produced in San Francisco.

MELLERS IN NATIONAL.
The National theatre downtown, which has been offering "Yiddish" plays, has been leased by the American Productions Co., Inc., Jay Packard, general manager, and beginning next Monday, will offer a series of melodramas.

COLONIAL CO. PLAYING.
Cleveland, April 30.
F. Ray Comstock's stock company has opened a summer season at the Colonial with "The Gamblers," the leads being played by May Buckley and Jack Halliday.

GERSTEN RENEWING POLICY.
Frank Gersten has about decided to install a summer stock in his Prospect theatre June 9 and has engaged almost a full stock roster. Gersten has tried stock at the Prospect for two years and knows that it is a paying proposition with a good company. Next fall Gersten will book in traveling legs.

DIANA AT SUBURBAN.
St. Louis, April 30.
Diana Storm, who speaks many languages, late of "The Passing of the Third Floor Back," has been engaged as leading woman of the Suburban theatre summer stock, opening May 17 for 11 weeks.

KEITH STOCKS CLOSING.
The R. F. Keith stock houses in Brooklyn are scheduled to close for the summer May 17. Mrs. Boyle, who has been looking after the managerial interests of these companies, has worked hard to ensure its success.

The cream of playing talent from the Greenpoint, Gotham and Crescent companies will be taken to the Bushwick, Brooklyn theatre, which is to open May 19 a summer stock program will be inaugurated. It is the Keith plan to keep the Bushwick running winter and summer. Pop vaudeville is to resume in the fall.

ROBERT WARWICK AT COLUMBUS.
Columbus, April 30.
J. W. Dusenbury returned from New York last week with the personnel of his summer stock company completed. The company will be known as the Olentangy Stock Company, and will open its season at the Columbus theatre May 26. After playing at the Southern for the first two weeks, the company will open the Olentangy Park May 26.

The leading man and woman will be Robert Warwick and Thais Magrane.

The Bonstelle Co.
Toronto, April 30.
The Bonstelle stock company, with Fuller Mellish, Jane Wheatley and Gal- way Herbert, is announced to open here May 12. Miss Wheatley (in private life Mrs. Herbert) and Mellish have used with William Faversham, while Herbert closed April 26 with "Excuse Me" in Philadelphia.

OPENING NEW HOUSE.
The new Broadway theatre, seating 2,300 was opened Monday night with the new local stock company headed by Robert Soule Spencer and Louise Randolph, playing "Green Stockings." Hundreds were turned away.

MARRIAGE MYSTERY.
Brockton, April 30.
Quite a mystery reigns in the Thompson-Wood stock company. It is whether or not Virginia C. Milliman of the company is married to Harold Sturgis. Rev. Reuben Kidder, assistant rector of Trinity Church, says that he married Harold Sturgis and Virginica C. Milliman Sunday shortly after midnight. He is certain of this as he was called from his bed at that late hour to perform the ceremony.

Miss Milliman says that she is not married, but is certain she has no namesake. Sturgis is a Boston newspaper man.

POLLY'S HARTFORD CO.
Hartford, April 30.

The Hunter-Bradford Players start at Parsons May 19 under William W. Stevenson's management.

QUETTED NOISY STUDENTS.
Three fresh Amberst students were given a "call" by Miss Winlow of the company at the Academy of Music, when the students tried to break up the performance by loud talk and throwing peanuts at the actors.

She stopped the performance and read a lecture. They remained in their seats and didn't make a single sound after it. During the last act, she beckoned to them. They went to the stage, apologized for their disturb- ance, and the audience cheered.

STOCK IN 8D AVENUE.
Keeney's Third Avenue theatre is going to try a new stock company. Daniel Kelly, now in vaudeville, will install a new company there about May 20. The prices will be 10-20-30.

The opening bill will be "Charlotte Tipton's." Pop vaudeville will be continued at Keeney's house until the new stock regime is ushered in.

CHANGE IN LEADING LADY.
Syracuse, April 30.
Cecil Kern succeeded Carlotta Doti as leading woman of the Weiting stock this week.

It is two and one half years since the Weiting Opera House has been closed, playing continuously. The present stock is getting some money. Commencing Monday it will be op- posed at Empire, the company headed by Ralph Kellers, a big local favorite.

HORNE IN AKRON.
Akron, O., April 30.
Horne's stock which is playing the Lyric, Jamestown, N. Y., closes there May 9, and opens an indefinite en- durance here May 19.

The company is headed by W. O. McWatters and Louis Price.

IN BINGHAMTON.
Binghamton, N. Y., April 30.
Jerome Renner, juvenile, and William David, leads, former members of the Warner stock, Yonkers, have been engaged for the summer with the Stein- ach-Hards, Co.

The season opened Monday, but Ren- ner does not start next week. Sarah Perry is leading woman.

STOCK "HONEYMOON EXPRESS."
Pittsfield, Mass., April 30.
The new musical comedy stock company will start Saturday night at the Empire and the opening bill is entitled "The Honey-Moon Express." Just what relation it has to the Winter Gar- den show in New York remains to be seen. The titles are the same.

The William Parke stock company at the Colonial, which has been in opera- tion since last June, has made a long, earnest appeal to the public for its sup- port through the newspapers here.

COMPANY AT MANHATTAN.
As soon as the long run of "The Whip" ends at the Manhattan Opera House a new stock company will be installed there by Comstock & Geast for the summer. A number of contracts have already been signed.

The Emma Huntting stock company is in rehearsal this week preparatory to opening next Monday at the Lyric, Memphis, under Ed. Hinkler's direction.

When the Wimer & Woodstock company presented its regular stock season in Ulta last spring, Wimer had advertised that he would give a new stock company, the opening of which was to be the second season in Ulta.

Emma Campbell has arranged for her release from the Greenpoint stock, New York, so that she will be free to join the stock at Bridgeport opening next May.

Howard Wall, character man. Polly's stock company has been engaged for George Sum- mer's Mountain at the Empire Co., which will operate at Hamilton, Ont., May 19.

Nance O'Neil undoubtedly has a following of legitimate tragedians, many of whom have had their vaudeville theatre or other place of amusement to see her in anything she may have to offer. These folks will enjoy to the full the seasoned art of this admirable actress. But for general vaudeville assimilation "The Worth of a Man" hasn't sufficient popular appeal. It's ending is unsatisfactory, the story too psychic, and there is a total absence of "dynamics" in the acting, which is a thing so dear to the general vaudeville patron. It's a gloomy farce at that, without a single comedy line or situation, built on a premise so faulty as to lay itself wide open to ridicule. Husband, always unlucky, out of work, joining a gang of housebreakers, is caught and sentenced to two years. Wife goes to workhouse, where a child is born. Husband's friend takes her out of the workhouse (the scene is laid in England), and she lives with him during husband's incarceration. Husband's child has died and another is born to her and her lover. Scene opens on day before husband's release is to be released. Husband's friend decides to go away and leave wife to her legitimate mate. He leaves a note in which he assigns his life for her, so that they may have a start in life; arranges with wife to say the living child is the offspring of the legal union. Husband returns unexpectedly a day before his wife of having is been untrue to her; she denies; word is brought that friend was killed at railroad crossing "by accident"; husband now gathers that all was clean, but is totally bewildered; wife staggered to door (through which moon-light—or was it sunlight?) streams, standing with a Nazimova pose and uttering a moan of agony, as curtain descends. As a piece of fine emotional acting on the part of Miss O'Neil it is well worth witnessing. But when one tries to analyze the story it won't stand. The two men were played by Frank Surling and Stanley Dark, both excellent.

Ethel Barrymore and Co. (4). "Miss Civilization" (Dramatic). 27 Mins.; Three (Interior); Special. Palace.

"Miss Civilization" is by Richard Harding Davis, and was published in Collier's several years ago, written in stage form so that anyone might seize upon for dramatic presentation. The skit may have been attempted by amateur dramatic societies, but at the Palace is the first of the professional attention. The story looks and reads better in print. It's a crook sketch with three house burglars being rounded up on a big night by a young woman who has been unsuspectingly doing the trainload of officers and railway hands arrives. The young woman was effectively played by Miss Barrymore, but the role gives her few opportunities. The robbers were David Torrence, William Horan and Frank McCoy. They were not as convincing as one would expect. There are some humorous bits, with the men handling most. The closing situation of the train crew taking the robbers was done in an amaterur way, and the setups showed up laughingly. Miss Civilitarian never did have a weak vehicle for Miss Barrymore. She was kindly received because she is popular.


A pretty woman with a prima donna voice and changes of costume. Sings ballads. The full effect of the voice is disclosed in the last number, made up of songs from "The Sunshine Girl," "Spring Maid" and "Oh, Oh, Delphine." Miss Munsey hasn't yet familiarized herself with the vaudeville trick of "rhapsodizing," and, besides, there is too much sameness about the numbers. Minus reputation or notoriety, there will be no crying demand for her services in vaudeville.

Forrest Huff and Fritzi von Busing. Songs. 4 Mins.; One; Palace.

Mr. Huff and Miss von Busing can sing. But the Huff-von Busing voices are better suited to the concert stage than to vaudeville. Their act is not right to turn the "two a day" trick.

Florence Thorpe. Songs. 8 Mins.; One. Union Square.

Florence Thorpe has a sweet soprano voice of high range. It has no great volume; yet she handles herself like an experienced concert singer. For vaudeville it all depends on her audience. At the Union Square the folks took kindly to her and received her solos with much applause. Miss Thorpe looks like a "sweet girl graduate" in a white dress, frizzled hair, and not bearing out the statement. With a few more engagements Miss Thorpe will show vast improvement in more than one. Florence Thorpe fails to receive consecutive bookings in big houses, she should not despise any small time engagements.


Vinnie Daly is with us again, after an extended absence in Europe, whither she journeyed to perfect herself in vocalizing. She has undoubtedly succeeded in this respect. After a light operatic number, Miss Daly changed her costume to that of a peasant girl and sang and acted Santuzza's aria from "Cavalleria Rusticana," known to those versed in things musical as "Voi lo sapete." It is the plea of the grief-stricken peasant girl for the return of her lover who has become infatuated with another woman. Miss Daly sang and acted this in Italian, which, of course, meant nothing to her audience. Then her musical director, clothed in a black velvet smoking coat and the spotligh, faced the audience and gave an excellent violin solo in order to permit his employer to change to a dancing costume, consisting of a spangled gown sheathed almost to the throat. This Miss Daly sang a verse leading up to a Spanish dance, and followed it with another verse preliminary to some unison raggings and tap. The terpsichorean finish to Miss Daly's turn is the only thing the average vaudeville audience will be interested in. Prima donna solos, excepting by women of great operatic or musical comedy repute, have no place in vaudeville.


In his latest vaudeville offering, Homer Miles has made a deliberate—though perhaps unintentional—attempt to produce an act designed for the big small time—the better class of three-a-day houses. Surrounded by the most unique setting (the roof of a New York City apartment house) there is the story of an innocent young girl about to elope with some man. Said man is married and has a baby. Wife and child are not known to the girl until man is exposed by the janitor, who frustrates the elopement without the wife becoming apprised of the entire affair. The married villain is foiled by the big-hearted janitor. To make it even more certain of conventionalism, there is a "gun play" by the heavy and, of course, the janitor twists the villain's wrist. Miles has the role of the janitor, and in addition to it being a star part, with all the heroes, it has all the bright lines. Everybody feeds him, stuffs him—yes, gorges him with cues for his "fat" comedy answers, which comprise the humor and philosophy of an idealized janitor. The villain, the innocent girl, nor the wife even has to receive any immediate pleas on the part of man and woman to starring in Shakespearean repertoire. Program credits Miles with the authorship and Tom Barry with stage management. No mention is made of the scenic artist, the only one entitled to any credit.

NEW SHOWS NEXT WEEK

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


Ned Joyce Heaney, whoever he is, wrote "When Women Rule." The time is set for 2013. There are two women and two men in the skit. The comedy is broad, made so by the two "nancies" who assume the roles calling for men as effeminate creatures one hundred years hence. Hence also it's funny to some and disgusting to others, but the comedy is broad and the act has been built for the small time. If the small time knew that it might grow angry, for the Hoffmann show chorus overlooked these two young fellows while at the Winter Garden. The Hoffmann show overlooked a few other songs, among them "Broadway, much to the delight of "Mother," "Beauty," "Lillian" and several others who are still living with that show.


Austin Webb is the whole works in this newest of dramatic skits. "My Friend" tells an old story in new stage form. Louise Marshall does excellent work as the wife. Wilmer Dame has little to do as the friend, and it's just as well. The Union Square audience liked the act and sat perfectly quiet until a blundering usher seated two people down front.
Catherine Calvert and Co.

"To Save One Girl" (Dramatic).

30 Mins.; Full Stage.

Chicago Opera House, Chicago.

It is all about a young reformer who will not sign a certain bill. Three bull-dozing politicians say he must. The young man called John Glen (Jerome Patrick) is only 23d and his name is backing him. A bishop drops into the hotel, and takes a room next to the young man. They have coffee together and the bishop retires to his room. The young politician then goes down to the public stenographer. He wants to dictate a letter to his mother. He dictates it because he is too tired. He likes the stenographer. She is younger. She is the better he likes her. As she leaves the room he loves her. Enter the three politicians, regulation stage politicians. They want the young man to sign the bill. He says he will not. Much crimination and recrimination. Young man leaves room, says he will be back in ten minutes. Telephone rings. Stenographer is calling to see if young politician will come to sign letter. Bright idea on the part of the big politician. Divulges it to the mayor. Call stenographer to the room, and tell her young politician wants her to take a letter. She is to go into the room next to him and wait. One time she is to enter and take her place at a little desk near the door. She enters the other room. The three go out. Enters the young man, yawns, takes off coat and vest and curls up on the beds in the room. Soon the girl enters and takes her place at the desk. Terrible bombardment at the door. The house detective calls her on admittance, and when he comes in and turns on the light there is the girl. House detective grows very nasty. Then the third politician comes in and there is a big scene. Young politician fights. He is quelled. He gets two guns out of a dresser, but is overpowered. Then they tell him he must sign the bill or ruin a young girl who is in love with him. He signs with him to ruin her whole life. He will not sign the bill. Finally the two are handcuffed together, and are about to be led out. Then they turn back to the couple. Then the hero turns to the stenographer (Miss Cawter) and asks: "Do you trust me?" She replies that she does, looking him square in the eyes. Then the hero turns and shouts: "Bishop, bishop!" The door opens and in comes the clergyman with his coat hall on. He is asked to marry the two, handcuffed together as they are. One of the politicians shouts they have no excuse. The bishop answers one is not needed under the circumstances, and starts in on the clergyman. The three politicians slink away and the curtain descends. That is about the way it goes. Paul Armstrong wrote it, and it was played for the first time on any stage at the Chicago Opera House afternoons April 25, after the special matinee given in honor of George M. Cohan, by Helen Haywood and her company playing in "The Escape." The house was full. It was a gala occasion. Emotion was rampant, and the sketch, as a matter of course, went big. It is too long, for one thing, and too talky for another. It has considerable grip, however, and if made a bit more compact, may make a good vivid sketch.
HAMMERSTEIN'S. (Estimated Cost of Show, $5,500.)

Hammerstein's filled up slowly Monday evening. Kitty Gordon, the headliner, drew them in almost up to the moment, but her capacity was registered. "The Georgia Magnet," Annie Abbott, was on the program, but the "Magnet" part did not seem to go over with them. Which Annie Abbott this one is nobody appeared to know, but she went through the usual dime museum routine, causing some laughter. From the stage, singer, costumed in a cap, a white face, and a mustache, including many capers which made themselves more or less funny and oblivious. "The Magnet" act gets in the class with the "Hypnotic" turns. This Miss Abbott, untypically talking, saying nothing particularly interesting, in a voice that is far from magnetic also. The last time an Annie Abbott appeared in New York was on Tony Pastor's. Whereas an act of this sort should make an audience discuss it, the Abbott turn is framed to make them laugh immediately and then immediately forget it.

Miss Gordon spread her act all over the stage and theatre. She had a plant in an upper box, a violinist just below in another box, the orchestra leader, beside a couple of assistants who handled the draperies. In the full stage set were two large armchairs, engraved with a big "G," and surmounted by a crest. Miss Gordon sat in one chair to sing a number. Perhaps the audience made her tired. It was 50-50 anyway. She sang "The Enchantress," and wore one blue dress, and a little dandy gown it was, but not over becoming to the English lady with the light brown hair. Miss Gordon drew the business, though. As that is what Mr. Hammerstein paid her $1,500 for, she fulfilled her contract, but it's fortunate Kitty had not agreed to give a regular act and likewise the female plant was there to show what a regular voice sounded like.

The hit of the show was Violinist at the piano bit to the "moving picture show player." The latest is the pianist in a dump at 4 in the morning. This received a laugh. The Three Hickey Brothers in comedy skit were another laughing success. There is a quaint comedian in the turns who works easily, is made up funny and gets over. The two acrobatic boys are very near tumbler.

After Miss Gordon James J. Morton came along, with a new line of "nut talk and songs. Jim started the "nut stuff" and from the way he was received at Hammerstein's it looks as though he would still be around when most of the other act will be back to work. Tom Dingle and the Emerald Sisters opened after intermission. The three-act will have to drop some off the Dingle work, and sooner or later Dingle will have to go back to blackface.

A couple of opening turns appeared before Albert G. Cutler, who did fancy sabotting on a hurdle while, reflected in a large mirror. Mr. Cutler makes some extraordinary shots, but stands off by talking too much. La Petite Mignon has improved greatly. Miss Mignon was up to time to give imitations and get away with them. She imitated Tren-}

U.N. SQUARE.

Business on the bum. Seems no chance of the Union Square ever restoring itself to "big time" grace with the real boxoffice rattle. Manager Rogers has made a game fight against losing odds. For the money available for this house his bills have stacked up pretty well with those offered at the other Keith houses where more has been invested in the weekly entertainments.

It was almost a "try out bill" this week. New acts of every description were shown. Some received their first stage baptism. Others have been playing smaller leagues. Anyway, all put together, it was not a bad little show. It ran to the song and dramatic sketches, but the way the audience laughed and applauded Tuesday night appeared to satisfy the wise ones that somebody was appreciating their money expended.

The Union Square seems to be slipping hands and feet, and it looks as though the picture policy will shortly be resumed there for the summer.

The Mignon Sisters, which were George Whiting and Sadie Burt and Pat Rooney and Marion Bent. They trotted around the other acts just like professional ball players show up on the town loters.

Sylvia, who opened, Joseph Herbert, Jr., and Lilian Goldsmith, "No. 2" of the "Mignon Sisters," and "The Enchantress" and "The Magnet," and more of the pairs of lights that could have been held a block away.

The two women with Miss Martha Singh now and then to make the tricks on the trapese seem to pay off. J. F. Powers followed and for a time thought he was conducting a sightseeing party over the ice-capped ridges of Mount Blanc. Dooley and Miss Sales worked all the same and "dwindled" out some.

Slivers and his baseball pantomime were "No. 3." The male part of the audience now too laughing notice. Flounder L. Williams and Norah "No." of the pianist and the quiet, jagged candidate "hit" all the way and thereby give him the excuse for his comedy laugh and the personal kidding. Otherwise one would expect a language to come from a candidate for mayor.

After Marty Hogan had licked Young Cleeby, the talking-pictures came on and licked the audience in. In other words houses only the first reel was shown, but down at the U. S. the second was flashed to give the operator a little exercise. It's working a hardship on the ushers to keep them looking at the talkies.

W. W. Randall, who had a theatrically running office in New York before the days of K. E., is back on Broadway selling pictures theatres.

Sing in "The Fire Fly." They say Trenitti is some little singer, but La Petite perhaps had not heard about it. E. Frederick Hawley and Co. repeated the Bandit. It was so well Mr. Hawley probably won't be permitted to do anything else remaining in vaudeville. Murphy, Nichols and Cantwell's "The Girl of the Golden Gate," a swimmer, filled out the show.

FIFTH AVENUE. (Estimated Cost of Show, $4,700.)

To a large attendance the Fifth Avenue Monday night offered an "in and out" show, alternating almost with each act. It compared with the little boy who, when he was good, was very, very good, and when he was bad was really bad.

For instance, the show opened with a very good roller skating turn, Geri and Delaney, and then receded with the efforts of Claybank, delight on the stage, and the Mori Brothers, a trio of Japanese slack wire and "Risley" performers, lifted the performance, and they, in turn, Clady, making a musical comedy prima donna (New Acts), who apparently hails from the legitimate stage with no vaudeville experience.

The Fire Sullis were compelled to once more lift the people present from their somnolent state, and keeping moving lively enough with their rapid farcical skit. "The Information Bureau"

On top of them came the "Talkies" —better than usual, but still far from proving an effective bit of entertainment. As part of this fascinating form of "amusement" was followed by "The Laupolican" (New Acts), which in turn was succeeded by "The Movies," a skit designed to caricature the prevalent craze for "cinema." It was almost as funny as the "Talkers."

Nance O'Neil and Co. (New Acts) left things a bit gloomy for Sherman, who, in an amusing and easily, considering the hour and the position on the bill, they should have opened with something more noisy and energetic, saving themselves a number of folks in laughs. "Skeet Day" made it a fitting closing number for the most consistent "on and off" program ever put together.

JUDE.

REGENCY.

The management is trying out a new feature which they call the "straight out a draw." A quiet comedy is being engaged each week to "straight out a draw." For "Revenge Only" with four characters to the sketch does seem to fit in that way. All for a $25,000 investment, the effect of which would be on the face of it, and the sketch looks to be a hit in that way. The manager of the Regency was an unassuming act.

The "big idea" was that the business would amount to the best or the worst. The idea accomplished as its mission.

The M.M. Trio closed the show. The other acts were quiet, jazzy, and a little routine but got over easily. An announcement to the way Miss Maude Gibson has been added to the cast.

It must have been a busy night elsewhere and the picture only turned a few showed for the cast.

MARK.

Marty Shea paid $250 for a couple of his new illustrations on his motor car. They worked all right from the start. Last Saturday when Dick Kearney told Marty the bill at Orange and his wife had not been made up, he replied, "Well, that is none of my business, I'm worrying about is this only Saturday."

"Dine, "The Lady of the Lake," and "The Lighted Path" were the hits of the night. Well staged indoors and outside, simply captivating, this big revue was greatly enjoyed. The effect was shown in the way that the timer manufacturers supplied him with sufficient time to make sure the picture was an effective one.

A Lilliand comedy which had a few tears running down the faces of the audience, an organ solo was followed by "The Vagabond" and "The Vagabond" (Vaughan). There was a pace of smoke in the air and the stage was given some call to change from citizen's clothes to the cowboy garb. MARK.
**WINTER GARDEN.**

Sunday night at the Winter Garden was old-time vaudeville, and a couple of acts from "The Passing Show of 1912" appearing with Sam Lehman conducting for them. The "Passing Show" is in Baltimore this week. Moses and Morris and Trixie Faye are back in their Sunday in New York, hence the Winter Garden call. Nothing else in the bill approached newness, except the Gliding O'Neers, a couple of Tom- my dancers who went well enough in the "contest" the Tuesday before in the same house to warrant a "No. 2" position on the program. The O'Neers were amateurs. Newly costumed they "did the routine," dancing too much, of course, a fault not wholly theirs among steppers.

The "Ragtime Express" number started the bill off. Jule Delmar has the idea now that a production song to open the bill gives it a running start. It did Sunday, leaving several acts out to keep the story whole. After the O'Neers came De Haven and Nice with their eccentric dancing. It is asking too much of these young fellows to repeat so often. There is no one out on Doyley and Dixon at the Garden. The latter happened somewhat later, with two new songs, some talk and a full basket of steps at one time. The show ended at 11:30 and Al Jolson closed it again without losing a single customer. He sang four songs making every one a clean bull's eye. His fourth number was Jolson got it so far over he repeated the chorus in a lighter vein.

In the first half Harry Fox and Jen- nicy Dolly also repeated their regular success.

Mr. Ellis was "No. 4" on the bill in a single piano turn. It was pretty early for him, but his popularity held the act up. Miss Frigiana followed him, with Gabi Deslys and Harry Flicer one over before intermission. It was Gabi's fare- well for this season. The hostess forced her to a pretty little song. Frazier An- der made a tenor with his usual act that the Garden always laughs at very heartily. The "Ragg'dora" number from the show closed that division. One looks Fanny Brice just made the stage in time, leading the number in her street clothes.

The King Sisters opened after intermission, with Mr. and Mrs. Carter De Haven next. The De Havens presented their latest vaudeville act. It is a bit long, but neat and nice. Mrs. De Haven wore some clothes that kept the women interested, but she is allowing "Flora Parker" to be lost for Mrs. De Haven. Also the one kiss might be removed. "The Kilkenny Cider" act was under the management of William A. Mallory, who is making this act a yearly improved business.

The show the second half of last week can hardly be closed as a particularly good bill, but possibly an enjoyable one for a big small time program, yet there is nothing important beyond the small time.

The Proctor management apparently seeks to run on each program a production act of the last half and for the bill of last week a second half bill, which is a bad idea under the "At the Studio." It is the same old story. From the show are taking on the regulars, Charles Brown, Chester and Chester, Lauder and Marsh, and the Dunes.

Besides those mentioned there was Bill Daw- son of "Ninety-Nine," who I guess would fairly well put over. His eunuchism is quite a hit, if he is the same as the one I have seen. He seems to offer opportunity for putting in a punch. There was also Gubby and Co., man and woman in a semi-serious sketch. "The Commercial Sale" was just generally acceptable. It might be improved by editing删除一些重复的段落 and general smart jokes.

**INCORPORATED IN KY.**

Frankfort, Ky., April 30.

The Covington News Printing Co. has filed articles of incorporation with a capital of $12,500. The men behind are S. K. Long, Polk Laffoon, Charles E. Clark and William Riedlin, Jr., liquid.

**COLONIAL.**

(Estimated Cost of Show, $5,050.)

Up to Tuesday night, the fourth performance of the week, there had been three shuffles or rearrangements of the program at the Colonial, with notice to the acts that Wednesday afternoon another switching would take place.

Things didn't run smoothly. The comedy seemed strained—the laughs being few and far between. For in- stance, there were little or none in the Jack Norworth turn. His supporting company is long in versatility and short on the knowledge of stage make-up. Norworth has a number of excellent tricks of stage management and the automatic phone finish is a novelty. But the act, on the whole, is unworthy of him.

Joe Welch, as well as Norworth, was down in the first half. He has a lot of new talk on a par with the remain- der of his monolog. This left the only comedy act of the second half of the bill to W. C. Fields, as big a hit as if he were a brand new turn. The clos- ing act was Loughlin's Dogs.

The program, as was out of the bill, replaced by The Syphons "Fros" had some kind of a kick coming and dropped out, but it was said about the audience here he due to the Mounds of Homes Mills and Co. and Vinny Daley (New Acts). Miles had the "No. 2" spot and Miss Daly was second after intermission, the act, "Le Belle" was second the opening of the Coppers and Josephine's burlesque melodrama was its usual big hit.

After the show—long after—the Talk- ing Pictures were put on, not much of it, but still a little. There was a long wait, moving pictures of Miss Orford's elephant act due next week were shown; another wait, a loud rasp, another wait, and the second portion of the an- nounced talks was presented. The first half was not shown at all. Joko.

**23RD STREET.**

With the installation of an orchestra of six musicians under the management of William A. Mallory, there is a vast improvement at the new 23rd Street Theater.

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VARIETY

(Continued from page 14.)

Valentine Vox
La Vina Garden, 3 stories
Marie Russell
"Boy Lady's Fan"

Sweghitt, Mhca.
LDIFFERENTLY
Frawley & Hunt
New Wonder
Black & Black
Al Albin
Odria

Nelid, Man., SALE55 (low)
"Garden of Roses"—
Row & Ashton
The Vale

Robert H. Ford
Kia & Bernie

Beatrice McNeil
Will Diino

Harrytimer Lautcork & Co
Doe O'Neil
Brandon Players

[Open Wed. Mat.]
Ball, Rolfe & Dow
Talmadge

Kael

(Open Wed. Mat.)

Glenstalker

Alfred Keary

Boro & Coo, incl.

Griffiths & Co.

Julia Bioger Co
Lydia Ball
ele Walley

Harry B Lester
Old Sooc

Henry E Ditte

Berkman 

EMPIRE (op. mat.)

Fawcett

Black & Black

The Tauburn

Alfred Keary

Major & Mulberry

Creighton, Cit.

(kin. US.

Lander

Lancaster

Walter Perceval Co

Doe O'Neil

The Nat. Players

Forsythe house &

Cesar Doe

COLUMBIA (ind.)

Albert Bowers

Pea & Cali

Thos. J. Jackson Co

Carl & Letty

4 Clifton

Billy Rogers

4 FfЛенин

"Breaking Into Butha"

Hunter & Muskat

Christopher Rep.

EMPIRE (op. Mat.)

Rafael & Newell

Ward Bros

Glory & Schiell

Bleu & Gerard

Chas Newell & Co

St. Paul

(Open Sun. Mat.)

Marcon

Lightner & Jordan

"The Tracy Saga"

Kip/Nich. BroS.

HAROLD (op.)

Guy D. Terry

Harry Belter & Co.

EMPIRE (op. Mat.)

Earl F. Fenn

Charles A. Smith Co

Rabbee

ST. PAUL

Kramer & Morton

The Biltmore

General Post

Law

Lettie Alvarez

The Stables

Barnes & Richardson

John T. Doyle Co

Jimmie Helms

Nahal Trio

(Chic.

Moore & Co.

OPIUM (op.)

"Posse in Action"

Bally & Lancer

5 Marceau

Steiner Trio

VARIETY

Florance Modena

Marchwood, Ind.

Louis Dauc & L

Japsite

Johanna Girls

Kirkwood & Henderson

3 colorists

3 Loriat

Maye Co.

Marshall Montgomery

Speakean

[Open Mat.]

Uma Pressin

Fl📛

Sarah Sflere.

Robert D. Jersign & Co.

Gorriti & Nelson

Bobbi & Company

C. and J. Crowing

Julia Kennedy

Archer & descier

Bromania Bros

William, D.

[Open Mat.]

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[Open Mat.]

VARIETY

15th St., Rew.

RICHARDSON'S
to

"THE GHOST BREAKER" (R. I. Warner)

"THE GARDEN OF THE SLIPPER"—Globe (13th St.).

"THE LOVE MIND" (Edmund Breese)

"THE BANJO LITTLE RICH GIRL"—Hudson (13th St.).

"THE TWINS—Libery (9th St.)

"THE MOTHER AND THE SANDERSONS"

Kokinson Brothers (14th St.).

[Under MANY Flags]—Himmrod (10th St.).

"WHAT HAPPENED TO MARRY"—8th St.

"WIDOW BY PROXY" (May Irvine)-Cobane's (13th St.).

"WITHIN THE LAW"—Elkins (9th St.)

"THE DON'T FORGET BALDON"—Beacon (13th St.)

Philadelphia

"PASSING SHOW OF IRRI-2lyte"—Gala (12th St.).

"KNEEBONE" (Boto Cams.)—Walnut.

"BOBBLE DEBBIE"

"BUTTERFLY ON THE WHEEL"—Costant.

"LENA RIVER"—American (Rock).

"EAST LYNNE"—National (Rock).

OBSITARY

Montague T. Pike, father of Harriet (Fire) Remple and brother of Lester Pike, died April 22. He was in the business for 21 years was connected with Madison Square Garden.

Eddie Lloyd (Eddie Flynn), one of the original Lloyd Brothers, dancers, aged 24 years, died recently of tuberculosis in New York. His parents and a sister, Jennie Flynn, survive.

Ruth Gale, aged 26, for three years past leading woman of the Sherman Kelly stock company, died April 25 in the Cottage Hospital, Harvard, Ill. An acute attack of peritonitis was the cause.

Guy Stepley, newspaper writer and best known as a circus press agent, died April 20 in the Lakeside hospital, Cleveland. He had previously been operated upon for appendicitis, and died a few days later of an attack of pneumonia. The remains were interred in his home town, Watseka, III.

Ellen R. Shea, wife of Jeremiah Shea (manager, Shea's theater, Toronto) died April 13.

PHILLY'S GRAND GUIGNOL

The Philadelphia directors have asked Holcomb-Blinn to address them next Monday morning over in that burgh on the fine points and advantages of a Grand Guignol of entertainment as now in practice at the Princess New York, where Mr. Blinn is director.

It is not unlikely the Little Theatre of Philly may adopt the Princess idea.

Lillian Weight's (Wright and Clayton) father died April 16.

George Dupre, son of George and Libby Dupre, was killed in a railroad accident at Albany April 17.

The general idea restaurant Cabaret will be shot to pieces before the end of the month. Night on music and dancing has been a feature at Rector's and the College Inn appears to be getting the call amongst the better grade of restaurant patrons, and the dancing thing is bound to spread. The dancing will hurt the shows. Business has not been as brisk at the cabaret resorts as the managers would like it or as must have them when they are paying regular salaries and running big shows. Salaries have been falling off right along and during the last two weeks, one of the surrounding towns has closed the infux of Cabaret artists has overurn the market and dropped the salaries down to Union Hill rates. Just how much further the Cabaret thing will go is a question. There seems to be a certain class of people who are carefully avoiding the Cabarets and the general run who attend restaurants frequently are certainly tiring, but there are many people who do the restaurant thing but once or twice a week who will be enough of them in the larger cities to keep making the play profitable. The Cabaret in its present form will hold way for another season, but beyond that it is clear that the restaurant keepers will have to go back to serving good meals at prices which will allow a man who makes $10,000 a year to take his best girl one night a week to dinner.

Harry Kranz left Tierney's Auto Cake last week and is now at the Savoy. The Savoy has been in Kranz's, but has not located as yet. Kranz and White are a team of the past.

Francisco and Thrathern will locate at the Harvard Gardens for a summer run. The couple have been playing W. V. M. A. time for the past four weeks.

Tuesday night Inspector Dwyer and a squad from his office walked into the Southern Hotel on West 54th street, notifying everyone to vacate within 48 hours and placing themselves in charge of the arrest. The Southern lately passed into new management. Its reputation has not been quite as bad as the summary proceedings might indicate. The Inspector claimed he had two men liv ing in the hotel for a week gathering evidence. A Cabaret was on the ground floor. Some of his people resided there, but all hastily left Wednesday. The Winter Garden's Dancing Contest will be repeated next Tuesday and Wednesday. The cabaret department has once sent out a story this week to that effect, mentioning engagements with Schubert shows as the prizes.
Correspondence

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

Charles J. Freeman (DASH)

VARIETY'S CHICAGO OFFICE
MAJESTIC THEATRE BUILDING

PALACE (Mort Singer, mgr.; agent. Orsborne Proctor).—Still on top. Put the house down. That's a big service for the theatre and the town. Miss Glover has been playing this house all winter and is improving. Miss Glover, who is a bit of a hard worker, is not a big tragedian but she has a nice part of a town girl that is difficult to interpret. Miss Glover and Miss Pearse have a nice patroinage. Miss Pearse has been enabled to avoid some of the criticism which has been directed against her. Last Monday afternoon the house was full and the house is well known. Miss Pearse plays a few weeks on the next trip of the 10 cents. It costs to enter Monday a quarter, which is about one half the fare. This may have some subject matter for the subject of the play. Miss Pearse photographed. Some good scenes were worked into the play, but the play was not well acted. Miss Pearse was much better at the play and the dancing scene. They have good settings and their work well. They are not as far as the setting, it is a little bit short, but it seemed to be quite as effective in some places as the setting. This is the better one of the plays that the acting at this time. It is a better one of the plays that the actors and actresses were quite in good. Miss Pearse has added some new pages to the play. The play is a bit of a hard one, but Miss Pearse is working on it. Miss Pearse has good material and has added some new pages. The play is a bit of a hard one, but Miss Pearse is working on it. Miss Pearse has good material and has added some new pages. The play is a bit of a hard one, but Miss Pearse is working on it. Miss Pearse has good material and has added some new pages. The play is a bit of a hard one, but Miss Pearse is working on it. Miss Pearse has good material and has added some new pages.
The Variety Information Bureau is to the Theatrical Profession what R. G. Dun's and Bradstreet's are to the Commercial World.

Reports will be furnished upon request concerning the standing of all theatrical people.

**Firms, Managers, Agents, Actors and Actresses In Every Branch of the Profession**

(Dramatic, Musical, Vaudeville, Burlesque, Moving Pictures.)

Reports on persons connected with theatres, their standing in the profession and reliability, will be furnished.

The Variety Information Bureau has the exclusive privilege of all of the files of "Variety." Allied theatrical trades, costumes, dressmakers, wig makers, boot and shoe makers, scene makers, stagehands, or dealers in any commercial line having business with stage people (managers or players) can obtain information required.

All requests for information or reports must be made by mail only. No information of any sort or character furnished verbally.

**Rates $2, Single Request; $100 Yearly Subscription**

(Allowing 200 requests)

(Single application for information or report to contain but one request.)

All single requests must be accompanied by remittance. Yearly subscription payable in advance.

**A WORLD WIDE SERVICE**
The producer and one of the six men was Bill J. Harris, extremely early to be here at the Bush Street theatre years ago, when the San Francisco Butterfield colony was in the infancy.

Ray Vosburgh, this last season property man at the Hurricana, returned to San Francisco, where he takes the same capacity with "The Tik Tok Man" at the Curt.

P. K. Bowden has lately arrived here from the Maine and Idaho credence that makes him the joint president of the musical comedy music publishing firm.

After a group of ten days between this city and his stock farm at Woodland, near Sacramento, with his accompanying personnel visiting houses at Pleasanton, John Considine has found time to round out some coast and coast circuit headquarters in Seattle.

The attractions at Idora Park, Oakland, are still giving a show here, and it has been reported that the entire property was formally opened for business April 27.

Ray Clements has recovered sufficiently from the recent illness to be ready to resume his acting at the Alcazar theater in the city.

Pantages' "funny ways" have continued to grow so much "funnier" of late that the company circuit conditions have at last reached a point where from the standpoint of the performer at least, the situation is on as bad footing as ever it was for the producer to get together in some sufficient manner and against what might be termed the unfair treatments meted out to the circuit. The average migrating artist in such a high-handed and merciless manner has been unable to come back this way from San Diego and San Jose, where the American States Vaudeville Association or Bert Levy, the representative, has been doing the handling, to the point of the circuit chairman's press in the city for that concern. Concerning the arrangement with General Manager Roy McGeer, the new representative has decided to accept the terms as they stand at present, and the contract is understood to be a guarantee.

Richard Kijting, son-in-law of President McGeer, together with J. P. Pantages of Honolulu, has formally accepted the appointment to be booking representative in this city for that concern. Concerning the arrangement with General Manager Roy McGeer, the new representative has decided to accept the terms as they stand at present, and the contract is understood to be a guarantee.

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“The Tik Tok Man" is not given a touch here of the process of platform in a suit for dividing property by his opening night, L. Frank Baum, the author, in his fairy-tale romance already wise, is an example of the music comedy at its best, with the audience in five numbers. A few days ago the personnel of the Pantages theater gave a gala performance at the Empire, the original "Chocolate Soldier," who is said to have grown from the Pantages theater four years ago, to the Empire's cast. The reception given by Edward Decker, formerly of "The Music Hall," to the present Pantages' cast, and the applause given to him was what one is used to see any and all of the other successful managers.

Thomas MacLaren, retired from the production of "Oliver Twist" at the conclusion of his engagements in New York, has taken over the management of the Pantages theater and will completely overhaul the show for his second engagement.

This advertisement has the appearance of being an attack on the Pantages theater and its management. It is evident that the Pantages theater is the victim of some inequitable action.

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VICTORIA (Jay Marshburn, mgr.; booked direct) — Milly De Leon, "The Girl in Blue," is distributing a feature, a few clips in with
some scenes from the audience and giving just a suggestion of the showoff offered here this week. The name is still good and the boxoffice is
这片文本无法被自然阅读。
REMOVAL NOTICE
On and after May first

FEIBER & SHEA, Inc.
will be located at
PUTNAM BUILDING, 1493 BROADWAY
NEW YORK

REMOVAL NOTICE
On and after May first, the

CHARLES J. FITZPATRICK
BOOKING AGENCY
will be located at
PUTNAM BUILDING, 1493 BROADWAY
NEW YORK
FARTHEST GROWING REGULAR CIRCUIT IN THE FAR WEST

FASTEST GROWING REGULAR CIRCUIT IN THE FAR WEST
Booking The Best 3-a-Day Theaters on the Coast

Our Booking Service Thoroughly Reliable. Attractions Positively the Best Obtainable

TO ARTISTS
Real Salaries for Attractions of Actual Merit. Novelty Feature Acts Suitable for Hippodrome Work. Write or Wire

ELLA HERBERT WESTON, Manager Booking Dep't
Executive Offices, Humboldt Bank Building, SAN FRANCISCO

OPERA HOUSE.—Kaldine & Speed, trick cyclists; good girls. De Vries, novelty entertainer; Claire Romani, impersonator; Paddy Frank, Tenor, Alex Prince, concertina king.

GALLERY.—Phillips & Morris, big hit; Komedy Karaoke, Lottie Brookes, Roy Bears, Nelita Harris, A. J. Black, and usual holdovers.

Business in Brisbane has been very good at both the vaudeville houses. Route Lloyd, stater of Marie and Alice, is one of the attractions of the bill, whilst Will Polski is also going well.

Kitchen and Fly. trampoline artists, who came here under engagement to Wirth's Circus some two years ago, are now making a successful engagement in partnership with Jack Attila prior to the latter's death.

Wirth's Circus opened its Easter season at the Haymarket last week. A very strong bill is being produced with satisfactory box-office receipts.

Hugh D. McIntosh intends exploiting some of the leading small-time cities shortly. Victoria has two or three towns that would probably play one or two of his attractions weekly, while Brisbane may count on his entire Circuit. Hughes, in these smaller cities, not in possession of a house there, though they provide several acts for the Holland House.

James Brennan, whiteman head of the circuit bearing his name, is spoken of as likely to return to Australia for a visit within the next six months. He will not interest himself in the vaudeville movement.

The Sydney centre of the Australian Vaudeville Association is getting on the warpath. The recent visit to Melbourne has taken a retroactive color. There is much talk of making Sydney as headquarters.

An American musical burlesque company opened at Melbourne Bijou last week, and from all accounts, put up a very big success. There is always room in Australia for new and novel attractions, and if the combination is good, such as the present one undoubtedly is. Those of the few bands coming in for honorable mention are Somervills, Kevin, Frank Var and Bert Le Blanc; Rhythm Le Blanc, and Carlton Hayes. The only drawback is the time. Business is not as good as possibility.

Hugh Jones, Minstrels, are still working upon their own responsibility, and are now touring New South Wales with Queensland to follow. Business is keeping up well.

Walter O'Meara, the clever vaudeville artist of Melbourne's 'Hatcliff,' is once again the hospital, and at latest reports was in a very critical condition. A benefit is being arranged.

George Scott, formerly of Scott and Walshe and the Don Bros, died in agony of cancer in his home. He was at his best, a splendid dancer and a good comedian.

Tony Kromka, of the Kromka Bros., picked his right leg rather badly last week, and has been working under difficulties since. The hospital and the Marie, the human frog, broke two fingers of his right hand a few days ago. He fell off a tram.

From headquarters comes the information that Bert J. Fuller, the managing director of Herman Fuller, Ltd., contemplates another visit to America. He will probably increase himself in the matter of thorough American representation and will also see as much of the country as possible in order that he may know the Australian value should they be quoted for the firm's time.

Sadie Murray, a famous English muskettall performer some years ago, and also of William Murray, is now in Australia for a short engagement, has made a number of tours, died in a house for the aged and infirm two weeks ago.

The Trevi Star Lease on long held by J. C. Levee, was transferred to Hugh D. McIntosh.
VARIETY

27

FRANK HAYDEN
THEATRICAL COSTUMER
149 W. 36th St.,
NEW YORK

Mme. MENZELI
Formerly of the Metropolitan and Chicago Opera
High School, trained in the Italian method and
singing school, takes over the Metropolitan Opera
Company. Mme. Mendelssohn, her teacher, is
now taking over the Metropolitan Opera Company.

SHARP VAMP SHOES
CUBAN AND FRENCH HEELS
Dull and patent leather, Roma call, high heel and low
Orlando and Purcha, All Sizes

HESS HIGH GRADE MAKE-UP
Not "New Cheap
but How Good"
Sold by leading druggists
Corinthian, St. Louis, and Dept. Stores

OPEN EYES
The Prince of Magicians, presenting the latest
and most bewildering scientific medical
problems. At Liberty after May 24th. Add-
dressing, 400 S. Central Park, New York.

WIGS FOR STREET AND STAGE WEAR
Bold, realistic, Academic Cottages
STAGE STYLES
ROCKAWAY PARK
COTTAGE
FOR RENT
Detached house of eleven rooms, all improvements and tastefully
furnished. Within 5 blocks of stage. Four blocks to river.
W. A. FARRELL, 114 Nassau Street, New York City

ALBOLENE
The best preparation for removing all kinds of
teatrical make-up.
Sold in half and one pound decorated screw
cans, 40 and 60 cents respectively,
Sample sent free on request
MCKESSON & ROBBINS - NEW YORK

THE MASTER-MODEL
Of the Royal Standard Typewriter
$75.00—No Extras
10 Exclusive Features Found in no Other
Standard Typewriters
Combines all the advantages of several
models in one MASTER-MODEL.
ROYAL TYPWRITER CO.
110-112 Broome St., New York
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VARIETY

PANTAGES CIRCUIT

ALBERT

MARKS and ROSA

Besse

BATTLE CREEK, MICH.


“Fort” (R. H. Smith, mgr.); 30. Alice Lloyd and New Midwest. 3. Henry Heiman.

BLOOMINGTON, ILL.


BRADDOCK, PA.


BUFFALO.


TRICK (John R. O’Hara, mgr.); 30. The Arab, Julius W. Mack, close engagement in a capital role to an appreciative audience.


BUFFALO.


With the completion of the Lyric, a new motion picture house opens up a movie war among the movie men. Small houses are in for a heavy campaign by the “big fellows,” while the legitimate house also feel the pressure of the two houses, due, supposedly, to the movie craze.

CUTMAN L. Flibber, proprietor of the Coloni, a picture house, contracted prominent pianist playing piano in a restaurant and he is now critically ill.

THOMAS L. Stockman, treasurer of the Tem- ple, resigned Saturday to accept a similar position with Winner & Vincent’s Orpheum. Reading, Pa. DANIEL P. MCCONNELL.

CANTON, O.

ORCHEUM (Elmer E. Butcher, mgr.); “The Isle of Smiles” is holding the boards at this house week 24, and giving satisfaction to good business.


CARLEIJI, PA.


HOMI (Geo. Ganger, mgr.); Pictures. Arrangements have been completed for the Orpheum to be enlarged. When completed it will seat 1,000. The stage will be more than double the present size. The policy of the house will be the same, vaudeville and pictures.

GORDON MARKS.

CHATTANOOGA.

“Hippodrome” (H. O. Cloherty, mgr.); Wallis Brooks in “Hiram at the Cabaret,” opes to packed houses; Brooks as a rodeo comedian makes big hit.

“JERK” (Winfred Russell, mgr.; agent, R. C. O.); “The District Leader,” re-erected engagement from the original booking. Costumes clean and pretty and more with women than men, opening the month with a flourish.

BRUSSELS (W. M. Wood, mgr.; id.);—Manager Wood, is opening the week with splendid revolver. This house plays pictures in morning and afternoon and night.

The Lyric under the management of H. O. Casey, closed Friday 24. House is ready for Spring season.

CINCINNATI, OHIO.


BLOOMINGTON, ILL.


THANK YOU!

If you are among those who made it necessary for us to open a distributing branch in the Morton Building, 532 South Dearborn Street, Chicago, Ill., we wish, first of all, to thank you, and then to say, "we congratulate you upon your superior wisdom and farsightedness.

KINEMACOLOR is The Thing Today, Without A Doubt!

KINEMACOLOR COMPANY

Western vaudeville managers had better have their eastern representatives see what’s doing in and around New York Town.

132 East
Fourth St.,
Cincinnati, 0.
Dad's Theatrical Hotel

PHILADELPHIA

30th Street (Between Broadway and 8th Ave.), N.Y. City

New fire-proof building. A Stone's Throw from Broadway

Single room $1.00 & $1.25 or $2.00 with private bath

Double room $1.50 & $1.75 or $2.00 with private bath

Special low weekly rates to the profession

Every room has hot and cold running water, electric light and phone.

Shop 1899 Grosley

EUROPEAN PLAN S. TINNITT, Manager

MAJESTIC (N. C. Myrick, local rep.); Ralcy Circuit Co. mgr.; Dame Dresser, local; football team visited recently; also some pretty good dancers; Myrick lived in Chicago a long time; Dame Dresser Co.; May Holson.


J. P.

HARRISON, CONN.

FOLPS (W. C._Secondary Mon.); agent, E. B. G.; rehearsal Mon. 15; (Mandevil) big hit; Bud and the Band, who had been rehearsing here, turned out for a brief visit. Also present, Jack Kennedy & Co.; pleased; Godden & Davis; Donaldson & Ward; third; Albert Colman; tint; Ada Troupe, clever; all were well pleased.

Last rehearsal, Mon. $1.25;安い.$1.75, $2.00. All this season, $1.25, and "Mandevil," $2.00. Last rehearsal, May 28-29, Clarence William's Fanny Fink, west end of New York; Mary, good; and, of course, our own Miss Rice & Shaw, good; Amend & Lathle, pleased; also 1st, Wyand's Minstrels; Byrnes; Kieler; Belle Meyers; Baker, Lyon & Co.: Taylor.

FABRON (M. C. Parsons, mrg.); 25 week, bad, headed by great Mr. W. OLMSTED.

HOMESTAD, PA.

GRAND (John Shask, mgr.); agent, L. C. Melanchton; 26-28. April 24th: Horbury, Follies. Sprague & Brunson & Carrett; Arnesto Link; 1-3, Laundry Boys; Hadley, good; Gene Godwin; Carrier & Mires; Boys; Westerners & West; Lillian Hoyt; Farrell (fraternity); military;

HOBESTON, ILL.

VIRGINIAN (Max M. Nahan, mgr.); agent, W. T. N.; rehearsal Mon. 15; Imperial Hotel, Bond Street; a winner; Indian Chief, great; all were well pleased.

BUBER, PA.

THEATRE.—Manager, A. G. Delamater, financial backer of this stock company. The audition of the playwrights to the assembly. Dr. G. Delamater himself on the stage at the end of the second act. (M. S.)

CRAWFORDSVILLE, IND.

MUSIC HALL. (Gene, E. White, mgr.); 16-18. Imperial Comic Co., local production, pleased good house. Work of Fred Hendrick's especially good.

DARLINGTON.

MACON, GA.

GRAND (J. A. Aircraft, mgr.); agent, E. B. G.; Week 3; Grace Sisters; Billy Barry; very good; Gernow & Kinzie; heavy hit; Carson; pretty good; "Mandevil", good; especially the orchestra; coach; very delightful.

ROCHESTER, N. Y.

HOTEL.

TEN. (M. C. Parsons, mgr.); agent, L. C. Melanchton; Franklin & Mayer; Kelly; Kelly; The Three Houses; Harper & Lavelle.

HUNTINGDON, PA.

OPERA HOUSE.—Manager, A. E. Johnson; agent, E. B. G.; 1-3, Laundry Boys; Orpheus; VF, regular; "Mandevil", $1.50; all were delighted.

THEATRE.—Manager, A. J. Bernet, an able man; agent, L. C. Melanchton; Franklin & Mayer; Kelly; Kelly; The Three Houses; Harper & Lavelle.

LYRIC.

Nashville, Tenn.

GRAND. (J. E. Myrick, mrg.,); 15-18. "Pioneers" play; handsome; nearly a thousand ordinary.

BURNS, PA.

METROPOLITAN (colored); Toller Trio; Billy Barry; Savoy (colored); “Mandevil"—1-3, all singers held over. Fee: 10c.

DETROIT, MICH.

THREE THEATRES. (Mr. William Delancy, manager."

"The Telephone Girl," continued good; the Manager, it seems to be the best place.

SNORTON (A. P. Weecher, mgr.); A. V. Sunday, impresario; 10 weeks; good; from July 1st, rehearse Mon. 15, 31; Rich Ackel; liked; "The Schoolmaster"; the manager, good; "The Simple Tommy," good; Sidney & Taylor; good; Ben Day & Co.; (big hit); Barber & Dugas; trained; "White Heat" Wallack; big; Lantern Society, excellent; PARK.—"The Man From Out Yonder." (A. P. Weecher, mgr.).

COLONIAL (A. P. Weecher, mgr.);

HAPPY HOUR—Vaudeville and pictures.

M. H. MIRENER.

EVANSTON, IND.

NEW GRAND. (Wm. Mcgowan, mgr.); 1-20. (Mandevil).- succeeded; military; The Hotel Delancy, manager; 1-20, "Mandevil," $2.00. "Within the Law," $1.50; "The Old Reliable," $1.00. Better than our subscription.


M. H. MIREN.

VARIETY.

Have it Sent To Your Summer Home 3 Months for $1.00.
“THE VIRGINIA JUDGE”

Having finished a tour of the Orpheum Circuit, Will sail for Europe, May 21, SS. “Mauretanina,” to fulfill his annual engagement.

ADIOS

ORPHEUM (G. P. Driscoll, mgr.; agent, U. B. O.; rehearse Mon. 8. — Tom Davies Trio, good; Lambert, clever; Griffith & Co., amusing; Arthur Davis, enthusiasm; Cohn, clever; Cornell & Hart, clever; Correll & Offutt, scored; Mike Moran, wonder.]

LYRIC (Proctor) — Musical comedy, humors; Lillian Donahue & Co., very clever; Crosby & Lee, comical; Sam Hart, good; Miller & Miller, musical act, good.

WASHINGTON (O. R. Neus, mgr.; agent, Post) — “Delinquents,” comic sketch; laughter; Jerome & Norton, amusing; Collins & Hawley, clever; Babbit & Frances, comic; all surpassing; pictures Ohio Good, good; Unkefer, good.

SHUBERT (George Robinee, mgr.) — “Figure


MINTER’S (Frank Abbott, mgr.) — “High Life.”

NEW HAVEN, CONN.


B. J. TODD

OMAHA

ORPHEUM (Wm. F. Byrne, mgr.; rehearse Sun. 10. — Week 24. The Del Mar, good; Mayhew, clever; talking pictures, disappeared; Simon & Gorman, very good, handled; Will & Stanton, encore; the Leichs, good. — GAVETTY (E. L. Johnson, mgr.) — Week 25. — “The Midnight Maiden.”

CASINO (F. H. Leland, mgr.; agent, Alex and Harold, great; Good & Halle, fair; Alexa, only fair, 25-38. H. A. Fine, very good; Adele, fairly good; Stella & Geo. Watson, good, pictures.


DOMINION (J. F. Clancy, mgr.) — The Dominion “Stuck in the Comedians.” The production: very good business. The company is composed of Harry Hildred, Dallas Tyler, Betty Farrington, Caroline Harris, Margaret Robinson, Francis Carson, Louise Wood, Joe O’Hara, Walter Van Buskirk, Gerald Herron and J. W. Martin. Blue Tyler and Moses Miller and Harcourt (who played Fletcher) made the hits of the evening. Next week, “The Deep Purple.”

CLINE

PENNSACOLA, FLA.

PENSAcroc (O. W. Brame, mgr.; agent, U. B. O.; 26-35. White & Lew Orth, scored; Dorothy Gibson, very good; Frank Lobaki, good; BIZJOO (E. A. Kavanagh, mgr.) — Stock.

FITZPATTERSON, MASS.

UNION SQUARE (Edward Hamilton, mgr.; agent, U. B. O.; Jennings, Jewel & Bobbe, excellent; Buss & Underwood, good; Ferris & Lewin, poor; Joe Landis, fair, Daisy & Kramer, pleased; Seina Braas, bit; Billy Davis, tremendous bit; Brown & Jackson, very good; Goodwin & Henry, fine; Kilpatrick & Szyma, pleased.

MAJESTIC (J. D. Sullivan, mgr.; agent, B. J. F. Costello & Otis, rear; Jack Mack, manager; Jerome & Lewis, manager; Lewis Park Players) — The Bella, the performer, poor business. — “Within the Law.”

EMPIRE (Berk & Lombard, mgr.) — “In May 3. Opens with ‘On Their Honey-Moon.’”

Third chance in management at the Empire within year.

PORTLAND, ME.


GREENELETS (James W. Greely, mgr.; agent, Church; rehearse Mon. & Thurs 12-4. — Alex & Valentine, good; Jennifer, nice, pretty; Maude, quite pretty; Maude, pleasing; Alex, very pretty. — “Home, sweet home,” bright; Aimee Frances, manager; Mary Worth, present; Joel Johnson, star. — Colonial (W. S. Garnet, mgr.) — “Sensation” (Nick O'Brien, mgr.; agent, U. B. O.; rehearse Mon. 10-12. — Bill & The Gift Co.; Jesse Sutherland & Co. — Durand Musical Five; Billy & Joe; Flynn, DeWolf & Co.; Taking Pictures, continued last night after unsuccessful run here.

JEFFERSON (Julius Cahn, mgr.) — Jefferson Bros, Co., in “My Wife”; My S. Dekein, manager.

CABOUCO—25. Bowdon Masque & Gown in “Old Heidelberg.”

PITTMEAD TEMPLE. — 28. Portland Parish Church girls, girls, greatly attended and very appreciative audience.

READING, PA.


That Musical Pair

Le GRANGE and GORDON

A Pleasing Little Act That Fits In Nicely
MANAGING VAUDEVILLE ACTS
Can arrange routes and immediate time for standard acts
Room 412, PUTNAM BLDG.
1493 BROADWAY, NEW YORK
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HARRY TATE’S FISHING & MOTORING

NEW YORK ENGLAND AUSTRALIA AFRICA

VARIETY

IF YOU DON’T ADVERTISE IN VARIETY
DON’T ADVERTISE AT ALL
ADDRESS DEPARTMENT
Where Players May Be Located
Next Week (May 5)
(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address which will be inserted when route is not required for 15 years, or if name is in manuscript, address, is tentative, or unclaimed, are eligible to this department.)

A
Abies Edward Lamb Club N Y
Aher & Aline care Variety N Y
Adams 94 W 114th St N Y
Aeolen Tours care Variety New York
Allentown & Casini Bldg Philadelphia
Allen Arch Marquette Bldg Chicago
Anson J E care Variety N Y C

B
Bards Four care Variety N Y
Barrie & Crawford care Variety N Y
Barreto & Humboldt Variety London
Barrett 130 E 47th St N Y
Barrett Edger care White Rock New York
Beauchamp 1732 Ridge Ave Chicago
Big Jim care. Freeman Bros 1412 Dway N Y
Boehm Walters & Crooker Theatre Glasgow
Bolton 426 21st St N Y
Bradley Blvd 134 E 187th St N Y
Bryant Not care Variety N Y
Breen Ted & Corinne Direction 53138 Fun

6 BROWN BROS.
Favored this Season with the Primrose and Duckshad Mikrones
Brown & Fuster care Variety N Y
Brown Harris & Brown Riverside R I
Burke John A care Variety N Y
Byron & London Hammertime's N Y

C
Calise Novelty 1745 16th St Philadelphia
Camerson Grant care Variety N Y
Car Elec care Variety N Y
Carver & Harrington care Variety N Y
Carr & Dora 1 Riverside Ave Newark N J
Chatfield & Banges 1211 George St Evergreen Bldg N Y
Chick & Hamilton Variety N Y
Clifford Bescoe Variety
Colby & Child care Variety N Y
Core & Gill 20th Ave N Y
Cross & Joshua Colonial N Y C

Crouch and Welch
TOURING EUROPE.
Direction. N. S. Rosebaum

Cronin Sisters Third Time Orpheum Circuit

D 
Davis Mill care Jessie Jacobs Putnam Bldg New York
Davis Ben & Co care Variety N Y

BETH DENSMORE
Playing FOUR Musical Instruments AT ONE TIME. Atlantic City Express Bldg, Summer Season.

Diamond & Brennan Orpheum Omaha
Dominy Len Prince Club New York
Douglass Virginia care Variety N Y
Duffy F J care English Palace N Y

Jim Diamond and Brennan Subly
Next Week care English Palace, Omaha. Direction. M. S. BENTHAM

E
Edwards Shorty care Variety N Y
Elizabeth Mary care Variety New York
Ell riot Holley A 24th Harvey Ave Detroit
Eltinge Joshua Orpheum Theatre Bldg N Y

F
Floman Won care Variety N Y

GET YOUR SUMMER ADDRESS ON RECORD
Have your name and address in this Department. $5 by the year, $10 with name in bold face type.
Let friends locate you at any time. When route is given it will be published, or permanent address inserted instead. Route may be changed weekly, and address as often as desired.
BOB HALL
STILL IN VAUDEVILLE
MAKING 'EM SIT UP

THE VENTRiloquist WITH A PRODUCTION
ED. F.
REYNARD
Presew Beth Darhuber and June Javeau in "A MORNING IN BUCKEYVILLE." Direction, GENE HUGHES.

STUART BARNES
JAMES M. PLUNKETT, Manager.

MARCUS AND KEELER
Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS
3

(Dunham) (Farrell) (Edwards)
The Knights of Harmony gave a ball last Sunday night at Pabst Harlem Coliseum.
"Lyric" Cocktails and "Melody" Flax was very fort. Ray Walker said it was a huge suc-
ness because someone plugged "Good Night, Nurse." Lew Brown hasn't shown up at his
office since. Oh, there was so much ball.

3 GILDED GIRLS
ENGLAND'S DANCING MARVELS
"ALWAYS WORKING." Care VARIETY, N. Y.

MAX RITTER
Professional Manager of the WATERSON, BERLIN & SYNDER CO., 112 W. 5th Street, New York City.
All my friends at home and abroad, please write.

WILFRED CLARKE
130 W. 44th Street, New York

JUST A MOMENT!
HOWARD and RALPH
ANDERSON
"THE BOYS WITH THE CLASSY ACT"
CLASSY — NOVEL — ORIGINAL

BARRY AND WOLFORD
"AT THE SONG STAND"
Booked Solen Orpheum and United States JAS. M. PLUNKETT, Smart Mgr.
Peru Address: Casino and Roosevelt Avenues Prospect, L. I., N. Y.

CHRIS O. BROWN
PRESSENTS
FRANCES CLARE
AND HER
8 LITTLE GIRL FRIENDS in "JUST KIDS"
WITH GUY RAWSON
This Week (Apr. 28) Lyric, Ind.

W. J. DUBOIS
THE WHIRLWIND JUGGLER.
MARCUS LOEW TIME.

ALDRA SISTERS
AGNES AND LILLIAN
ENGLISH ENTERTAINERS

MYRTLE
IRENE
VICTORINE and ZOLAR
Direction, ZENER JACOB
Playing Called Time.

BERT MELROSE
Featuring the "MELROSE FALL"
Lola Merrill and Frank Otto
Next Week (May 6), Keith's, Louisville.
Direction, MAX MART.

ALFREDO
This Week (Apr. 28). Lyric, Indianapolis.
Advertising for value is advertising that counts.

The theatrical person must advertise in VARIETY, if full value is to be secured. It gives double publicity, taking the announcement to Europe and all parts of the world for equal attention with that given it in America.

With the show business of the globe almost locally international, an advertisement is of no great value as a rule unless it reaches around the earth.

VARIETY is the only paper that can carry it all over, for VARIETY reaches.

It is the only theatrical paper in this country that carries to all branches of the profession, giving a circulation in each or any far greater than any other trade journal. In total circulation VARIETY has never been approached by any theatrical paper printed anywhere.

The nature and timeliness of the subject matter in VARIETY’S news columns takes the paper to the show and lay public.

If there is anything to advertise use

VARIETY
(“All the News All the Time”)

If You Don’t Advertise in VARIETY,
Don’t Advertise At All
MELNOTTE
TWINS

1913 SEASON 1914
MARCUS LOEW - SULLIVAN - CONSIDINE CIRCUITS

CORAL MELNOTTE
PEARL MELNOTTE
PREPARING FOR NEXT SEASON

TIM McMAHON

WILL PRESENT

McMAHON and CHAPPELLE

AND THE

"Pullman Porter Maids"

with a vaudeville road show to be arranged

This Week (May 5) "Pullman Porter Maids" at Olympic, Boston

Next Week, Opening for the Consolidated Booking Agency,
May 12—Hamilton, New York.

RESTING OVER THE SUMMER AT THE

McMahon Cottage, Port Mommouth, N. J.

(Special beach theatre with dressing-rooms and stage to rehearse on).

Will Accept Propositions to Produce for Vaudeville Next Season.

Address all Communications,

TIM McMAHON, Port Mommouth, N. J.
SALARY PROSPECT IS BRIGHT
IN VAUDEVILLE NEXT SEASON

Middle-Western Managers Expect To Pay For Acts, With
Supply Scarce. Many Turns Not Going West. Any
Number of Others With Foreign Contracts.

Eastern Situation Revolving Around
"Opposition" and Europe. Loew
Booking For Next Season.

Chicago, May 7.

Already the cry of a scarcity of ma-
terial is being heralded for next sea-
son. "The middle west is going to suf-
fier," said a well posted agent. Almost
every standard act approached has the
same reply: "We won't be out this
way next season." It is surprising how
many have contracts to appear on the
other side. Others have hopes that the
situation in the east will change so that
it will make it worth while for them to take a chance on the eastern
two-a-day time.

The "scarcity of material" is not
merely an alarm call, it is a reality.
It was felt here this season. Standard
acts have nothing to fear in the matter
of salaries, for the real acts will be
better paid next season than ever be-
fore. The demand is greater than the
supply, which means increased sal-
aries. The managers of the west, unlike
their brethren of the east, do not seem
to mind this, and appear to be willing
to pay if they can secure the goods.

In the east the vaudeville act is not
wildly anxious for an early contract
next season, despite the haste of the
United Booking Offices and Orpheum
Circus to "tie up" desirable turns. The
U. B. O. has already sent for agents'
lists and promised to route, but these
matters have not yet reached the actor,
who must finally sign the agreements
if they are issued.

The likelihood of opposition in vaudeville of one sort or another and
to be created by present circuits now playing a little below the big time
grade, or from new sources and the
demand from Europe have determined
the vaudeville act either to wait for the
most favorable terms, or accept U. B.
O. and Orpheum contracts provided
they read at the figure demanded.

The strong monopoly the U. B. O.
secured on big time vaudeville last
summer has been greatly weakened of
late. It is expected by the vaudeville
people that long before the summer is
over prices and conditions in vaude-
ville for next season will have under-
gone a decided change from one year
ago.

The first contract for next season to
be issued by the U. B. O. was to Cressy
and Dayne, at $600 weekly. It was
booked direct. Cressy and Dayne have
been an "office act" for some years.
They are looked upon as "cheap,"
through being used to headline east or
west at the comparatively small fig-
ure for that position, although the Or-
pheum Circuit has headlined them for
as low as $250 and $300 a week.

The Loew Circuit will shortly issue
contracts for next season, giving 30
weeks. The Loew Circuit books with
the Sullivan-Considine Circuit, which
will play an act next season for 27
weeks, giving a combined contract of
over one year's solid playing, when the
two chains take a turn over their entire
time.

Jos. M. Schenk, general booking
manager for the Loew Circuit, says his
next season's contract form will have
embodied in it a "harming clause," pro-
bhiting anyone signing appearing in a
New York theatre prior to playing the
Loew time. This is made necessary,
said Mr. Schenk, by the number of
New York houses he is looking at the
issuing of contracts so far in ad-
ance. Where the act appears locally
before playing for him Mr Schenk
believes its value is lessened.

"TALKERS" GET "THE BIRD."

Chicago, May 7.

The talking movies got the "bird" at
the Palace Music Hall Monday after-
noon. They were put on late, and from
the very beginning the house was in an
uproar.

Persons in the audience mocked the
voices, shouted, cussed and applauded
so it was impossible to hear the voices.
During the speech some shouted
"Louder" and "Sit down." Others
dallied for the show to go on.

The noise was particularly loud in the
balcony and it kept a corps of usher-
bis busy trying to quell the disturbers.

S-C ANNEXES TOLEDO.

Toledo, May 7.

The theatre now building here will
play vaudeville when opening at the
beginning of next season. The Sul-
liam-Considine road shows are to be
the weekly program.

DUNSMORE SUCCEEDS COWLES.

San Francisco, May 7.

When Oliver Morosco's "Tik Tok
Man" closes its third week at the Cort
(May 10), it will start eastward with
John Dunsmore, engaged to succeed
Eugene Cowles in the cast upon the
show opening at the Grand Opera
House, Chicago, May 25.

SHUBERT'S OWN CONVENTION.

Some time during July the Shuberts
will call a convention in New York
of their own house and show man-
gers and agents.

About 65 are expected to respond to
the call. Upon assembling the prin-
cipal topic under discussion will be "next
season."

CARTER-CORT CONTRACT ENDS.

Mrs. Leslie Carter will not be under
John Cort's management next season.
Her contract with Cort expires tomor-
row. From that day on her Prospect
theatre dates will be played under the
direction of William Louis Payne.

KELLELD AS NAPOLEON.

Napoleon in "Napoleon" for vaude-
ville will be John E. Kellerd. Behind
the star are promised a stage full of
superb Bill Elyxans found Mr. Kell-
lard for vaudeville.

WALNUT ST. ON MARKET.

Cincinnati, May 7.

Max C. Anderson, president of the
Anderson-Ziegler Co. is here confer-
ing with Ben L. Holdingsfield, attorney
for the company and has placed the Wal-
nut Street theatre on the market.

The price fixed is $400,000. It was
built some years ago by John H. Hav-
lin as a hotel and theatre and was
therefore conducted as a first-class
house by Mr. Havlin, but recently has
been controlled by the Anderson-Zieg-
ler Co. playing Stair & Havlin's attrac-
tions.

A sale may be closed in about a
week.

SMALL TIME CABARET.

Child's restaurant at Broadway and
46th street has become a Cabaret.
From 6 until 9 in the evening three
pieces furnish music to the eaters of
sinkers.

The Automat next door threatens to
use a phonograph in opposition.

STELLA HAMMERSTEIN AGAIN.

Vaudeville is going to get Stella Ham-
merstein again. Miss Hammerstein is
a co-author with Mary Sheridan of a
work named "Getting the Goods."

Miss Hammerstein believes she can
also play it, and will try, with a com-
pany, to put the comedy skit over, first
seeing what Yonkers will say about it.

BAYES' TIME IS OFF.

It looks as though the vaudeville
time for Norah Bayes next season at
$2,500 weekly is off. It is alleged the
actress could not secure contracts from
the United Booking Offices for the
weeks promised her and would accept
nothing else.

Miss Bayes had an offer to go in the
new Lew Fields show on the 44th Street
theatre roof this summer, but did not accept.

GOOD ENOUGH FOR "HITCHY."

"The Red Widow" is again planned
for another road season, with Ray-
mond Hitchcock as the star.

"Hitchy," has proved himself a big card
on the road and "The Widow" is good enough out there for one more
term.
LONDON SHOWS NEXT FALL FULL OF YANK Material


Several American acts with names undisclosed are engaged for London. Before sailing on the Olympic last Saturday Alfred de Courville admitted as much for the Hippodrome's next revue, which he will produce.

Mr. de Courville while here also secured the English rights for the Weber & Fields series of travesties and skits presented at the old Music Hall. Ex-
cceptions will be taken from these or they may be played in their entirety from time to time in the London hall.

The operetta Mr. de Courville will present around Sept. 1 will be at a London theatre, not the Hippodrome, but probably in the Busby of Wales. The music is by Leoncavallo, Bessie Wynn has an offer of $400 weekly to appear in it.

The night before the boat sailed the English manager and Irving Berlin, the song-hit writer, reached an understanding, reduced to writing. By its terms Mr. Berlin agrees that whenever he may find it convenient to appear in England, he will give first preference to the Hippodrome, for either two or four weeks, at $1,000 weekly. Berlin does not know when he can leave for the other side, which is wildly curious to see in person the author of "Alex-
ander's Ragtime Band."

Sam Sidman, German comedian, now in burlesque, has been engaged for the Hippodrome under a contract for 40 weeks at a reported salary of $250 weekly. Mr. Sidman will take part in, and probably stage the Weber & Fields pieces. The members of the firm re-
commended Sidman to de Courville.

Another act that is Sam Hearns, to replace Willie Solar in the road show for the English provinces sent out by de Courville as a "No. 2" edition of "Hello Ragtime," the present Hip suc-
cess.

With the start of the summer's new musical productions along Broadway, the English manager may return over here, perhaps around July 1. The com-
petition between producing managers over here for the services of players extended to the activities by de Cour-
ville last week. It is said hardly a move made or a person interviewed by him that was not reported to certain New York managers desirous of know-
ing what he did.

One of the engagements said to have been made by de Courville is George W. Munroe. Mr. Munroe will be in the Lew Fields show this summer, going to the other side in time for the Hippo-
drome's next revue. Harry Fisher also is reported as slaming for London with the manager.

Jack Mason returns May 24 on the Olympic as producer for the Hippodrome. Dabney Smith will work there as Mason's assistant. Mrs. Mason took the ocean trip with her husband on the Cedric, Thursday.

OPERA HOUSE DROPPING OFF. (Special Cable to Variety.) London, May 7.

Business at the London Opera House where the revue "Come Over Here" started off with great promise seems to be dropping off. Last night the attendance was far from capacity. It is a very large theatre.

There seems to be a tendency on the part of the management to give the show through substituting an Eng-
lish cast of principals following en-
gagement of the present Americans there for six weeks, the length of time contacts were entered into.

It is said that about unless the show is kept lively and big, business cannot be held up.

MISS WARD IN "LA PRESIDENT." (Special Cable to Variety.) Paris, May 7.

The American rights to "La Presi-
dent," a farce, have been secured by A. H. Woods and will be shown on your side with Fanny Ward most likely in the important feminine role.

PICTURE ACTOR IN SKETCH. (Special Cable to Variety.) Paris, May 7.

Prince, the moving picture actor, will play his cinematograph sketch with Paul Morly in Budapest during May, opening in London with the same act in June.

AMERICAN GAMES ABROAD. (Special Cable to Variety.) Paris, May 7.

M. Klegon is negotiating to take the Velodrome, Paris, presenting auto polo; also the Stadium at Shepherd's Bush, London, this summer for base-
ball and other American games.

ALL-FRENCH REVUE IN LONDON. (Special Cable to Variety.) London, May 7.

The Ba-Ta-Clan Revue opened at the Middlesex Monday to big business.

Opinions are divided as to the ultimate result of the experiment, the piece being done entirely in French. Time will determine the eventual result.

"DANCE DREAM" IN LONDON. (Special Cable to Variety.) Chicago, May 7.

"The Dance Dream," the Arthur Hopkins act which played over the big time all this season, will be produced in Lon-
don this summer by Hazzard Shott. Fay Tinchard and Esther Hall will be taken from the original company for the English presentation.

ONLY ONE ADA JONES. Ada Jones, who has made thousands of records, phonographically speaking, arises to inquire who the young woman or women can be appearing around Chicago Cabarets and small time vaude-
ville houses under her name.

Miss Jones has consulted her attor-
ney about proceedings against the rep-
pudiated Ada Jones.

Miss Jones claims the others have also announced a connection with phon-
ographs.

The original Ada Jones does very little vaudeville, the majority of her time being devoted to the phonograph companies, where she has accumulated quite a reputation.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th Street, New York: May 10, Violet Black (Kr. Ft. Whim).

May 8, Reiff Bros., Rickens and Hal-
ter, Byron Bidwell and Co., Mr. and Mrs. Dabney Lee Smith (Cedric).

May 6, Helen Tyler (New Amsterdam).

May 6, Du Caillon, Sylvia Hallo (Kr. Wilhelm).

May 3, Sascha Piatov (Olympic).

May 3, Nellie Bryant, Daisy Atkin-
son (Carolina).

April 29, Edmund Hayeh and Co. (Kr. Whim. 2d).

May 6, Alan Dale and family (New Amsterdam).

May 6, Mr. and Mrs. Charles B. Dillingham, John McCormack, Tetraz-
ini, Josef Stransky (Kr. Wilhelm).

May 3, Mr. and Mrs. Herbert Bre-
on, Al Hayman, Nat Roth, Mr. and Mrs. Donald Brian, J. A. Morris, Cos-
mo Hamilton, Robert Loraine (Olym-
pic).

(Special Cable to Variety.)

London, May 7.

Reported through Palt Mall Ex-
change:

May 8, Torino (Adriatic); May 10, Conroy and Le Maire (Marianeta).

May 10 (for South Africa), Hyman Leitzo.

(For South America—Seguin Tour), Clairette Delitte, Kendella.

San Francisco, May 7.

May 6 (for Honolulu—Australia), Marie Alton, also reported Adeline Genee Co., minus star, including Frank Rigo, manager, Joseph Royer, C. J. M. Glaser, A. Volinin, Elena Kermas, Helina Schmolz, Alto Vogger, Simeon Bessmeneth, Veronie Vestoff, Vesia Novitna, Marie Zaetkins, Anna Mor-
timer, Emily Peters, Ral Erymey (Ventura).

UNSETTLED IN SOUTH AFRICA. (Special Cable to Variety.)

London, May 7.

A troupe booked to open at the Pal-
ladium, Johannesburg, due to sail from London last Saturday, was halted at practically the last moment.

Sacks, the managing director, is in Johannesburg and Friedman, the Lon-
don representative, disclaims responsi-
bility, alleging he has received nothing from South Africa since the opening March 1.

It has been a funny situation over there. No word is being received from Johannesburg except to stop sail-
ings.

MACK MAY GET LOUPUS TIME.

Chicago, May 7.

The illness of Cassie Louisaus in New York may give Andrew Mack the Or-
pheum Circuit time. If Miss Loufo is unable to return to the Orpheum by May 26, Mr. Mack will take up the travel at Seattle.

The mimic has been ill since April 14, when she left the Circuit at Minn-
apolis.
MORE BIG NEW YORK HOUSES REPORTED AS GOING TO LOEW


Marcus Loew is branching out in earnest. As forecasted in Variety, it was stated that he would add more than a score of houses to his already large before the opening of the regular fall season. That was before the announcement of his acquisition of the Philadelphia opera house, and the Broadway, New York.

For some time now he has been in close touch with A. L. Erlanger and the Shuberts, having under advisement the taking over of a number of theatres that will not be required for legitimate attractions with the working alliance recently formulated by the two "syndicates."

It is now said Loew will have the Park, on Columbus Circle, under a lengthy lease—taking over the existing lease of Harris & McCkee by paying a bonus, alleged by many to be pretty close to six figures.

It is also within the realm of possibility that he may be able to induce William Morris to relinquish his lease of the New York, which has another year and a half to run, and for which Morris is paying a weekly rental of $2,000.

Just how many other legitimate houses of importance are in process of being acquired by the Loew people at this time, it is impossible to predict. Probably Marcus Loew himself doesn't exactly know.

Simultaneously with the relinquishment by Klaw & Erlanger and their associates of the Park to Loew, there may be a passing of the Colonial, Chicago, to Jones, Linick & Schaeffer, at a price stated by those who are supposed to know, to be $1,200,000. The J. L. & S. folks may operate next season in close association with the Loew-Sullivan-Considine people.

William Harris left Thursday for a ten days' vacation at his summer camp in New Hampshire.

Chicago, May 7.

Jones, Linick & Schaeffer, late this afternoon completed their contract for the taking over of McVicker's, beginning next season.

SANTLEY AND SHERIDAN.

Chicago, May 7.

Fred Santley and Ileen Sheridan are the latest combination for vaudeville. Fred Santley is a brother of Joe, now featured with "When Dreams Come True."

ORPHEUM USING "PET AGENT."

The Orpheum Circuit's New York headquarters is getting itself somewhat unpopular among the booking contingent through using its "pet agent" to "go out" for acts the agents quite well knows belongs to other agents. The strongest play by the "pet" is on acts appearing at the Palace, New York (only Orpheum Circuit stand east of Chicago).

An agent gets into the "pet" classification when it becomes strongly enough reported he is "slipping somebody something."

MANN'S 10 WEEKS AT $8,000.

The point insisted upon by the vaudeville managers by Louis Mann has been gained by the legit star. Mr. Mann wants $8,000 weekly for a condensed version of "Elevating a Husband" and sufficient vaudeville time to make it worth while.

Vaudeville has presented Mann with his offer of $8,000 at his figure to carry him along until December, when he intends starting out in a new play.

CARLE IN "SONG REVUE."

The "Song Revue" act Dick Carle is to show in vaudeville will be first seen May 19 at the Savoy, Atlantic City. Thereafter it will play in the middle west (Majestic, Chicago, May 26), and some other vaudeville cities out that way, not appearing in New York.

William L. Lykens of the Casey Agency is handling the bookings.

Next season Mr. Carle is to star in a new piece under the management of Charles Frohman.

TIM McMAHON SWITCHES.

Tim McMahon switched over to the "opposition" this week when sending his "Pullman Porter Mails" into the Olympic.

The United Booking Offices failed, as always, to keep its many promises of "time" for the McMahon act, but followed the usual method of offering engagements immediately it learned the turn had gone with the other side.

Mr. McMahon while at it also agreed to play his "girl act" over the Cunningham & Fluegelman and Moss & Brill Circuits.

PALACE LICENSE HELD UP.

The 1913-14 theatrical license for the new Palace theatre is held up in the office of the Police Commissioner. To the reason may also be ascribed the repeated "straightening up" of Sunday vaudevilles throughout New York.

Last Sunday at the Palace the management did not present Bessie Clayton in her dances as a number on the Sabbath programme. Due to the withholding of the license the Palace people wanted to keep their skirts clean, although selling them the week before regarding the request of the Inspector Duane not to present an elephant act that day. The Inspector after courteously informing the management he thought the animal turn would be in violation of the Sunday law, left the theatre. The Palace gave the act at both shows, whereupon a violation was filed against the house. It will probably have to be defended and cleared before a license will be issued. The law bearing on Sunday performances in New York state specifically debarrs animal acts of every nature on Sunday. For the first time in the Palace the police notified the givers of Sunday shows the law would have to be strictly adhered to.

SMITH AND WIFE TOGETHER.

The next act Joe Smith will appear in vaudeville will be with his wife (Frances Demont). They are now rehearsing a turn.

KATE ELINORE'S NEW ACT.

"The Naughtly Widow" is the title of the new act Kate Elinore, Sam Willi-ams and a company of 21 in all, are now presenting in vaudeville.

This week Miss Elinore was served with a summons and complaint in an action for damages, brought by John J. iris who alleges the comedienne assaulted him.

PAT CASEY'S TRICK STOMACH.

Pat Casey thought he had his trick stomach trained to stand anything, but found his error when sending a combination of circus performers and dog act down below one evening last week.

Since then Mr. Casey hasn't been feeling so very chipper and only got down in his office for business Tuesday last.

BERNARD'S LONDON OFFER.

An offer from London has reached Sam Bernard, to appear in a revue over there next December either at the Queen's or Palace. Both houses are directed by Alfred Butt. Mr. Bernard returned a cable asking details.

"All For the Ladies" closed its season at Washington Saturday. Mr. Bernard will watch the audience from Rockaway during the summer, going out once more in the "ladies" production until November.

BOOKED FOR TWO HOUSES.

Chicago, May 7.

Dr. Cook of Arctic fame who has been appearing at the Williard and was booked this week for the Wilson ran up against a temporary injunction. It was issued on the application of the Alber-the Lyceum bureau, which claims to have a contract for his services.

SURATT VS. BERNHARDT.

A mob surging around the Palace theatre Monday evening seeking admission to sec and hear Bernhardt, who opened an engagement of two weeks at the house that afternoon. The matinee audience filed about two-thirds of the theatre. In the evening the crowd could not be accommodated.

In reviewing Bernhardt's appearance in the American Tuesday morning Alan Dale said if the French actress had been the first attraction at the new Palace, its success would have been assured.

Prices at the Palace during the Bernardt run are at the original scale, $1.50 in the orchestra and $2 in the boxes. There are many of the latter. The Commission was recently cut to one dollar down stairs.

Hammerstein's placed Valeska Surfatt as the drawing attraction this week against the famous Bernhardt at the Palace, but two blocks away, both houses presenting a vaudeville program.

Up to Wednesday Surfatt seemed to be getting the better of it, bringing Hammerstein's capacity twice daily, while Bernhardt only filled the Palace at night, her matinees being somewhat lower off in attendance.

The Palace will about break even on the Bernhardt engagement. The expensive bill and cost of operation may eat up all of the box office takings. The Palace will hold around $17,000 this week. Bernhardt receives $7,000 for 14 shows, besides cost of transportation and other things.

The Palace people think the advertisement is worth it.

TANGUY SATURDAY-GUARANTEED.

Eva Tanguy will appear for one day this Sunday at the new Spoonsor theatre in the Bronx. The guaranteed the star for the Sunday performance her share (65 per cent. of the gross) shall not fall below $1,000.

Chicago, May 7.

Eva Tanguy will bring her cyclonic vaudeville to the American Music Hall May 18, 19 and remain two weeks in that house. Active preparations are being made to make her stay there a gala occasion. Admission will be up to 75 cents at matinees and one dollar at night.

AL WILSON'S SKETCH.

Al Wilson, his yodle and company of four will shortly show in vaudeville with a sketch.

Wilson, who starred for years under Sydney R. Ellis' management, will be out next season under the direction of Ben Stern. Not a single member of Wilson's former company will be in the new show and Stern is going to use the line "Everything new but Wilson." He will get started some time early in August.

POOR LITTLE VIC.

Vic Blauvelt, stationed in the offices of J. P. Furniss announced in the lobby of the Fifth Avenue as "presenting" an act next week.

Vic says tant so and blames Gus McCall for the notoriety (which Vic later).
JOHN CORT’S FIRST ROAD SHOW
OF ALL INTERNATIONAL TURNS

Headed by Anna Held at $2,200 Weekly, With Cost of Acts and Gowns Extra Expense. All Acts In The Show To Come From Other Side. Cort Reported Having Other Big “Names” For Variety Combinations.

The first vaudeville road show compiled by John Cort for next season will be headed by Anna Held. Before H. B. Marinelli left last week, Cort arranged with him to secure Miss Held next season either for productions or vaudeville. The manager has elected vaudeville for the French box office attraction. Her salary will be $2,200 weekly, with Cort to produce the act for her in the show, besides standing the expense of all costumes used by Miss Held, none to cost less than $1,000. Mr. Marinelli represents Miss Held for American theatrical engagements.

The show Miss Held will lead will hold only foreign acts. Among them will be a well-educated chimpanzee that has been strongly boomed for this side.

Other well-known “names” are said to be held in contention for Cort’s next season’s vaudeville plans. Since the western magnate announced his intention of playing vaudeville and road shows, no less than 30 are being planned independently by managers, actors and producers. Most of these will be submitted to Cort for his approval before starting out.

Geo. W. Lederer received Miss Held for his “Cabaret Girl” at the Colonial, Chicago, but negotiations hitched in some manner and the show for Chica-go Mr. Lederer had in mind for Anna was called off.

In speaking of the matter, George W. Lederer said: “Our arrangement dates back two months, when the terms she quoted me were accepted. I know Miss Held very well, and do not believe she would repudiate the agreement if she arrived at. My negotiations were had direct.”

LESLEY-FOGERTY ROAD SHOW.

A vaudeville road show for next season is being gathered by Bert Leslie and Frank Fogerty, who will head the aggregation of programed features.

This is but one of several combinations, it is said, that will be placed on the road in the fall, composed of standard vaudeville acts only.

The Leslie-Fogerty show will open in Brooklyn, where Mr. Fogerty is a big favorite. It is his home town.

Mr. Leslie is rehearsing a new sketch written by Tommy Gray and Felix Adler, entitled “Here Comes the Wafter.” Ten people will play it.

CHING WITH ROAD SHOW.

Ching Ling Foo may head a vaude-

vielle road show to be placed at the Forrest theatre soon by Kluw & Er-
langer. The Chinese magician is now with Ziegfeld’s “Follow That show” which closes its season next week at Wash-

ington.

K. & E. have Ching under contract.

HAMMERSTEIN-PALACE DETAILS.

Details of the settlement between the Hammersteins and the Palace theatre people are slowly coming to light. As an aftermath of last week’s VARIETY that the Hammersteins received around $200,000 for their consent to the Palace entering the vaudeville field, opposition to Hammerstein’s move is said Oscar Hammerstein received $100,000 and Willie Hammerstein $125,000 of the $112,500 first payment. The two will be turned over to the respective parties when the second and final payment is made Jan. 1, next, although this is conditioned upon the Palace playing vaudeville until that time. The Palace Realty Co. paid over the initial installment.

Almost immediately upon the settlement being approved, the Palace hung out an electric sign saying “Vaude-

ville,” the first admission on its part that vaudeville is being presented in the theatre.

William Morris slipped one over on the Palace management all last and this week by displaying outside the New York lithographs of Mme. Bern-

ardis, the disseased rea-er of one of the articles. A set of ice cream dishes has a sign reading it requires a party of seven women to capture this heavy prize.

The matinee attendance at the New York has not proven satisfactory to William Morris, who has adopted the giving way-aton-plan to boost business. Upstairs on the roof is the “cold-

up-Housekeeping” concession. Three balls are sold for five cents. The thrower can smash as many pieces of crockery as he may make with his aim. The holder of the concession when asked how expensive the crock-

ery was, replied his biggest expense goes to the man for bringing him a load of it. But the glaz-

iow dawn stairs seems more costly than that. Woolworth, however, may yet declare the New York store oppo-

sitio.

MITCHELL AT HALSTED-EMPRESS.

Chicago, May 7.

Harry Mitchell of St. Paul has been made manager of the Halsted-Em-

press, in place of Jake Isaac, who has been chargde for the S-C company since the opening.

Mr. Isaac will go to New York.

RELIGION IN THEATRES.

Chicago, May 7.

Religious subjects seem to have the call in Chicago this week. At the New Dutch and the New Lyric, “The World in Chicago,” a big religious mini-

show, is in progress, and at the Cort, pictures showing the life of Christ are on view. A story in motion of the Christian martyrs is the attraction at McVicker’s.

TWO SHOWS IN PARK.

Chicago, May 7.

San Souci Park opens May 24. Two vaudeville shows will be placed in the park by the new Jones, Linick & Schaeffer offices.

HARRY SHEA’S OWN HOUSE.

Harry Shea has taken the Darling theatre at 2048 N. Western, and is playing pop vaudeville there.

The Orpheum, Jersey City, with which Mr. Shea has been successful at booking in twice daily bills, closes for the present season May 17, reopening late in August with the same policy and once more by him.

TANK CANCELS A SHOW.

Philadelphia, May 7.

There is no show at Keith’s Bijou this week. A huge water tank on the roof, which is filled every night after the show, crashed through into the orchestra pit of the theatre. The dam-

age was slight.

The Building Inspectors refused to give a permit to open this week and the bill was canceled. During the week other improvements which have been ordered by the Building Inspectors will be made.

GARDEN CLOSED FOR SEASON.

Chicago, May 7.

This will be the closing week of the Garden, Kansas City, for the present season.

DOESN’T NEED THE MONEY.

Chicago, May 7.

Bob Hall and Sonny Bloom have followed the general spring fever and an-

nounced their engagement, which will be consummated at the altar some time during the current summer. Bob is an artist more for the liking of it than for the remuneration. He has a lucrative business which he looks after even while playing dates. Sophie Bloom is in the business. She is a sis-

ter of Celia Bloom.

NEW AGENCY OPENED.

Chicago, May 7.

Jones, Linick & Mr. Marinelli opened their new booking offices on the fourth floor of the Orpheum building in State street Saturday afternoon. The com-

pany engaged all the usual afternoon by professional and business people.

Messrs. Jones and Linick were present, as was Frank Q. Doyle, the mana-

ager. The first contract signed was with Gene Green at $1,000 per week.

MANAGER ROSS ABANDONS.

Chicago, May 7.

Manager Ross of the Empress, Mus-

kegon, Mich., booked by the western office of the United Booking Office, ab-

andoned last week with the funds of the house and left the acts playing the theatre high and dry. No one collected. Stage hands, musicians and even the scrub woman were also left without salary. The bill to open at the house Thursday, including Linton’s Jun-

gle Girls, Carmen and Clifton, Hilton, La Verne, Nell Blanchard and Co. and Holman, reported and received word from the United office to go in and play on their own.

The acts, however, decided that they would rather take the chance of collecting on their contracts. It was reported later W. S. Butterfield was contemplating taking over the theater for next season.
MIDDLE-WEST MANAGERS  
LINING UP FOR VOUD FIGHT

Jones, Linick & Schaeffer Going Out After Combination Houses To Place Their Vaudeville In For The Forthcoming Fight That Seems Certain Among Vaudeville Of That Section. W. V. M. A. Keeping Quiet While Firm Is Making Hay.

Chicago, May 7. That Jones, Linick & Schaeffer are going after the vaudeville booking end properly there seems to be no doubt from a story leaking out and confirmed by Aaron Jones, the active head of the firm in things vaudeville.
The new agency got started this week. The plan appears to be to get into most of the surrounding towns taking up the open time of the combination houses and booking them in some instances under their own management and in others just placing acts for the house.

Five towns have already been lined up. The new house now building at Gary, Ind., which will play combinations, is the first on the list. The association books a total of $200 per week, belonging to F. & H. Amusement Co., of which Sam Kahl is the booking manager. Gary is a town built by the steel people and is rapidly growing. The Orpheum has returned the F. & H. firm a neat profit mainly through the intelligent booking of the house. The town is not ripe for two houses booked by any means. The Orpheum has the best of the location while the new theater will naturally be a much better equipped and more modern playhouse.

Rockford is another town in which the firm will place vaudeville and here also they are treading on the toes of the F. & H. concern, interested in the Orpheum there. A new Orpheum will be ready for occupancy by the fall.

Peoria, Joliet and Aurora have been secured and many others are to follow.
The Western Vaudeville Managers' Association do not seem to be taking any great interest just now and J. L. & S. are making hay while the house is still. That there will be a vaudeville fight on when the coming season opens down here seems certain.
The forthcoming battle between J. L. & S. and the W. V. M. A. will be almost wholly local to this section and may be all contained within a radius of 150 miles of Chicago. There is no chance that it may extend to the east and west through the expected clash between the Loew and Sullivan-Considine Circuits and the United Booking Offices and Orpheum Circuit. It is not doubted but that if this occurs Jones, Linick & Schaefer and the managerial affiliations they may have secured will be found in sympathy at least, if not actually working with the "opposition" to the eastern and western big time.

Chicago, May 7.

Following a story printed by the Chicago dailies of a rumor regarding Jones, Linick & Schaeffer dickeing for the Colonial and McVicker's for pop vaudeville, comes the confirmation that the firm will glue McVicker's with that policy. It was at first reported that pop vaudeville would be the policy of the Olympic, which is likely to go into pictures, but a change of plans due to an objection by the Palace crowd sent the house into movies.

This morning the Chicago papers published negotiations for McVicker's and the Colonial had been declared off.

The "Quo Vadis" pictures are now at McVicker's and doing well. They played Monday night to $300. After their engagement the house is to be redecorated and the "pop" vaudeville policy begins in the fall.

Walter Pflumer is now booking theatres at Hudson and Peekskill, N. Y.

COMEDY CLUB PARODY  
BY WYMAN GRAY AND WALTER B. MILLER.
(Sung by the authors at the Clown Theatre night (May 5) in the Vaudeville Comedy Club. The titles to the right of each verse are the song parodies.)

"(Alexander's Band)"
We thought we'd get an agent,
He wanted money, too much money,
Something like ten per cent,
So we left and went.
To work for Loew, Loew, Loew,
We were a silver,
All day long we hung round
At our bookin', for our bookin',
For we thought it was our duty
To try out as the National
Or your act isn't worth a dime.

For I'll come up alone that night,
And I will catch all your act just right,
Pull all your boxoffice, don't be afraid,
For that's just the way that the Loew time was made.

So we took the subway train with all the hams,
All the hams, all the hams,
And away went, for Felber & Shay,
Just don't take Bayonne, oh, please don't take Bayonne,
Six days in Jersey there's no chance to last,
Your contract calls for a Sunday in New York.

It's Hall Columbia, or the Grand,
They'll pay you off in New York town,
\(\text{[New York Town]}\)

(Blister Threads)"

(Good-Night, Nurse"

(First Years"

(Oh, Pop"

(Beautiful Dream"

(Gray Theatre Fun.)

Much fun was on tap at the stag entertainment in the Clown theatre of the Vaudeville Comedy Club last Saturday night. The house was not wholly sold out, as the night was warm, but a large and pleasure seeking lot of professionals enjoyed the work of their brother players.

Tommy Gray and Felix Adler were responsible for most of the evening's enjoyment, having been prepared nearly all the material not offered by single turns. The couple also concluded the performance with a snappy modified parody on current song hits.

When "The Comedy Club Stock Company" completed "Some Men" calls for the author brought forth Mr. Gray, who smiled as he stood ready to do a song. Nothing but applause went his way, however.

Robert Miller, Francis Morey and Robert Emmett Keane played the skit, quite pertinent in its story and very well written, even if Gray did look frightened. It could easily be made into a skit for the Princess theatre repertoire.

"The Great Mysteries" was another "sketch," played by Arthur Sullivan, Mr. Adler and Sam Shannon. Mr. Adler, when "doubling up" with Mr. Sullivan for team work, discovered he had forgotten his Dutch dialect. Mr. Shannon as the Doctor prescribed a pill, but it was not the "Dutch" concoction, and Mr. Adler became an Irish comedienne instead.

"Balkey Pictures" opened the show. They were "talked" by Messrs. Gray and Adler to the continuous accompaniment of laugh.

Among the single turns were Harry LeVan, who sang some parodies he never uses on the regular stage; Frank Tinney, just returned from his successful plunge in Europe and who told two or three new jokes, one particularly good one on the English folk having been credited to James Slevin as an improvement on the "British Isles." Mr. Tinney, who was seated at a convivial table in London. Mr. Tinney remarked he would try it also in "The Folies" if one word could be made to bear the record. The thought of Mr. Tinney had an ovation before and after.

A couple of English stories were also related by Nat Wills, who in addition recited a new baseball poem for the first time. It was written by George Beane on the McCormick flute in the Giants-Philadelphia series.

A home run was put over by Irving Berlin with one of his new songs and the coaxing medley he has of any of the Berlin hits. Cliff Hess helped Mr. Berlin out through presiding at the revered instrument.

The orchestra, mostly of the American Music Hall Roof band, had the advantage of the expert leadership of J. Liebman, the American Roof's leader, and some of the American's crew ran the stage. Bert Leslie was the announcer.

Admission was one dollar, as usual.

The show ended at 2:15 (a.m. having commenced about 12:30.

"Mutt and Jeff Special," Robert B. Monroe's show, closes May 18 in Sioux Falls.
"THE TORMENTORS"
Hobson and Nicol, the roller skaters, will be known professionally as the Nicol Brothers.

The "Bunny Pulls the Strings" company, playing the Canadian provinces, closed Saturday night.

Joe Raymond says that in the room next to him where he is living there is a bath.

Ned Monroe and Goff "Chicken" Phillips have formed a vaudeville alliance.

Do you remember Bill Lykins' white derby from last summer? Well, he's wearing it again.

Bill H. Nye has his Mississippi Minstrels out, now playing West Virginia. Nye was formerly connected with the "Smart Set."

Abie Hammertime says if he doesn't leave New York not later than Sunday night no one need recognize him any more.

The Actors' Fund of America will hold its annual meeting and election of officers at the Hudson theatre, New York, May 13 at 2 p.m.

James E. Moody, who formerly managed Keith's Portland, M.E., house, has given up his lease on his Biddaford (Me.) picture "I'd rather not."

When three days out to sea Paul Durand sent a wireless to his office asking to be sure the water was turned off in the sink of his apartment.

Franklyn Ardell is not at Keith's Philadelphia this week. He is suffering from blood poisoning in the right hand, caused by a scratch received while crankling his machine.

Lou Hirsch returned to New York last week. The composer will remain here until August, returning to write the next revue at the Hippodrome, London.

Counts and Jermont have rejoined.

Bert Melrose has been booked for ten weeks for Hammerstein's roof.

Phil H. Niven's "Three Twins" closed Saturday in Cleveland.

Julian Eltinge will sail for the other side May 21 on the Mauretania.

Louis Gunning is thinking again of vaudeville.

The Rempel Sisters will appear in a new act within a month.

"Our Wives" is to close May 10 in Detroit.

"The Quakkle Girl" (B. Co.) closed its season in Albany Wednesday night.

Harold Orlob, the song writer, has returned from California.

"Doc" Brehz has returned from the west and is preparing to open the Brighton Beach Music Hall, June 30.

John J. Collins says he has not gone to Europe. Mr. Collins has reported leaving New York for Chicago Wednesday.

"From Broadway to Paris" (Gertrude Hoffmann) closes its season May 31 at Montreal.

The opening of the Sherman Amusement Co.'s Globe theatre at Buffalo took place May 3.

Jean Winchester (Redford and Winchester) has been quite ill for a couple of weeks.

Wells and Mortimer, of the Paulson Team of cyclists, have formed the Oxford Trio with Bob Tyrrell as the other part of the new combination.

May Ward motored to Utica this week but she is appearing at the Armory. It's an English habit. All necessary is a machine and some gasoline.

Diamond and Brennan have canceled the week of June 2 at the Palace, Chicago, for Sibyl Brennan to undergo an operation for appendicitis. Afterward they intend going to London.

"McFadden's Flats" may be revived for a summer trip. Manager Jack Glynnes is planning to take the show through Canada and on to the Coast. The piece was out earlier in the season.

Perkis Borow, who sailed last Saturday on the Olympic, will superintend the removal of a new piece of hers which will be produced this summer in London.

Fred W. Day of the English music publishing firm of Francis, Day & Hunter, arrived from Europe last week for a lengthy visit to New York in the interests of his concern.

Wally Derbick is booking up routes for "The Red Rose" which John Fisher will again have out next season, and "Pink Lady." Routes to California and back are being mapped.

"Jim" Clancy has emerged from under cover but as he hasn't the liberty to bring his newly acquired second-hand automobile into town. He is still experimenting with it on the roads adjoining New Haven.

Last week's Vaudeville saw the young lady in the Lester Trio act the daughter of Claude and Fannie Ushee. It should have read she is the daughter of Al and Maude Lester, for whom the trio is named.

Greeneboro, N.C., has voted to spend $25,000 on remodeling the Grand Opera House, controlled by the city dads. It will be transformed into a modern playhouse and will book big attractions next fall. C. G. Harrison will manage it.

The Clowns held a merry get-away affair at their old quarters over the Moore Place at 37th and Broadway Tuesday night. Moor vacated the corner Wednesday and the Clowns moved along. Moore has leased a new business site near 46th and Broadway.

The Mittemental Brothers, who have tried everything theatrically from legitimate productions to stock, are taking up a new venture. They have organized a feature film company with the Mittemental brothers as the chief promoters. They expect to hit the market soon with a number of special reels.

Dick Kearney discovered that each Sunday the past season at the vaudeville concert in the Grand Opera House, New York, one man slept through the entire performance, taking the same seat in the rear every time. Mr. Kearney (who books the shows) can't explain how he managed to keep the remainder of the audience awake.

The Bronx and the Bushwick will close with Keith vaudeville May 17, after a successful season. The Coliseum, Alhambra and Orpheum (Brooklyn) will run along until the weather stops them.

Lee Shubert sailed on the Olympic, taking along his private secretary, J. B. Morris, and for companionship while abroad, Nat Resh. The action of the Liebers against the Shuberts for an accounting in the "Blue Bird" matter was wound up in court the night before the boat left. Decision was reserved. About $100,000 is involved in the suit.

The advanced billing for next week's Hammerstein's program tells us why Kenneth Douglass Lore Maclaine is going into vaudeville. It says he needs the money to pay off mortgages to the amount of $190,000 on his ancestral estates in Scotland. The billing matter also states K. D. L. M. is from Lochbuie and the 27th Laird, besides the Chief of his clan and the Godson of the Duke of Argyll. William Morgan brought the Scotchman over here, it is said, for show purposes.

Marty Shea's act was starting out on the road at the time when the engine doing 40 to 50 miles an hour while the car remained stationary. It happened outside a New York theatre. Mr. Shea had dashed to a few moments and a crowd collected. Marty opined to himself that he might blow up, so he moved down a couple of blocks to give it a clear path. A passing chauffeur found the hitch in the machinery, which Mr. Shea could not locate, and then Marty returned to his driver's seat, remarking that he had stood all the time the machine would have blown to a certainty. When asked what the crowd gathered about, Marty replied there is always safety in numbers.

"A LONESOME TOWN." (Dedicated to Huntington, Pa.)

By JAY RAYMOND.

On a dreary day in a lonesome town Where you can't even take a look around There's a thing or two you might do But makes you wish you were back again in old New York or old Chicago When the minstrel of a trolley's band Now and then you almost wish you'd plain Even if he should want to lend The nation has the most awful wail To put such bums on the map at all Not a thing to do but take it Or else sit eating a ginger snap There's not a stop to drive beyond In (if you get a better view) You can't really till following day Another yarn and back to the hay (if you can cool it) So you go on Tenth avenue in the summertime

If you're hungry, to make a "fresh" hotel call And get a couple of cents a day We really try to get away from a certain hotel And go after that give our little show To the hard core audience of the night Then all wash up in different moods Decide to stop in some local saloon Little drinks down to brighten the day To find the bars are closed up light The 7-11 in the street is that You know In the act we carry a gun Till the fellows say "Let's go" For the fellow that first ejected the damp It gave our reason for leaving a bump We have talked about ending it all We've got the gun on our mind But if they'll take them full How to get bunks, that's the main thing Leave laughing or say something to sing Or do our act as we don't Suppose Make them come out there in the sky"
PRODUCING THIS SUMMER FOR NEXT SEASON'S CROP

Cohan & Harris Preparing to Try Out Four Shows Between Now and August 1. New Piece by George M. Cohan for Victor Moore Among Them.

Cohan & Harris are reversing the usual order of things. Instead of re-fraining from any more productions at this period of the season, they are, on the contrary, busily engaged in making ready for four new plays which are to be given preliminary gallops with the idea of securing a definite decision of their value as the nucleus of their fall's new crop.

The first one to be seen will be "6 Washington Square," a comedy in three acts by Winchell Smith and Victor Mapes, opening at the Great Chicago on May 19. The piece has to do with a young heiress whose fortune is being dissipated by an unscrupulous executor. The hero secures control of the estate and then establishes the estate's office, thereby being in a place to expose the nefarious plot. In the cast will be Taylor Holmes, Frederick Truesdale, George W. Barning, Sam B. Hardy, John Francis, Grace Harman, Harriett Davis.

Shubert's Running "Girlish." With last Saturday night's performance of "The Catharina" revival at the 44th Street theatre Arthur Hammerstein virtually retired from the management, leaving the Shuberts in full direction of the piece.

The show has been cut down pretty well in its cast of principals and will likely be held on 44th street to keep the house open until the Lew Fields roof show there makes its appearance.

"HER FIRST DIVORCE" SHOWN. "Her First Divorce" was presented for the first time in New York Monday evening at the Comedy. It received fairly good notices in the Tuesday papers, much better than could have been expected after the play's reception in Chicago. The piece by the middle of the week displayed no sign of healthy box office takings and an early closing was predicted.

Harris & Selwyn are the managers of the piece and are said to have rented the Comedy from the Shuberts for its New York engagements.

"666" FOR THE WILDS. A. S. Stern has secured from Cohan & Harris certain territorial rights to "Officer 666" for next season, which is said to embrace everything excepting the bigger cities. It is understood that he will put out at least three—and maybe four—companies of the piece. The No. 1 "Officer 666" organization will close its season in Newark this Saturday. Edward Abeles, who has been playing the role created by Wallace Eddinger, will return to vaudeville for a few weeks this summer, reviving his former sketch, "He Tried to Be Wise."

"PINK LADY" RIGHTS. It is understood Ben Stevens, perhaps in association with Thomas W. Ryely, has secured the rights to "The Pink Lady" for next season.

DRAMATIC TAB CIRCUIT. A movement is on foot—and strange this way and that—for the establishment of a circuit to play dramatic tabloids next season. It is planned to secure the rights to former legitimate plays and condense them to an hour or less, presenting them in the three-a-day houses in the same fashion now prevailing with the musical tabloids in the west.

A similar scheme was tried out by the Allard brothers in eastern Canada some time ago, but not to any extent. A well known firm of legitimate producers—that is father and the scheme "feeling" their way, suggesting to the circuits such plays as "Paid in Full" and kindred big hits of several seasons ago.

SLOWLY GATHERING CAST. The cast for A. H. Wood's production of "Potash & Pearlmutter" is being slowly recruited. Martin Herman this week has added Lee Kohlmaier to the company thus far assembled, which has to date Barney Bernard and Alex Carr. They play the partners in the piece; Kohlmaier will be a drummer. The show is not due on the boards until Sept. 15.

"PEG" FOR "NO. 2" FOUND. A player for the title role in the "No. 2" show of "Peg o' My Heart" has been found by George Mooser, who is directing the company at the Cort while acting as the New York representative for Oliver Morosco, the Pacific Coast producing manager.

The "No. 2," "Peg" is Eva Leonard and "The First Peg" at the Comedy all this season. Miss Boyce is now understudying Laurette Taylor in the role and will probably shortly be given a trial at the Cort during a regular performance.

Much interest attaches to the attempt to put out a "No. 2" "Peg" show. Opinion is very much divided whether the piece demands Miss Taylor or if it can stand by itself.

OSCAR AND MORRIS MAKE UP. Oscar Hammerstein and Morris Gest, assisted by William Hammerstein, shock hands one day last week for the first time in a long while.

C. P.'S NEXT SEASON'S PLANS. Charles Frohman, now in London, will be one of New York's busiest producing managers next season. New plays and old stars are on his list with some of his present pieces being sent to other cities for proposed long engagements. A list of half a dozen plays has been laid out by Frohman, who expects to be in much improved health on his return in August from the other side.

He has much producing ahead notwithstanding the Liebler Co. will not attempt anything new next season, according to a statement given the press by George Tyler.

Joe Drew, now playing a "Perplexed Husband" on the Pacific Coast, will remain in harness until about June 15. Next November he opens the Empire here in a new piece.

Maude Adams is another Frohman star on the western coast whose present season will last until around July 15. She is already booked to appear in "Peter Pan" at the Empire early in August. Miss Adams is also expected to appear in a new piece on the road this fall.

Nina Mooya will remain under the Frohman management. She is now playing the west and will not close the tour until the first week in July. Nazimova will also be given a new vehicle for next year.

Richarde Carle and Hattie Williams, now closed, will again co-star under Frohman's direction next fall, but will no longer in "The Girl From Montmartre." They will have a new musical piece and very likely to troupe to the Pacific Coast next fall. A number of management are endeavoring to secure the rights to the former Carle-Williams musical company. It's not likely Frohman will send out a road company headed by new people in this piece.

Blanche Bates, the former Belasco star, who started playing under the management in "A Witness for the Defense" March last, will have a new piece next season. Miss Bates is in Denver this week and is working towards the Pacific Coast. She will not close stage work until the end of July.

Donald Brian shows in a new piece next season. Julia Sanderson, now appearing in "The Sunshine Girl," opens in Boston next fall for an expected run. From the Hub she will go to Philadelphia and thence to Chicago for a long engagement. "The Conspiracy," which just closed a 160 nights' engagement at the Garrick here, will reopen next September in Boston, where it will remain indefinitely.

Frohman has accepted new plays from Augustus Thomas and Richard Hard. He has also secured a new one for Billie Burke, now in "Honeymooners" revival at the Empire, New York.

John Mason is to reappear next season under the Frohman banner in a new piece.

OFFERED LONG CONTRACT. Helene Hamilton, now featured in the billing of the former Rose Melville show, "Six Hopkins," has by her success in the role been offered a three-year contract.

SHOWS IN PHILLY.

Philadelphia, May 7.

Coming in on the flag end of the season on the other to buck against "The Passing Show of 1912" got over only fairly well at the Lyric. The house was well filled, but the show did not start anything strong in the way of laughs. It may do some business because the only other house open is the Adelphi, where "Bought and Paid For" has about played itself out.

SHOWS IN FRISCO.

San Francisco, May 7.

Maude Adams' opening in "Peter Pan" at the Columbia was capacity and two extra matinees are scheduled, with turn-away business a certainty the entire week. The star triumphed personally and the production is generally relished, with the supporting company correspondingly capable.

This is the closing week of "The Tik Tok Man" at the Cort, with receipts in the former the interest in Eddie Foy's coming is apparently keen, with early indications for a healthy two weeks' engagement.

SLAVIN LEAVING "DREAMS." Chicago, May 7.

It has been definitely settled John Slavin is to leave the "When Dreams Come True" Company at the Garrick next week. Gillie Gregory, it is understood, will next play the role. The management has been trying to land William Howard for the part.

There was some discussion regarding the leaving of Slavin, but it has all quieted down until now the matter seems to have been amicably arranged.

BRADY-ASKIN PRODUCTIONS.

Chicago May 7.

William A. Brady and Harry Askin have entered into an arrangement whereby the former will take the rights of all of the La Salle opera house productions for the territory east of Detroit and Cincinnati, including New York.

The first piece will be a musical comedy version of Hoyt's "A Texas Steer." It will be staged simultaneously in Chicago and New York. Brady will use his 48th Street theatre.

SUBS STINGY KISSER.

Chicago, May 7.

Mrs. George A. Davis brought suit for divorce last week, alleging cruelty, and also that her husband did not kiss her as often as she thought proper.

The case is before Judge Kavanaugh. After hearing the testimony on both sides he allowed Mrs. Davis separate maintenance, but denied the plea for divorce.

George A. Davis is the nephew of George A. the author and playwright. For several years he was press agent for the Studebaker, and last assistant in his months he has been one of the managers of the Chicago Musical College. Mrs. Davis was formerly Marie Walsh, a society woman, and now for her miniature portrait painting.

Charles A. Mason and Sam Shannon will reappear May 17 in "The Astrologer."
THE SHUBETS AND ERLANGER IN PERFECT FRIENDLY ACCORD

Rumors Started in New York and Chicago Without Foundation. Klav & Erlanger Loaned George Tyler $100,000 to Take Liebler Co. Away From Shuberts. Repayable in Five Yearly Installments.

Reports arising in New York and Chicago of "feeling" between the Shuberts and Klav & Erlanger are all wrong. Jake or Lee Shubert, and Erlanger are very nice to one another, whenever meeting.

Just to prove it the Shubert show, "The Gentleman from Room 19" will open at the Tremont theatre, Boston, May 19, probably. It's a "K. & E. house." Erlanger at one time didn't expect to play a Shubert show so soon.

In the law suit between the Shuberts and the Liebler Co. it came out in the testimony that K. & E. loaned George Tyler $100,000 when he removed Liebler from the Shuberts camp. The amount was to be repaid $20,000 yearly. This is the first year. Erlanger took a little morgage on the Liebler's holdings, including "The Garden of Allah," then booked it in their own houses with an auditor around to guard the interests of the mortgagee.

There are still four more seasons to go before the $80,000 balance can be settled.

Just prior to his departure on a steamship last Saturday, Mr. Tyler mentioned Liebler & Co. would make no productions next season.

"OP O' THUMB" IN NOVEMBER.

"Op O' My Thumb," the Drury Lane pantomime, is now slated for an appearance at the Manhattan Opera House, New York, next November, under the direction of Comstock & Gest. The current attraction there, "The Whip," also from Drury Lane, will close its season May 17.

LYN HARDING WITH NEW TITLE.

Lyn Harding returns to London early this month to play the Herbert Tree in the Shakespeare festival. The fall will probably find him added to the list of actor-managers.

WOODS IN A DRESS SUIT.

Private advices from Berlin say that A. H. Woods appeared at the opening of the Theatre Gross Berlin (under his management) April 26 in evening dress. The story is hardly credited here. Mr. Woods was not known to have an open front costume, although he once attended a manager's dinner at the Hotel Astor, disguised as a waiter.

FRAZEE'S "CROOK" SHOW OUT.

"Are You a Crook?" at H. H. Frazee's new Longacre theatre will remain there till t'other. The house will close until August.

Mr. Frazee has evicted "One Feather" on the road. It will make around $100,000 this season. Last week at the Columbia, San Francisco, the show did $10,000.

While there did not exist a great deal of fact in "Are You a Crook?" before production, it was thought that perhaps a cast with names might lend this show over, as a similar experiment did with the "Fine Feathered" piece.

FINE FOR LARRY WEBER.

Newark, May 7.

The Government is going to give L. Lawrence Weber a profit of $250,000 when it takes over the property 289-293 Market street as a part of the site for the new Post Office.

The investment was made by Weber & Rush some three or four years ago, as a proposed plot for the erection of a theatre for Marcus Loew's vaudeville. Later Weber Chicago Rush purchased a partnership. In the dissolution Mr. Weber obtained the Market street block. Negotiations have been on for some time with the postal authorities.

RING SHOW CLOSING.

Chicago, May 7.

"When Claudia Smiles" with Blanche Ring, at the Illinois, will stop its seas- son Saturday night.

Miss Ring received a wired offer this week from Lew Fields in New York to join his roof show there. Her reply is unknown.

WILLIAMSON AT HOTEL.

San Francisco, May 7.

J. C. Williamson has left the hospital and is now a guest at the Palace Hotel. His condition is much improved and he will remain here indefinitely.

Williamson's future plans will depend chiefly upon the progress of his convalescence.

SHOW WITHOUT STAR.

Chicago, May 7.

Harry Mestayer, in "The Escape," may go into vaudeville, playing in Paul Armstrong's one act play "In a Blare of Glory," presented in Chicago by Nat C. Goodwin.

It is stated that "The Escape" is offered in New York, Helen Ware will not be with the company, and there will be no star.

FILM AT STUDBAKER.

Chicago, May 7.

Still another of the local legitimate houses is to play a feature film. The Studebaker is the next in line. It will open within the next fortnight with a picture.

DILLINGHAM WEDS.

It was officially announced from his office Tuesday evening, that Charles B. Dillingham was married Monday to Ellen Kearney, who has been a member of Mme. Nazimova's company. The wedding occurred at Purchase, N. Y.

The bride and groom sailed on the Kronprinz Wilhelm Tuesday.

LEGIT SEASON HAS ENDED.

The professional "net income" of the theatrical and operatic business are very much interested in the 25 cents to $2 opera in English proposed for the Century for next season in opposition to Oscar Hammerstein's "pop" opera in English at his new temple of music over on Lexington avenue, now in course of construction.

Coincidently goes the announce- ment of George C. Tyler, the moving spirit of Liebler & Co., of a determination to refrain from making any new productions next season and the withdrawal of his firm from the Century. About $300,000 is required for the experiment of a season of 35 weeks of "pop" opera in English at the Century. Of this amount already $100,000 has been pledged, $30,000 by Otto H. Kahn; W. K. Vanderbilt and Clarence Mackay, $15,000 apiece, and Harry Payne Whitney, $5,000.

The sponsors for the proposition declare with an average of two-thirds capacity at the Century there would be no necessity of coming forward to guarantee that the average attendance will not be less than a two-thirds.

BARRYMORE PLAY CHANGES.

Chicago, May 7.

"A Thief for a Night," in which John Barrymore has been playing at Mc-Vicker's, ceased its ministrations Saturday. The pieces has gone to the store house, but may be revived next season.

"Within the Law" is announced to open Mc-Vicker's in August, if the house does not go into a vaud house.

It is reported John Barrymore may be engaged to head a vaudeville show next season. Another such or- ganization may have Ethel Barrymore for its "name" attraction.

Chicago, May 7.

John Barrymore, who closed last week in "A Thief for a Night" at Mc-Vicker's, will head at the Majestic next week in a sketch.

Mr. Barrymore's contract with Wm. A. Brady has expired.

OTIS SKINNER RECOVERING.

Indianapolis, May 7.

Otis Skinner, operated on here last week for mastoiditis, is reported to have passed the crisis and is well on the road to recovery. The operation was a very serious one and grave fears were expressed. Dr. Page, who performed it, has issued a statement his patient has passed the danger point.

COLLIER WRITING NEXT PLAY.

Chicago, May 7.

William Collier, in "Never Say Die," at the Princess, is writing a new show with the assistance of Grant Stewart, who plays the butler in his present farce. The first two acts are about completed. The show has not been named as yet, but it will be produced in Chicago next March.

Mr. Collier will retain his present vehicle for his engagements in several of the larger eastern cities, and then go to the Pacific Coast for a time, returning to Chicago for his new pro- duction.
WITH THE PRESS AGENTS

A pretty little booklet with all the pictures and captions included. As a matter of fact, the Press Agents are as busy this summer as they ever were — and the Press Agents always have a lot to do. The American Theatre Wing has compiled a list of the Press Agents who are working this summer, and the list is impressive. Among the names are familiar ones like Willard Holcomb, who is doing efficient press book work for several of the big musicals. Jack Boshelle is handling the advance of the N.Y. Missions for the儿童 missions.

Fred Allen, former manager of the Shubert, has been signed by the Pillsbury Company for the Pillsbury Road Tour. He will be on the road next week.

Victor Von Krieger is handling the publicity for the new show at the Enchanted Forest, which opens next week.

Al. Holtstein is ahead of the Greater New York Show, and he is just getting going with Osa Hill's show.

The American Theatre Wing has announced that the wedding of Miss Caroline Cohn and left Sunday for Phoenix, Mich., where he will be seen in "The Tower of Babel" on the press exhibition.

H. E. Slater is back on Broadway with the other road agents. He was ahead of "The Silver Girl" press, but has now taken over "The Man Who Came to Dinner." D. G. Johnstone has had a prosperous season as manager of the "A Fool There Was" in New York City. He has succeeded Abe Polonsky, who has taken over the show.

Bradley Dayton, one of William A. Brady's first assistants, is nowManager of "Little Women" in Cincinnati. He is now handling the show in the West Coast.

Charles W. Keough handled the management of the southern company of "Fiddlers" while the show was in Louisville. The show found towns the maps never knew about.

Dorothea Chase has gone to Virginia Beach, Virginia, to handle the public relations of the show there.

"White Heron" is in its 11th month at the Elgin Theatre. At the special performance in the Lyceum Theatre, Arthur V. Barlow distributed a special lasted news release to the press and everybody worked with the press agents, contracting not to speak of the show before the opening. The new edition of the show is being handled by Jack Warner of the Warner Company, which will release the "White Heron" in all New York City.

Morris Goff, from Europe April 50, enabled Ben M. Atwell to send out some dope for "The Children of the Sun" delayed in Europe. Morris Goff, who is in London, says that they will send them fresh dope when the show opens in London. The show is handled by the press agents, contracting not to speak of the show before the opening.

Count Company's "Fiddlers" is playing to capacity houses. The company is playing to capacity houses. The company is playing at the Strand Theatre, and the management is handling the show with the utmost care.

Rod Wagner, "bought and paid for" by Osa Hill, is handling the show in New York. The show is playing to capacity houses, and the management is handling the show with the utmost care.

Coney Island's Citizens' Committee has established a publicity bureau and placed T. E. Sasser in charge. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season. The publicity bureau will be the centre of the annual inauguration of the summer season.
Variety

Service Exercises Picture Exhibitors in New York

Many Complaints Against General Film Co. Since Regaining Control Through Purchase of Kinetograph Concern. "Inside" Information on Kennedy-Water's Sale to "Trust." Present Time Claimed to be Independents' Best Clause.

Daily meetings are being held by different groups in the Greater New York moving picture exhibitors' association, of which Sam Trigger is president. These meetings are called to protest against the treatment received by exhibitors from the General Film Co., especially since the latter bought out its competitor, the Kinetograph Co.

The present, it is claimed, is the best opportunity the independents in this field have ever had, harking back to strength against the Motion Picture Patents Co. ("trust"). The Mutual, an independent, is reported having made tremendous gains. Two weeks from the ranks of dissatisfied exhibitors, formerly taking service from the General Co., or the Kinetograph Co.

The exhibitors are mostly complaining that early deliveries of film cannot be secured in proper time, some saying although they open at 11 a.m., the film for the day does not reach them before three or four in the afternoon. Another objection is to the manner in which bookings are taken care of. "Features" booked for certain days fail to arrive after being announced by the exhibitor. These complaints are in addition to the usual ones always existing against the "trust."

Though the General Film Co. purchased the Kinetograph Co. It is said, the G. F. Co. is not making money. Some place its loss due to the Kinetograph competition as high as $10,000 weekly, with a subsequent loss of a lesser amount.

One picture man said this week to a Variety representative the manufacturer was making no pretense that an exchange could not make money. The General Film Co., which is controlled by similar interests to the operative direction of the M. P. P. Co., is acting merely as an outlet for the product of the "trust" manufacturers, said Variety's informant.

The Kinetograph Co. was operated at a loss, according Variety's information from the same source. J. J. Kennedy and Percy L. Waters started the Kinetograph, having up for some time or three or four months previously, until they were carrying goods representing many thousands of dollars. The General lost business rapidly when the Kinetograph opened. The sudden sale of the Kennedy-Waters concern to the "trust" was partially accounted for from the story the manufacturers have given.

Waters concern deliveries would be refused from the following Monday onward.

The precipitate haste of the transfer did not bring much to Misses. Kennedy and Waters, it is said, beyond General Film Co. stock, with the Kinetograph plant and stock representing a large investment in cash.

IMPS DIRECTOR ABROAD.

On the Olympic last Saturday were Herbert Brenon and Helen Downing (Mrs. Brenon). Mr. Brenon sailed to establish a picture connection across the water for the Imp concern. This connection will be in the way of a studio

of which Brenon, an Imp director over here for some time past, will have charge.

It is not improbable Miss Downing, who has been on her stage in many roles, will take pictures at the best of her husband and shortly appear in the Imp foreign made films.

SLEEPER FOR ORCHESTRA.

The Bijou on Broadway near 30th street found a substitute for its piano-orchestra last week. The pianist was missing for several days, and one of the steady customers to the place found it less expensive to sleep during the afternoo

on ten cents than to engage a substitute.

The sleeper could not overcome his habit of snoring. With the orchestra absent the other seven patrons of the Bijou accepted the snoring accompanying the picture as the best thing obtainable under the circumstances.

A proposition was made the snorer to accept a life pass at the Bijou on the promise to appear there each af

fternoon in his specialty, but the sleeper said that was asking too much.

MANY REASONS FOR DIVORCE.

Indianapolis, May 7.

Mrs. Nellie Moss, a singer, employed in a La Fayette (Ind.) picture house, has brought suit here for divorce from Norman Moss, a picture operator. Mrs. Nellie charges jealousy and other things. Operator Moss claims his wife's hair was light when he was married, but that it turned dark later. Furthermore, hubby objected to wife's theatrical makeup. The case is under advisement.

L. A. Picture Gossip.

Los Angeles, May 7.

The Week's Weather.

Thursday-Fri.

Monday-Fri.

Saturday-Fri.

Average Temperature-70°

Although we had a week of fair weather for the most part, the days have not always been useless owing to a dense fog. This fog is an unusual condition and gives no favorable encouraging aspect just when the start should be made. However, we have sudden glimpses of the brilliant sunshine about ten or eleven o'clock.

I have been spending a few days at Santa Catalina Island. As I arrived, a film company was operating there while another company working up to the old island. I observed a most prominent aerial and different field for pictures.

The Keystone Company left here for Mexico. It expects to be away some weeks.

C. O. Shumaker and Adas Kessel are expected at noon. Circ Lab is also returning on the same train.

I have heard of Frank Woods & Co.'s next action. They will be playing in Universal in a big three-real stock for Palmer Co.

Dell Hydro (Biphoto) put up a good comedy last week, which, along with other things, made them the darling of the comedy audience and the diving and swimming audience it was his home cutting point in the Pacific Coast that day.

Another scoop was looked for this week as the "Bad Man of Little River" had pictures approached on the subject of film work. So I am told. It will look like "Fool for Pork sky. You can imagine how tempt-

ing the figure." Without doubt it must have been.

A "smoker" is scheduled for the Photoplay-

ers, but I have nothing as yet of that Field Day and how about another Ladies Night?

Kathryn Williams (Selle) bought a farm here and declares when the picture rains is the best she will a farmer's wife.

Charlie Senior (Biphoto) is also falling in love with California's old society and the movies are very popular among their associates here.

Blanche Sweet (Biphoto) is reposing pre-

paring in a big picture Mr. Griffin is about to produce.

Mabel Normand (Keystone) is off to Fresno from Chicago. She is with a farmer's wife.

LADY BUG.

GUNMEN IN PICTURES.

Jack Rose, Sam Scheppe and Harry

Herman Rosenthal vs. Becker-gummen resulted in their being set free and the defendants being sentenced to death, on the theory that as there is no picture, camera, playing principal roles in a special gunman-underworld film which the Pilot Co. is getting out to be called "The Wages of Sin." The Rosenthal murder is said to be responsible for the Pilot special.

Oscar Eagle, principal producer of the Buffalo pictures, has been taking pictures at West Baden, Ind., for his wife.

Adela Lane is still with the Bell Western Co.

Lea Mellon is with the directing force of the Universal. He was formerly with Bison.

Romaine Fielding, making pictures for the Lion, is recently a new a Deputy sheriff on the border line.

G. F. Outcalt, the cartoonist, recently posed before the Register camera.

Worthy Butts, of the Morgan Litho. Co., has loaded the Universal on a two print contract. The minimum of weekly shows will be 650, with an extra charge for smoking houses.

At the Bela Co. turned loose Charles New's "A Midnight Bell." It turned its at-

tention on other picture houses recently. Bela will feature the Hurl releases with special attention on the flat康s.

Pauline Bush (American) is back after a prolonged illness in a Pacific Coast hospital.

The featured Western dinner takes place June 9 in Cleveland.

Charles Simon is now general manager of the Coulter Film Co.

POP IN MAY, O. E. STARTS.

Philadelphia, May 7.

The Metropolitan Opera House was opened with pop vaudeville at 10:15 last night by Marcus Loew and F. G. Nixon-Nirdlinger and popular price vaudeville at its greatest uptick in this city. The house, which has a seating capacity of 3,482, including the boxes which seat close to 500, held a capacity audience which included a noteworthiness of society and theatrical folk.

Many of the private boxes were occupied by the subscribers whose patronage is given to the highest class of opera. E. T. Stotesbury, multi-millionaire, president of the Metropolitan Opera Company and many of the directors, who yesterday signed an agreement to renew opera in the house next season, were present and Philadelphia society was literally represented.

The opening was held without any extra display or ceremony. There were no flowers or speeches, but Marcus Loew furnished a couple of "surprise" acts, which were described by the quality and quality to the entertainment. Carter De Haven did his flattery number and Weber and Fields were coaxed off the stage for their famous "love scene," both of which were greeted with the warmest approval.

The theatrical contingent included almost everyone connected with the theatre business. Everyone stood up while the 16-piece orchestra under the direction of Richard Schmidt played "The Star Spangled Banner."

The opera came from New York on a special train, as the guests of Marcus Loew. The house will play "split" bills and the show for the first half went over in great shape. The bill included Four Koneser Brothers, Freeman and Dunham, Roland West's sketch "When Women Rule," Donohoe and Stewart, "The Gift of the Lamb," Joseph E. Watson and Happy Hearn's Wheelmen, with a moving picture opening and closing. Laughs came readily, the total amount of laughter over much better than was expected.

With the theatrical contingent so well represented there was a notice of criticism probably for pictures, but no reason that there was little room for it. The wise ones were there to look the place over and try to get a line on what might happen, but every one seemed to join in the conclusion that it was a great affair, that "pop" vaudeville had been given a big boost and that opera was back in business.

There were numerous regards concerning the arrangements reached between Loew-Nixon-Nirdlinger and the Metropolitan people who retain the right to present opera in the Metropolitan 50 performances between Nov. 1 and March 1, which means that several nights each week in that period will be given to opera. Just how this will operate against vaudeville, or the presentation of vaudeville will operate against grand opera is a much discussed topic. John Myers will represent Loew and George Ragar and Thomas M. Dougherty will act for Nixon-Nirdlinger. George Russell is stage manager and Kelly (formerly with Keith's) is "Pops."
VARIETY

LORENC REED LEAVING STOCK. Los Angeles, May 7. The Morocon theatre stock company will lose its leading woman, Florence Reed, May 31. Miss Reed is going direct to New York for a slight operation, it is said. On a new lead to replace her has not yet been made.

ALIC BRADY LEADING. Comstock & Gest will inaugurate their season of summer stock at the Manhattan, commencing May 19. The opening piece will be "Alas Jimmy Valentine." Up to Wednesday no definite engagements for the company had been consummated other than Alice Brady for the lead, and Joseph Byron Totten for stage director and light comedian.

STOCK IN CROWN. Chicago, May 7. The Crown, to be housed in the vaudeville for Jones, Linick & Schaeffer May 19, has been called off until the fall. The house will play a stock policy over the summer.

TRYING AGAIN. LaFayette, Ind., May 7. LaFayette is to have another permanent stock company. In other years attempts to make summer stock pay failed. Monday night the LaRue Associate Players opened at the Dryfus in "The Woman in the Case," with the principal roles played by Grace Grenier, Miss Fox, Mr. Hollinger and Mr. Boyle.

BLAYNE'S LATEST. Charles E. Blayne inaugurated a new policy at the Metropolis Monday night when he planted a company at the former stock house of Cecil Spooner, which gave him the first of a series of melodramatic stock plays. The opener being "The Curse of Drink." The company is headed by George DeGlenn and Nellie Kennedy with James Gray in charge of the stage direction.

ACCUSED OF DESERTION. Chicago, May 7. Walter Van Dyke and the Van Dyke Eaton stock company was placed under arrest Saturday as he was rehearsing to open at the Casino theatre on the North Side. Mrs. Birdie Van Dyke, his wife, accuses him of deserting her, hence the action.

POP PRICE MUSICAL COMEDY. A musical comedy stock feature is being tried out by managers Martinson and Nibirais at the LaFayette Theatre (7th avenue and 131st street) and a musical farce entitled "S. S. Hotel" was presented by J. A. Shipps and the LaFayette Players last week. Prices are $1-00-15 and 25c.

DIDN'T GET OVER. Lynchburg, Va., May 7. Jane Courtney, a former leading woman for Corse Payton, came here with her own company and tried a stock policy at the Star for four weeks. The proposition didn't materialize and the house has resumed its former stock policy.

KEITH'S PORTLAND CO. Portland, Me., May 7. B. F. Keith's Hippodrome, now vaudeville, takes up its summer stock policy June 2, with DeGlenn Todd and Violet Heming. Other players will be Frank Riecher, stage director; Blanche Fredrici, Tom Barry, Charles Howson, Frederick Pinkham, Larry Eddington, Mr. Gehbhardi, Doris Woolridge and Miss Barney Hay. Gray & McDonough of Lewiston have leased the Cape theatre, expecially devoted to dramatic and musical stock. It assumes a pop vaudeville policy June 23. F. V. Phelan was the former house manager.

EMPRESS GETS STOCK. Vancouver, B. C., May 7. Stock is to be planted in the Empress here beginning July 14, when the Del S. Colony company moves from the Avenue. Lawrence and J. M. Sandusky have taken a ten years' lease on the Empress, and the present manager leaves this Wednesday. John Cort, Sullivan-Conside and Klaw & Erlanger made bids for the house. George W. Beattie will manage the theatre for the Lawrence Company.

MUSICAL TABLOIDS. Lynchburg, Va., May 7. The Academy, which has been housing traveling combinations, is starting a new regime. The Allen-McSween musical tabloid company opened Monday, playing three shows a day at pop prices

RISING FUNDS FOR SUPPORT. Pittsfield, Mass., May 7. The Pittsfield press and public are rallying to the support of the Colonial stock theatre, where the William Park company is facing a financial crisis. The first Nighters Club has been formed and nearly $2,000 has been raised for the maintenance of the Colonial Players.

TOURING CANADA. London, Ont., May 7. The Stanley Stock was organized this week in the Beets-Fowler agency, New York. It opens a four weeks' engagement here May 19. The Stanley management plans to follow with four weeks in Hamilton and another month in Toronto.

ANOTHER IN PATERNSON. Paterson, N. J., May 7. Another stock company is coming to town. Beginning at the Empire next Monday the Zabrisky-Siller company opens an expected summer engagement. The leads will be Willard Blackmore and Carol Arden. Roland Edwards, stage director; Frances McGrath, Helen House Young, signed through the Paul Scott office.


C. Gleson will organize a stock company to play the Crown for the summer, which recently came into the hands of Jones, Linick & Schaeffer, who will open the house in vaudeville next fall.

PAYTON'S CO. AT THE BEACH. The Brighton theatre at Brighton Beach expects to have Corse Payton and his stock company appear there for a few weeks over the summer as a number in the vaudeville programs. Mr. Payton intends opening the company at the Park, New York, May 19. It will be well toward the centre of the heated spell before the Beach reaches for him.

Newark, May 7. The Payton Musical Comedy Co. inaugurates its proposed summer run of musical stock next Monday when "The Circus Girl" will be the opening bill at the Newark Theatre. The company includes Wilfred Young, Stella Tracey, Lawrence Knapp, Fred Frear, Ethel Russell, Ward De Wolf, Harrison Garrett, Herbert Broke, Henrietta Lee, Charles Morrison and Lucille Gardner.


The company of 35 this season will include: Margaret Richey, prima donna; Edna Bates, second soprano; Grace Ellisworth, contralto; Lillian Ludlow, soubrette; Henry Coote, tenor; Walter Greene, baritone; Arthur Hall, basso; Walter Catlett, comedian; Eddie Morris, second comic; Nace Bonville, stage director; George Lyding, musical director; William Clements, master mechanic.

FULL BONSTELLE COMPANY. Toronto, May 7. The Jessie Bonstelle Company will open its regular summer season of stock at Shea's here next Monday with Blanche Bates' former vehicle, "No- body's Widow," as the opener. Bertram Harrison is managing the company. The players include Kathleen MacDowell, Edward H. Robins, leads; Fuller Mellish, Edward C. Woodruff, Hugh Dillman, Robert Ames, Earl Mitchell, Edward Morrissey and Galway Herbert, stage directors; Jane Wheatley, Helen Beaumont, Fay Caskick and Vera Mellish.

STOCK IN OLYMPIC. The Olympic (14th street), long the home of Eastern Wheel burlesque, adopts a new policy Monday, when Dave Kraus will install melodramatic stock there for a summer run, providing the dime will fall in enough. "The Bowery After Dark" will be the opener, with "A Chinatown Mystery" as the probable second week's bill. The leads will be Alfred Britton and Claudia Lucas, with Harry Fields, principal comedian, and Arline Bennett, ingénue. The play will be signed through the Paul Scott agency.

William Fox's stock company is at the Academy of Music, next door to the Olympic.

CHANGING IN UTLCA. Utica, May 7. The Wilmer & Vincent stock company is making a change of leading women, Mary Alden, who has been here since the opening, quitting the organization this week.

Norfolk, May 7. The Colonial, running stock under the direction of Wilmer & Vincent, is showing an increase in business. This is the third week. Lester Howard of New York was signed as principal comedian this week.

LYCEUM, SAN DIEGO, HAS IT! San Diego, Cal., May 7. Stock was inaugurated at the new Lyceum May 5, with Raymond Whitter and Pelice Davie leads; Ed. Clissie, stage director, and Edward H. Do- well, manager.

STOCK AT POWER'S. Chicago, May 7. It is reported the stock company rumored for Power's this summer will be installed immediately upon the departure of "The Money Moon."

CARRIE GRAHAM ASKS RELEASE. Chicago, May 7. Carrie Graham, playing with a local stock company, has filed suit for divorce from J. G. Bernstein, a theatrical promoter. Attorney Edward J. Ader is representing the defendant.

CAL SMITH CO. STOPS. Allentown, Pa., May 7. The Cal Smith stock company, here since last Labor Day, closed its season last Saturday night.

DIDN'T STAY LONG. Jamestown, N. Y., May 7. Richard St. Brain has left the cast of the Horns stock company. He came here last week to join, but collapsed during the show and was unable to finish the third act of "The House of a Thousand Candles. Another heavy man has been engaged.

RUNNING TWO PARKS. Roanoke, Va., May 7. Ernest Latimore, who has been operating the Imperial here at popular prices with a stock, will devote his time to summer enterprises. He will run two park shows, one at Jefferson Far- here and the other at Riverock Park, Lynchburg, each opening Monday.
BILL'S NEXT WEEK (May 12)

In Vaudeville Theaters, Playing Three or Less Shows Daily

(All houses open for the work with Monday matinees, when not otherwise indicated.)

The following names are given in order of importance. The line above in larger letters, and the line below in smaller letters, are on the same bill. Names of people not otherwise specified are in the same line.

Agricultural shows are denoted by single name or initials, such as "Orph." or "EMPRES." The following shows are those timed to be out of Vaudeville by the close of the week:


New York

[Names and information about various shows and performers in New York City, including "Theodore Gray" and "John Johnson"

Connecticut

[Names and information about various shows and performers in Connecticut, including "Theodore Gray" and "John Johnson"

Ohio

[Names and information about various shows and performers in Ohio, including "Theodore Gray" and "John Johnson"

Indiana

[Names and information about various shows and performers in Indiana, including "Theodore Gray" and "John Johnson"

Illinois

[Names and information about various shows and performers in Illinois, including "Theodore Gray" and "John Johnson"

Michigan

[Names and information about various shows and performers in Michigan, including "Theodore Gray" and "John Johnson"

Wisconsin

[Names and information about various shows and performers in Wisconsin, including "Theodore Gray" and "John Johnson"

Minnesota

[Names and information about various shows and performers in Minnesota, including "Theodore Gray" and "John Johnson"

North Dakota

[Names and information about various shows and performers in North Dakota, including "Theodore Gray" and "John Johnson"

South Dakota

[Names and information about various shows and performers in South Dakota, including "Theodore Gray" and "John Johnson"

Iowa

[Names and information about various shows and performers in Iowa, including "Theodore Gray" and "John Johnson"

Kansas

[Names and information about various shows and performers in Kansas, including "Theodore Gray" and "John Johnson"

Nebraska

[Names and information about various shows and performers in Nebraska, including "Theodore Gray" and "John Johnson"

Colorado

[Names and information about various shows and performers in Colorado, including "Theodore Gray" and "John Johnson"

Montana

[Names and information about various shows and performers in Montana, including "Theodore Gray" and "John Johnson"

Washington

[Names and information about various shows and performers in Washington, including "Theodore Gray" and "John Johnson"

Oregon

[Names and information about various shows and performers in Oregon, including "Theodore Gray" and "John Johnson"

California

[Names and information about various shows and performers in California, including "Theodore Gray" and "John Johnson"

(Continued on page 32)
NEWS OF THE CABARETS

Miller's Hotel, formerly the Metropolitan, notified its guests Tuesday they would have to vacate within 48 hours as the hotel would close. It has had a Cabaret supposed to be one of the most prosperous in town. The one o'clock law may be responsible for the loss of profits.

On the New York Roof this week in the Cabaret are Al Ray, soloist, with the Regt. Band, Diane, at the theatre down stairs last week, and Blanche Evans.

The Cabaret at the Winter Garden is now running magnificently from four in the afternoon until the closing hour, one in the morning.

The dancing contest at the Winter Garden Tuesday night, second in the series, did not pan out as well as the first one there two weeks ago. The second attempt brought forth some slow dancers with a number who thought they always did the same thing, both necessary. A couple of "Butterfly" dancers also failed to hold interest, while a buck and winger on a mat saw a large number depart. Besides these were a Scotch dancer and others. No one who contested Tuesday evening will secure either one of the three prizes of engagements with Shubert shows offered by the Winter Garden management.

Bustanoby's is out with a new Cabaret schedule. A Parisian luncheon with music and cabaret is offered from 11 to 3 o'clock with dancing and free instructions from 1 o'clock on by Cyril Pauly and Blanche Young. Dancing is also ticketed for every day, including Sunday, from 4 to 6:30 p.m., with Ray D. Arveson and Irene Weston as supervisors.

Russell Mack and his wife, Blanche Vincent, who have been among the entertainers at Reisenweber's all winter, transferred their activities, commencing Monday, to the Shelbourne hotel, Brighton Beach, the new hostelry of Reisenweber's, to be opened with a special cabaret program. Mack will manage the Shelbourne's Cabaret, a responsibility he shouldered at the Columbus Circle resort.

Free admission to the New York Roof Garden does not draw crowds up there. An admission of 25 cents is charged at the box office, but passes have been so liberally spread about a purchaser seldom appears at the wicket window. Two singers and an orchestra to furnish dance music are up stairs, beside the dancing floor, 75x43, and a couple of former concessions from "Wonderland." One, the ball throwing or "Breaking Up Housekeeping," is very noisy. Freeman Bernstein is running the Roof Cabaret. He had an "opening" one night last week.

Charleston Terrace, up Broadway, is a new place since reopened with the decorinations. It is attractive and drawing well from the neighborhood. A Cabaret is being planned for the rear, as usual, will be a summer garden.

The Winter Garden Cabaret is now drawing capacity nightly in the restaurant and to the ball room. Down stairs on the dancing floor Doyle and Dixon, De Haven and Nice, and Perkin and partner dance nightly. There are scheduled every night a couple of songs after who go out on the floor. A white orchestra replaces the ten colored musicians after time, the colored men going upstairs to the ball room.

The Folies Bergere at Broadway and 48th street is closed again. It went into the hands of receivers last week. The 1 o'clock law is blamed, but the probable cause is the opposition of the Winter Garden's Cabaret nearby adjacent. The Winter Garden's debut into the Cabaret field must be felt by several of the better Broadway restaurants.

Wallace McCutcheon and Joan Sawyer, recently back from Paris with the newest ballroom fashions in fancy dancing, will give a professional matinee of their dancing repertoire at the Hotel Shelbourne, Brighton Beach, this afternoon (Friday).

Chicago, May 7.

The mortimer Sierras, alleging breach of contract, have brought suit for damages through their attorney, Edward J. Ader, against the North American Restaurant cabaret. The girls were closed after playing three shows. They had formerly worked full engagements for the same management at the States, Bismark and Recto's cafes.

San Francisco, May 7.

The hotel and cafe people of California are in a more cheerful frame of mind than they were a fortnight ago as the result of a late amendment to the proposed Owens liquor bill which originally provided for the strict prohibition of the sale of intoxicants between the hours of 1 and 5 a.m. As amended, the measure makes the "dry" spell from 2 until 6 o'clock, a concession on the part of the State lawmakers that means a big thing to the cafes catering to the after theatre patronage. The early enactment of the bill in its revised form is confidently expected.

JEROME GETS CASINO

Philadelphia, May 7.

The lease given by W. J. Gilmore to Elias & Koenig for the Casino has one year more to run from the end of the current month. A new rental contract has been issued to J. G. Jermon, who in future will have the franchise for this city for the new burlesque amalgamation.

Next season burlesque is to be played at the Casino and Empire, with Morley's present house, the Gaiety, it probably will be relegated to pictures and "pop" vaudeville.

South Bend, Ind., May 7.

Bertha Stark, musical director of the Orpheum, died this week at Epworth Hospital after undergoing a serious operation.

Walter C. Mack died at the Post Graduate Hospital, New York, Wednesday, following an operation performed Tuesday for peritonitis. He was about 47 years of age and appeared in vaudeville as a hypnotist under the name of Seervin. His last public appearance was about six weeks ago. The deceased was booked for the Farnetages and time and about to proceed on it when stricken. He lived at 526 Eighth avenue, New York. For the past few weeks he was in the office of James J. Armstrong, the agent.

Boston, May 7.

William H. Lothrop, 38, treasurer of the Boston theatre, committed suicide by shooting himself Friday night (May 2) while in his private office at the theatre. A few minutes before the deed was done he gaily wished a member of the company that was playing at his house. No reason is known for his act. He was rushed to the hospital, but was pronounced dead when he died without making a statement.

A revolver was clutched in his left hand when he was discovered lying in his office. Later his brother stated that the dead man had been suffering from paralysis of the left side and that it was impossible for him to use his left hand in committing the deed. He was connected with the Boston theatre for five years and before that was in an official capacity at the Howard. He also sold tickets at the Red Sox park. He was a member of the Elks and the Press Club. Burial took place Monday at Portland, Me. His brother is Carl D. Lothrop of New York.

(Special Cable to VARIETY)

London, May 7.

Mrs. O'Day Carter died here May 5, succumbing to an extended illness.

Mrs. O'Day Carter began her theatrical career in a minor role with Sir Charles Wyndham's company, but while very young became secretary to the late O'Day Carter, eventually in her marriage to the English manager in 1888. It was generally conceded, and by none more so than her late husband, that she was the brains of his business. She personally attended to all her husband's productions, which included all of the famous Gilbert and Sullivan operas. Personally she directed the lecture tours of Sir Henry Irving, Oscar Wilde and Matthew Arnold in America and the building of the Savoy hotel and theatre in London.

On the death of her husband in 1901 she became practically his sole heir to an estate considerably over $1,000,000.00.

The mother of Lillian Walters died recently in Germany. Miss Walters leaves week after next to settle up her mother's estate.

The sister of Maude Ryan (Inness and Ryan) died May 4 in Toronto from the effects of a paralytic stroke.

J. H. Snyder, father of Nell Blanchard, died at his home in Canton, Ill., April 26.

Blanche Martin, the actress in burlesque, died April 26 at Newark, N. J.

Fanny McIntyre, a well known leading woman, both in stock and in combinations, died May 2 at her residence, 1338 Chisholm street, Bronx. Her husband is Ben Graham.

James Thompson, Jr., aged 26, whose mother is known professionally as Kitty Smith and sisters are the Sisters beyond, succumbed to tuberculosis in Chicago April 29. J. T. Jr. was an athlete and understood his music by too strenuous exercising.

The father of Alice McAvoy (Dick and Ethel McAvoy) died April 26 in Toronto.

PATERSON TROUBLE COMING?

Paterson, N. J., May 7.

There may be a little trouble in burlesque over this town and its theatres before the next season arrives. In the merger of the two wheels (Eastern and Western) Billy Watson's Orpheum (now playing the Western shows) was selected for the combined wheel's attractions next season.

The Empire, belonging to A. M. Bruggemann and playing Eastern Wheel shows, still holds a contract with the Columbia Amusement Co. for two years more with an option of three.

It is understood Mr. Bruggemann has been requested to cancel his agreement with the Columbia corporation, giving it a free rein to play at Watson's house. This Bruggemann has declined to do. After consultation with his attorney, it is said he will remain passive until learning officially the intention of the Columbia Co. If adverse to his interests the theatre owner may resort to the courts.

There is a suit pending between the Mohawk theatre, Schenectady, N. Y., and the Columbia Amusement Co. The latter canceled all bookings at the Mohawk, which then sued for damages. The company admitted the breach of contract and the case in court is supposed to be for the purpose of having the damages judiciously assessed.

NEIL O'BRIEN GOING OUT AGAIN.

Neil O'Brien, who has been out all season at the head of his own minstrel troupe, has received an excellent offer from the United Booking Office for an immediate tour. This route, however, O'Brien has turned it down, as he intends to take a long rest.

The O'Brien minstrels will have nearly all the old company, opening the last week in July at the Casino. Oscar Hodge will again be able to handle his personal minstrel.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In or Around
New York
Martin Brown and Rose Dolly, Hammerstein's.
Kenneth Douglass Lorne MacLane, Hammerstein's.
Kate Ermore and Sam Williams, Bronx.

Frank Keenan and Co. (2).
"Vindication" (Dramatic).
16 Mins.; Three (Interior; Special).
Fifth Avenue.

In "Vindication" Frank Keenan portrays the role of an old, courtly Southerner who fought for the Confederacy under Lee and Jackson. His son, Robert Lee Wainwright, is under sentence of death for murder. Father Luke travels a long way to see the governor (Mack Barnes). In the name of Robert E. Lee he intercedes with him. Wainwright tells the Wainwright version of the fight which resulted in Robert killing the man who had provoked him. Father Luke told the State executive that he had taught his son to believe Robert E. Lee was the greatest man who ever lived and that the boy had not received a fair trial and had been hung. When Keenan as the dignified but temperamental Southerner spoke these words, forcefully and convincingly, the Fifth Avenue audience gasped and acted as though it had been unduly startled. The crowd listened and then told the old man he could not change the law. Wainwright does not expect him to. All he asks is that in the name of the child which the stork is bringing his son's wife that the boy be given a fair trial and hanging is too much. The chief of the state says he can't fix that and then the Southerner says his son can be shot down while in the act of escape. The curtain falls with the governor granting a reprieve and telling Father Wainwright that he need not worry about the new trial or any objection on the part of the district attorney, as the latter is his (the governor's) son. Haines makes a bully governor, is big and portly and carries the character well. Kalman Mutus is seen in a small part as the governor's secretary. Keenan gives a clean cut performance. The act went well, encored and a speech being in order. The cues were lifted from the usual smooth running waters of dramatic action. It's a bit daring. Mark.

Valeska Suratt and Co. (4).
"Black Crepe and Diamonds" (Fantasy).
21 Mins.; One, Two and Full Stage (Special).
Hamerstein's.

The action in "Black Crepe and Diamonds" carries it away over as a vaudeville turn. Back of the action is Valeska Suratt, her clothes and one of the prettiest settings in vaudeville in many a day. The setting for the full stage portion is nothing but a white satin embroidered canopied-like draping, with a "marble" staircase for the entrance, but it is most effective, and coming as it does after a somber thing in "two" behind Miss Suratt (who stands there in widow weeds chained to Woe) the contrast is almost startling. Suratt has selected admirable principal support in George Baldwin. He also wrote the sketchy foundation for what amounts to a singing and dancing act. Mr. Baldwin was with the star in "The Kiss Waltz." The story threads out from Love (Mr. Baldwin) awakening Damoel (Miss Suratt) from her grief stricken mood from a prologue at the opening, very brief, when Miss Suratt appears in all black under a spotlight. Woe is in the shadows. The turn moves swiftly. When Suratt is not on the stage either singing or dancing or both, Mr. Baldwin is there with a song, or Weber and Wilson with turkey trotting. Weber and Wilson make a huge hit, the young coupling of it especially securing the favor of the house. Miss Suratt's "clothes" in this production runs less to "costumes" and more to gowns than in her former acts. Suratt is a wonder as a dancer. Whatever she puts on for stage use may be depended upon to interest. Her starring tour did her no harm. This sketch would have been much better had it been played out by Miss Suratt ordinantly, but she gets away with it nicely. Mr. Baldwin shades her on the songs, naturally, since he is a regular tenor, and the Tommy team that remains on the stage the act seem slow. For the finale Miss Suratt and Mr. Baldwin do the dance to the "Bachanale Rag" music from the current Winter Garden show. Jack Mason staged the turn and Miss Suratt dragged him out for both performances Monday to acknowledge the applause, also kissing him, as she did each member of the little company. The kisses for Miss Wilson were probably to denote no jealousy existed over her stage applause. Neither should there have been, for Suratt received plaudits enough for herself. No program mention was made of the woman who plays Woe. She is veiled, but says "Stop right there," as though giving an imitation of Pop Ward (Ward and Curran). There is another unnamed male member of the company equally inconspicuous. Suratt again in vaudeville act this seldom has one appeared around here with as much motion in it. There's always something doing, and that's what vaudeville demands. Time.

Cameron and O'Connor.
"Hired and Fired." 16 Mins.; One.
Unity Square.

There is really nothing very new or original in plot development of the Cameron-O'Connor singing, dancing and crossfire skit in "one." Johnny O'Connor, the straight, starts with a song, interrupted by Tudor Cameron in the character of the "janitor" of the theatre, who proceeds to "scrub" the stage. This gives Cameron an opportunity to do his comedy bit with the soap, get mixed up with the step ladder and later to put the skirt of his shirt into his trousers without opening them. Of course the straight monster that his partner has disappointed—and I am going to make an actor of you right now." Whereupon Cameron does his specialty, consisting of a burlesque war ballad, finishing with acrobatic dancing, all worked up by the straight. It will probably develop into an excellent vehicle for these two. July.

Ignatius Cardosh.
Piano Virtuoso.
12 Mins.; One.
Fifth Avenue.

With the high-brow collection at the Palace Monday, Cardosh was a runner-up with Bernhardt for the evening's honors, his classical presentation from every section of the theatre. Cardosh played and the house gossiped. Eight out of ten probably never heard a note, but they applauded their way through his third act. AlsoCardosh called out Westony and the two or three others in vaudeville, he looks easily the best. Where they like his style he will go, for he has the usual personality that accompanies the foreign musician. It's all in his fingers. Wynn.

Adas Troupe (7).
Aerial.
10 Mins.; Full Stage.
Fifth Avenue.

The Ada Troupe has been with a circus according to the program. The act is typical of the "white tops." It has been cut down and toned down. Most of the work is confined to the rings with one woman doing most of the swinging of the others from stools, bars near the border lights. A few of the feats are somewhat uncanny and intricate and necessarily worked slowly to execution. The strong-armed woman at the top does not work, but holds the others during their ring routine. The troupe has several effective poses all together in midair. At the close the Ada display quite a thriller. The men support a bicycle contraption well towards the stage flies with their feet and with the biggest of the women supported on two men. The remaining women hang by their teeth to wire attached to the machine, and they are then propelled swiftly around as the stage of the pedais in cycle fashion. The turn of the Ada display at the Fifth Avenue and held nearly everybody in. It's a foreign act. Right now it lacks speed and a smoother running momentum. Mark.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York
Theatres
"Tolamante" (Revival)—Casino (May 12).
"A Song of the West," this team ran right through a musical, comedy and singing act that stamped them as a hit for the big time. Williams and Wolfsen are doing a good job and has really captured the audience. The present combination being reformed recently in the west where they were very successful. Williams is doing a lot of the "nut" stuff, different from others and getting away with it principally because he has a funny personality and one that is suited to the kind of work. He is also a piano player, but does not waste much time at it except for comedy purposes and has worked out a routine which gives him an opportunity to show what he can do in the line of trick playing. The girl looks well, but acts simply as a "feeder" for the comedian. Williams might build up a stronger finish. He is doing quite the rest, but the finish with the classy piano number puts out too weakly to run along with the rest. Geo. M. Young.

Edwards and Thomas.
Singing, Dancing, Talk, Piano.
12 Mins.; One.
American.

Two young men in bits of everything. Work exactly along the lines of Haydn, Dunbar and Haydn, even to the undressing encore. Were just as big a hit, too. July.

Walter N. Lawrence Players (5).
"Nature's Nobleman" (Comedy Drama).
22 Mins.; Interior (Special Set).
American.

Another Abe Lincoln sketch, revealing the martyrred president once more in the air. Production takes place in Washington in a second-hand bookstore, at the close of the Civil War. Confederate major, Abe Lincoln's friend, is contracted in the war. Major's son, a prisoner of war, ill, needs proper care and one of war, ill, needs proper care and old man has been endeavoring to see Secretary Stanton to secure his release. Left alone in the store, enter Lincoln. They talk. Old man "pans" the president good and plenty; Abe smiles indulgently, bears his tale of woe, and gives him a letter to Stanton, saying it will probably help in securing the boy's pardon. President de- parts, others enter and read the note, "release instantly," etc. Major refuses letter saying he had given his word he would never go to Lincoln. Daughter replies: "But, father, Lincoln came to house that makes it less difficult, so the letter goes. The whole thing hinges on the prejudices now existing on the part of the southern folks," Old man went to tell that a major of the confederacy would quibble about going to Lincoln—even when his son's life was at stake. If you believe that, then the sketch is all right. July.
VANDUEVILLE QUARTET. 14 Mins.; One. 8th Street.

One of those cases where the idea outlives the ability of its creator. Four young men who make up as bell boys, following rather closely on the style of the Arlington Four. The blackface man handles the bulk of the acting and singing, but with a phonetic dialect for the character. The Hebrew comedian is amateurish and seemed afraid to work. The harmony between the two singers is poor. Some business in the audience was well handled and could be improved upon and made a standard bit. Right now the act is forty years too small circumspect. Without experience this particular quartet will never get anywhere. Wynan.

Haley and Noble. Songs and Talk. 14 Mins.; One. 8th Street.

On a six-act bill this couple, from Chicago west, were easily the one bright spot. Mr. Haley makes up as a big "hick," one that does not conflict in any way with any other character of its kind on the stage. A queer laugh and a funny gait together with a good eccentric dance make up his stock in trade. The talk was weak in spots, but for the most part good and well handled. A few well selected words were carried over by the girl, who possesses a good voice. In delivering her talk she should repeat less and get away from the mechanical drawl she now carries. It is a good two-act and with some bright dialog would qualify for the big time anywhere. Haley's "hick" would carry it over. Wynan.

Charlotte Scott and Co. Comedy sketch. 16 Mins.; Full stage. 8th Street.

Charlotte Scott has one of those old "nigger acts," this one depicting the troubles of a college youth whose allowance hardly reaches his needs. His romantic inclinations make him decide to bring his comedy to come to New York to look things over. The girl poses as his wife and complications demand the presence of the quartet. They are supplied by a funny colored servant, the climactic coming when he brings first one, then two and the third, a colored child. The sketch is as old as Adam and as played by this quartet decidedly tiresome. The blackface man showed a trace of comedy in his work, but the cast otherwise failed to catch.

Sam Harris. Songs and Talk. 12 Mins.; One. 23rd Street.

Sam Harris was one of the best enjoyed turns on the 23rd Street show the first half of this week. While the bill he was on was of pop house caliber it was developed so unusually well that the audience was taken with the performance. Harris got more applause and attention than any of the others. He has personality, dresses well, carries a sea chest of songs and scores with most of his talk. He may never reach the bigger houses with his present single specialty but as he is one of the top pop house comics today he is a looker. Harris should not worry about that.

"THE BELL BOYS AND THE BELLES" (8). Musical Comedy. 20 Mins.; Full Stage (Special). 23rd Street.

It's a show of musical comedy tableau affair with two male principals and six choristers romping in and out in different stage garb. The talk is as dry as chalk, the comedy lamentably understated but the whole act could be bolstered up in more ways than one. The turn has a pretty lively bunch of girls who show willingness and look rather good in their lurid costumes. The song numbers were fairly well enjoyed but there was no brisk demand for encore. With the addition of several good voices, some passable comedy handled by a regular comedian and the act worked up to a fast, strong finish it will show a wonderful transformation. The drop of the side of a ship with a girl at each porthole does help much. The act has possibilities, but is "small time" at its best in its present shape.

Francisco and Trathen. Dancing. 10 Mins.; Full Stage. Indiana, Chicago.

Man and woman, in Cabaret around Chicago for some years, they have a dance not out of the ordinary and on a par with the average dancing done by Cabaret teams. Recalled several times at the Indiana, Friday night. Left a very good impression. Initial essay into vaudeville. They will make good in small time houses. Under.

TENT SHOWS MOVING. The Two Bills leave Madison Square May 10. The first stand after New York will be Jersey City followed by Newark, Trenton, Wilmington, Lancaster and York. May 19 and 20 the show plays Baltimore and is in Washington 21, 22. Then goes south to Richmond and Petersburg. May 26 it plays Norfolk. June 9-11 a mantis is listed, and Birmingham the 11th.

The 101 Ranch is trailing eastward. It is routed to play Brooklyn May 19 where a two weeks' stand will be made. It is now listed to book to play the Ranch into the Garden here next fall. The 101 show plays Washington May 5, 6 with the Ringling circus in that city. May 22 and May 23 ringlings hold the Brooklyn Garden. Ringlings hold Baltimore Wednesday and Thursday and the following week the Ranch trails in after them.

The tented aggregations are playing Philadelphia to death. The Two Bills recently had a three weeks' engagement and the Ringlings are in this week with Hagenback-Wallace due out in May 25.

Oklahoma Ranch, the new Arling- tom-lickum on April 23 in Passaic, N. J. with following stands in Hackensack, Montclair and Orange (Saturday) The O. R. show is headed for England and will then play western times.

The Hagenback- Wallace circus managed to open April 24 at Peru, Ind. The show broke through the east. It plays Montreal, July 7, being its first entrance of the season into Canada.

The Sells-Floto circus and the All- flames shows are playing tours on the Pacific coast.
ARE YOU A CROOK?

H. H. Frazee ventured a long chance when placing any style of show in his new Longacre theatre as the first attraction in the beginning of the hot term. The house would call for a very strong play, and the season opened the summer with "Are You a Crook?" was given the starting position, but cannot hold it. The farce comes well, and held up for the second act despite a stuttering over lines by the principals. But with the second act Mr. Crook commenced back to work and never stopped working until the third act (suggested by vaudeville sketches) topped it off as an unsatisfactory play. The actors tried to have the audience depart with an impression that they were playing for a moving picture machine. (There is no question but that the audience departed.)

The Longacre is a pretty house inside, with an attractive frontage on 48th street, west of Broadway, far enough to need a well lighted front to bring attention. The Longacre seats about 2000, and has a gallery for what is almost a "parlor house."

William J. Hogarth and Frances Whitehouse wrote "Are You a Crook?" first entitled "The Crooks" and later played for a week only at the Illinois theatre, Chicago, as "Taking Things Easy." Mr. Hackette and Cyril Scott, or both, had a try at putting it over before Mr. Frazee secured the manuscript. The fact that short and almost sketchy in its three acts. Were it not for the battering by the orchestra during the intermissions the show would have ended shortly after the first sketch the finish at 10:30, starting at 8:40. The story is a visible satire on the many "crook" pieces of the present season. Imbued by the neatness in which crooks have been able to get away with their wrongful intentions on the stage, a young girl tries a little hold-up business on her own, disguised as a boy. She robs the shop, and her family, who is on her way to her home in an auto. Snatching a pearl necklace, the youthful amateur highwaywoman reaches the house shortly before the robbed friend, who is entangled with a policeman and pawned her real pearls to aid him, substituting a duplicate chain which the girl grabbed. The policeman in fear of discovery of receiving financial aid from a woman, meanwhile redeemed the genuine string, produced it to the woman the same evening. An author in love with the girl who did the robbing attempts to save her, and from these events some ridiculous scenes and situations are drawn by the two acts.

Several laughs were secured by the dialogue, but none came from situations. Eliza Proctor Ola had the "fat" part. Margarette in his own way, and at least placed herself in high favor with the house. Elizabeth Nelson and Ivy Troutman among the women didn't help any, nor did George Fawcett and Scott Cooper of the men. Mr. Cooper had little to attend to, while Mr. Fawcett played the detective, either in his own way, although the authors were at blame for the dialog given him, also scenes with Miss Proctor and Marion Wood.

23RD STREET.

Special advertising had heralded the coming of a "surprise attraction" for Proctor's 23rd Street theatre for the first half of the week but the big act was lost in the shuffle somewhere as it failed to show. "Cheyenne Days" was the act played up in all the extra billing. The program Tuesday night could have used a big act to good advantage as it was typically small time all the way. In place of the cowbow feature came a singing and dancing act entitled "The Bell Boys and the Belles" (New Act).

The theatre was pretty well filled up with every seat taken in the downstairs section. Mr. Matthews, who formerly discharged the duties incumbent on the managerial chief of the Wadsworth, is directing the 23rd Street and doing a very good job of it. He has a very courteous and attentive working staff and the house is always open.

Kinemacolor was the big noise of the film display although there were black and white reels from the "li'l" manufacturers. A short reel in two parts entitled "Dr. Jekyll and Mr. Hyde" was prominent in the billing. The picture gave satisfaction. The Kinemacolor subject, "Entertainment" was fannily worked up and caused much laughter. In fact it made more of a hit than some of the acts.

Frank Palmer opened the show with crayon pictures. He keeps up a running fire of jokes with his rough caricatured which the act is short and no pretense is made at anything artistic or elaborate. He has no feature subject and his turn ends as quietly as it is started. It seems built for small time audiences. Maley and Woods were second and got along nicely with "nut stuff" and song medleys. Winnie Crawford, despite her dancing proclivities, is taking on flesh. She is a vivid thing. Miss Edwards is another woman perhaps but some time ago Miss Crawford was in need of extra weight. She's one of the best male impersonators on the pop time and fools a lot 'em.

After the "Bellboy and Belle" act Sam Harris (New Acts) found favor. McCarthy and Major didn't do much with the early portions of their act but the man's French impersonation held up the turn. He would make a good Frenchman for burlesque or musical comedy. "The Pramming Trouser" closed the show. They could rearrage the turn to better results. Some of the present routine might be clucked without losing anything. Another form of dressing would also help.

Mark.

Ballo, the latter the servant in the house of Forrest Winant, was the lover in all the acts, but no one cared about him. No, neither the author got anything right.

Harry Stockbridge played a reporter and Joseph Kilgour the policeman. The authors may be blamed for Mr. Kilgour scene also. The author may see may blame the authors as well for giving the Longacre on its first night as a theatre a distinct failure. Simile.

HAMBRESTER'S.

(Estimated Cost of Show, $5,000.)

Not a summer's day nor Bernhardt at the Palace could stop two capacity houses at Hammerstein's Monday, with Valeska Suratt (New Acts) at the top of the bill. Either Miss Suratt drove in most of the crowd or the patrons didn't care much for Bert Fitzgibbon so far down on the program, for they left in droves while Fitzgibbon was going through his "nut act." Fitzgibbon makes his turn very "nutty." A little class in work and appearance might raise him to the ranking line of "Damas." Three regular hits were made during the evening, including the one registered by the Suratt act. Elizabeth Murray, with songs only (no stories), easily walked off with a score. She has several songs which sounded new and exclusive, although Miss Murray closed with two published numbers. The final one for her last encore was not strong enough. The ease with which Miss Murray can send a song across the footlights is a record no doubt days after watching the labor ed efforts and hard work some of the "singles" indulge in while vocalizing.

Another example of the finished performer and also a big hit as well was W. C. Fields, who says nothing, but keeps them laughing all the time. Mr. Fields has many new little bits in his comedy juggling. He derives fun from the juggling work and pantomime. In fact, everything he does brings a laugh. The "almost-missing-the-encore" thing recalled Joe Jackson's use of this bit, done by Mr. Fields for years back.

Willard Simms and his "Furnished Flat" were "No. 5." Simms plastered himself as usual and got laughs, although as one of the lobbyists remarked "it's his first return date here this week." "No. 3" showed Albert Von Tilzer acting as his own pianist while singing his own songs. It was rather early for a Von Tilzer at Hammerstein's. No. Von Tilzer did not use a "plug." He asked the audience, though, to whistle his popular hits of by-gone days. No, the audience did not whistle.

Closing the first half were John F. Conroy and his diving girls. They put up a somewhat spectacular number with a couple of diving tricks that are liked.

The Great Howard with ventriloquism opened the second part, lingering rather long. His tooth-achin' "dummie" is still on the job and Mr. Howard takes it into the audience, using a useless plant there also for a single laugh, which is neither worth the time nor effort.

Tom Kurna, a Jap contortionist, opened, and Armita and Burke closed rather an enjoyable show. Simile.

PALACE.

(Estimated Cost of Show, $10,000.)

For the first time since opening, the Palace collected a representative "two-dollar" audience this week, but it took no less a personage than the Divine Sarah herself to do it.

Unfortunately for both the house and the audience, the supporting show was exceptionally weak, the early section of the bill doing a graceful fall throughout. Still this was strictly a Bernhardt audience, a large number present Monday evening betraying their theatre by the national air of France. Half the lower part of the house were on their feet, the remainder showing enthusiasm with lusty applause. Bernhardt was cheered at the finish and forced to some 15 or 18 bow. Her piece was "A Christmas Night Under The Terror," and as usual Mons. Lou Tellegen was chief aide. Her vaudeville tour has not improved Mme. Bernhardt's physical self for it was noticed how she was displaying the same confidence in her movements as at her opening in Chicago some few months ago. She moved round more carefully, always making sure to find a prop and did part of her work on a chair. But it was Bernhardt which is enough.

Mack's Diamond and Clements were selected to open the show, featuring their scare-crow dance. This trio should immediately secure more up-to-date music. Aside from this the evening is nicely put together and really deserved a spot a little lower down.

Elsie Janis offered Harriss, Balodi and Holts, a trio on the Cabaret order that would probably never have reached Broadway but for the line "Elsie Janis Presents" in their billing. Miss Janis evidently got her vaudeville idea last season of the act, as the bills, for acts of this brand have hied themselves back to the eateries from whence they came. This particular show showed nothing out of the ordinary.

Edison's Talkers were one colossal failure Monday evening. The machine ran several minutes late with the canned chatter. The capacity house laughed derisively.

Joe Welch started the show in fourth spot. His material probably brushed up for the occasion, was received at its face value and after several encores and as many bows he left to a big hit.

"And They Lived Happy Ever After." A rather broad satire with a streak of humor from start to finish was accepted on the strength of it being a novelty for the two-a-days.

Mlle. Flegoleska was one of the surprises of the evening. The surprise because of the small number of "walk-outs" following Bernhardt. The management could hardly have made a better selection for what was probably the toughest vaudeville test on record. Mlle. Flegoleska was heard throughout and then generously applaued.

UNION SQUARE

(Estimated Cost of Show, $1,400.)

Summer theater now prominent at the Union Square, the orchestra front row seats having been cut to 75 cents—with a proportionate diminishment in the box seats—allowing for doubled expenditure. There is no name to head the bill, the top line being divided between D’Armond and Carter and the Empire Comedy Four.

Karl Graef, the young oil painter, while not exactly living up to his billing, was nevertheless very speedy with the brushes and turned out two effective paintings.

Walter James delivered a series of character songs, finishing with an up-to-date version of the late Bill Devery’s fantastic recitation, “Walk, you socker, walk,” James’s characterizations aren’t half bad. If he only would refrain from trying for that top note at the finish of his songs. He must have discovered he can’t reach it.

James was followed by Minnie Allen with her “exclusive novelty songs,” making two numbers in succession doing up character songs in unforgeta-

ble manner of laying out a show. Miss Allen has plenty of dash—her main asset. She renders her songs to a point prejudicial to their enjoyment. They are also appear- ing to be a lack of variety in her gestures, the same ones being used over and over again, as for instance the striking of herself on the chest.

Cameron and O’Connor (New Acts), followed by Dewar’s Comedy Circus. D’Armond and Carter, “fresh from the West Indies” are deteriorating through their display of al-

together too much self-assurance. One might even go further and declare it to be personal glorification over their antica. They might also omit their burlesque finish, which detracts materially from the “class” of the act. Carter isn’t a bit funny as the Spanish girl. He looks “smart” in a dress suit and should exit with that final picture of himself in the minds of his audiences.

The most enjoyable of the evening—all things considered—was Billy (Swede) Hall and Co. in the proeim oddity, “Made Good.” Two of the three characters portrayed by Hall are each the first seen in New York, in this particular instance. He is to be felicitated upon the assistance of Jen-

nie Colburn as a “feeder,” who contrib-

utes in no small way toward the success of the skit.

The Empire Comedy Four employed practically every bit of comedy quartet “business” in their act, repeating the days of the original Manhattan Comedy Four down to the present moment.

Not a show tending toward the mental, moral or spiritual uplift, but one designed for comedy of the broader kind.

FIFTH AVENUE.

(Estimated Cost of Show, $3,400.)

The audience was provocingly slow all afternoon and extended itself half over before the house was well filled upstairs. For a bill that had little outside draw for the men the balcony and gallery fared exceedingly well.

The talking, squawking pictures are still on display. Monday night the audience got ‘em considerably earlier, the talkers being flashed after the third act had made its exit around 9 o’clock. The audience is unable to dodge the talkers so the earlier the better the machine the better.

The Fifth Avenue may be paying as much money if not more than some of the other big timers but the show is not the kind that caused anyone to leave the house with a joy hangover.

Kitty Gordon was the new card for this house. Frank Keenan (New Acts) has been there before, but brought in a new sketch into this week. Chief Caupolican, the singing and talking Indian, is, in his second week.

The Lalibelles make a good opening with their specially built outfit which brings the man and woman into view. They juggle everything. The act needs speed.

An Adair worked hard but the Fifth Avenue lunch didn’t show much grati-
tude at the close. Adair is clever enough to put a stronger act together and get his character and character stuff well Monday night. McConnell and Simpson were third. The act has gone better in New York. This couple have always been big favorites at the Fifth Avenue. Their “Right Girl” offering does not seem to land the returns their former sketch did.

Corelli and Gilette gave the show new life. Kitty Gordon slowed pro-

ductions down considerably but Ed. Wynn managed to enliven conditions. Wynn’s act could stand a lot of improvement.

Chief Caupolican made the biggest hit of the evening which takes in Keen-

nan’s speech and theJerk of Mel-

dville and Higgins. Caupolican has both a splendid singing and speaking voice and his talk goes big. In redskin attire, he appears in “one” without any tepid environment.

After Melville and Higgins had repeated their former talk about mar-
riage and etecetera and received much applause, the Adas Troupe (New Acts) closed.

125TH STREET.

Instead of its usual tabloid, Proctor’s 125th Street had for the second half of last week at its “big act,” Juliette’s Elephants. They are big in a double sense, being a picture of a house and a number for this kind of a house. Miss Juliette, in the most active of her pictures, is the prominent feature of the ex-

istence. These three reviews under New Act. They are 125th Street, Vaelma and Dudy, and Ray and Irving. The animal was blood white outside and gray inside. Miss Juliette, the stage name of “G. Schuleri,” put the elephant through its various stunts. “Guy Alley” for an audience number, and “Little Chimp and Co.” also added to the great success.

Irene and Arthur were Harry Dark, back-

face, with old jokes and a one-string violin. Its greater success, which kept a corner watch on children in arms who kept the postmen before the show would run much smoother.

NEW YORK.

The show at the New York this week starts slowly, but gains speed, opening at the Apollo with an “International Dancing Contest.” This is composed of several acts, mostly of the regular program headed by Carmencita. She has four or five girls of her own going through a usual Spanish display. Carmencita’s assist-

ants have light voices and her own is strong enough for a Spanish dancing turn for small time, they will do. Other contestants were the Anderson Sisters (who doubled) The DeNoofu and D’Armoff and the latter in an “Apache.” Upon see-

ing acts previously appearing for the “Contest” a great number left the theatre, perhaps thinking the show was starting. The International thing might have gone better if made to move faster.

The Stephanoffs opened the show with music, most of their dancing be-

ing reserved for later. They are a young couple. After the ill song (the singer using numbers from two public numbers) with D’Armoff, D’Armo didn’t do so badly with juggling for the position given him, but opened the act with singing in “one.” Their first song should have been called a juggler after hearing him self sing. There’s no sense to the ar-

rangement. He tries for some comedy and gets it over. More might be attempted. The Anderson Sisters, who change clothes and dance, fol-

lowed a Kinecolorol display. The D’Armoffs have a double skipping rope dance number that brought a loud regular applause and made the girls the hit of the bill. They are changing costumes in view of the audience, un-

derressed for the occasion. The girls find it somewhat difficult to stall be-

tween the changes and this slows up the turn. Crumley and Glass, colored, were “No. 4,” with songs and talk. They were very popular. They seemed to be a number of the usual sort. In the slapskitt division “Take off that hat!” is heavily featured, in words and action.

Eerno is a pianist from the Hungarian Cihurt, whose police or royal isn’t mentioned on the program. He can play the piano like the rest of ‘em and to cinch it, puts up a medley of Ameri-

can and Russian songs. His act is quite smiley as he acknowledges the applause. Eerno plays on a concert grand which looked very new. No more Eerno, but a couple of rags. He seems either a very varrast or dis-

appointed young man.

Ricordos’s Horses filled in nicely along this time and Brooks and Harris was in the distance. The day of the test. The two-act seem to be following Mack and Walker as closely as they can, which isn’t so very close after all but it’s another act for the small time.

William Morris saw his show Monday and then left for Detroit. He is expected back.

AMERICAN.

Pretty nifty show at the American roof the first half of the current week. It starts right in from the opening act with class in the person of DeLisle, juggler, a standard for many in turn. He was followed by the Three Musketeers in their funny skit “Fun at the Barracks.” They were a tremendous hit with their “different” three-act.

Tom Mahoney was third, with se-

veral new stories, very good. He went so well he had to make a speech and then a song, accompanied by some lu-

dicrous stepping. The spectacle of Mahoney attempting to “step” is funny even in contemplation.

There was a good tabloid offering, “The Girls and the Jockey,” require-

ing the services of an “Englishman,” his man servant, a juvenile, in-

genue and six girls, not to mention a special elektrician planted in the front row of the orchestra with a carbon lamp. There are several good produc-
tions among the acts and there’s plenty of an- nouncing funny. The show is a study in the offering and the two comedians (“Englishman” and servant) are quite funny. There is even a little plot.

The Whirlwind DeForesata gave their terpsichorean specialty and the re-

mainding four acts are under New Acts. They are Edwards and Thomas, the Walter A. Lawrence Players in “The Thieves’ Nobleman,” Molly Wood Stan-

ford, The Hassamans.

Business upstairs was not very good Tuesday night but it is better than it has been for the calibre of the show.

LAFAYETTE.

Last week marked a change in policy for the Lafayette on upper Seventh avenue, where the productions are divided between colored and white, the new wrinkle being the addition of a permanent permanent musical comedy stock company of colored artists to offer afternoons following the night engagements.

The new show included some practical thinking. It was made for both.

For the last half of last week the stock output of the Lafayette was very thin and a book consisting of old bits delivered in the most ordinary way.

The new strange showed some practical thinking. The show is made for both.

Billy Harper and Allie Gillian are the prin-

cipal comedians, one doing heavy blackface business, the other a lot of a small watch. But there is really little in either. It is a show with a small bar, one that needs re-

forcement, for while it seems natural for the Lafayette, it is not such a large one as one in this theater which any peddler work songs delivered. Neither the hand-

kard carried a part that required durability in the局势. There was nothing to be seen. The numbers were all well rendered and staged but the show was thin.

Blanche Deas, who has acquired some little rep of her own in vaudeville, handed it ac-

cility with a few numbers working along each other. The orchestra was thin, the white chorus. In fact, the girls are almost nil. There was nothing to this,

The numbers were all well rendered and staged but the show was thin.

The Absinthe (white) opened the regular per-

formance in which the stage masked some strength. His partner was a former dancer of the Alva and Minnie type. He took the scene in a small part act and was actually well supplied. Except as a self-aggrandizing character the stage was all right. It was a small number and was something of a help to the show. It was between several hundred miles of film in which the “Rice” character was used. He was Quoilet and Ooilet, a singing and dancing character of which nothing occurred between the acts when the “devil” was around.

The Mother-in-law (white) was done with band leader strings, a disappointment to the patrons who were used to all of it around.

Wynn
HILLS NEXT WEEK.

(Continued from page 18.)

Agnes Kayne
Kenny & &Dame
"Amateur Ladies"
Carlton, 12 (3rd).

SAVY (m)
4 gu
Colin jarrow &
We & Meadie
Bill Mitchell
Brooke & Lorelle

ORPHAN

Top O' World Dancers
Cromwell for

Lucy North
ACROSS THE BRINY (m)

This is a continuation of the previous page. The text contains listings for upcoming events and performances, including dates, locations, and brief descriptions. The text is formatted in a typical newspaper layout with columns and paragraphs. There are references to various performers, theaters, and dates, indicating a schedule for the next week in a theater or performance context.
PARIS, April 29.
The Casino music hall season at Eng- 
ghien les Bains, near Paris (a resort 
where gambling is permitted) opened 
last week. There is an excellent vaude- 
vill show.
C. M. Ercole has returned to the ville 
villume, and is in control of the Paris 
office of Braff. Lapin, late of Foster's 
London, has been sent to the French 
branch as secretary.
Nothing seems to have been settled 
concerning the future of the Folies 
Bergere, and the probability is Clement 
Bannel will remain as manager next 
season. New combinations have been 
spoken of every 24 hours for the past 
month, commencing with Butt, Char 
not of the London Adelphi. One of the 
joies, the Berlin Wintergarten people, 
Jacs Charles of the Paris Olympia, 
Marinelli, Quinson of the Palais Royal 
and Marigny, the Moss Empires folks, 
and so on. As a matter of fact in- 
quiries have been instigated by nearly 
al these parties, with a view of con- 
trolling the Folies Bergere, but all ne- 
gotiations fell through for one cause 
or another. The house is difficult to 
manage, and the conditions of the lease 
so complicated that keen men of busi-
ness fight shy of such an enterprise.

The Theatre des Champs Elysees, as 
an extra opera house in the gay city, 
is not meeting with the success anti-
cipated, and although the programs are 
of the best, with Mme. Melba and Jan 
Kubelik on one bill, it is feared the 
financial results will not be satisfac-
tory.

"The Arcadians" is running nicely 
at the Olympia. The reappearance of 
Max Dearly on the music hall stage is 
gaining a draw at this fashionable 
house.

Henri Bernstein, whose last comedy, 
"Le Secret," with Mme. Simone, is a 
success at the Bouffes Parisiens, is 
taking over the theatre. According to 
the rules of the Society of Authors a 
managent cannot produce his own works, 
but this clause was recently relin- 
quished in favor of Sacha Guitry, as 
reported, and the same privilege will 
be granted to Bernstein when he as-
sumes the management of the Bouf 
s. But it is stipulated that he shall not 
produce more than one of his own 
pieces each year. Bernstein says this 
is enough, for he can hardly write a 
play every year.

"Magic City" was opened as a sun-
mer resort last Sunday.

CORRESPONDENCE

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

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Charles J. Freeman, Chicago)

By E. G. HENDRICK

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C*pe JACQUES ABRAHAMS.

Bidg.) here's the theatrical another IS!

In its opening 18. Singer house was handsome Mrs. Geraldine".

In "Dreams" IMPERIAL...it was the subject, and it was full of good comedy, well photographed and cast. Lawrence and Frances Murphy, Lancaster, Lurke and Co. The American, Chicago, and other theaters.

**Challenge**

As there has been considerable knocking of our act by some of our rivals, we should like to state, in behalf of

THE FRASERS

CHARACTERS, NOVELTY DANCES, new finishing, their season of 28 weeks as Principal Dancers at the NEW YORK HIPPODROME, and practically all for the concert with the "TWO BILLS" for open May 19 for seasons 1913.

I HEREBY CHALLENGE ANY ACT in America doing legitimate character novelty dancing for FRIEDRICH (Two Hundred Dollars), the conditions being that accepting the challenge will have no trouble in handling cabaret affairs over the summer.

Bob Hall is planning an extended engagement at Biograph Gardens. Bob was a big hit for the past six weeks in this city, and the clamor of the "loop" resounded. Demarest and Chabot have been placed by Jim McKeown for a trip over the Orpheum parks.

Ethel McDonough has been laying off in Chicago for the past two weeks. She is the guest of Mrs. Walter Kease, who has been back on her legs and is a great success in the cabaret and vaudeville acts, for the end of the season. 

The Artists were also in the city for "When Dreams Come True." Phillip Barblato, manager of this cabaret, has been calling on the principals in Chicago and other cities, promising a new act for the coming season. A number of people, and a host of people from England will be brought over for one of the principal roles.

Messes Kettering & Riley have disposed of "Swing the Grass," a George Ballatin and Gwendolyn Delaney, who will play in the show." For the next three years, we have a new act ready for the coming season. For five people, and a host of people from England will be brought over for one of the principal roles.

Among the new features at the White City, are George Ballatin and Gwendolyn Delaney, who will play in the show. Among the new features at the White City, are George Ballatin and Gwendolyn Delaney, who will play in the show. Among the new features at the White City, are George Ballatin and Gwendolyn Delaney, who will play in the show. Among the new features at the White City, are George Ballatin and Gwendolyn Delaney, who will play in the show. Among the new features at the White City, are George Ballatin and Gwendolyn Delaney, who will play in the show.
EVA TANGUAY SAYS:

I am having the surprise of my life this week in Jersey City, having heard that was a way station on the Pennsylvania. But Eva Tanguay’s Cyclonic Vaudeville IS TAKING ALL RECORDS AT THE MAJESTIC THEATRE and is placing Jersey City on our very best theatrical maps.

ASTONISHED! That doesn’t express it. They told me it couldn’t be done; that a vaudeville manager failed to make big time vaudeville pay in Jersey City and had to change his theatre there into moving pictures. I DISLIKE TO TALK ABOUT MY DRAWING POWERS, OF COURSE, BUT...

And they told me you can’t do business in hot weather. So now we are going to the Pacific Coast over the Cort time. We shall see. Wish me luck. Thanks!

FREE SAMPLE COLD CREAM THE M. STEINS-MAKEUP THE M. STEIN COSMETIC COMPANY, NEW YORK ABSOLUTELY GUARANTEED
VARIETY

Before leaving for Honolulu, Billie Beans played a week's engagement at the Majestic Theatre for the Western stage company. As a result of her performance, the management was so impressed that they have offered her a position as the principal dancer in their production of "The Bird of Paradise." In addition, the management has expressed an interest in her for a role in a future production of "The Bird of Paradise." The management feels that her talent would be well-suited to the roles of the native dancer and the buffooness of the stage play.

When E. J. Carroll, the Australian amusement promoter and manager who arrived here recently, learned of the success of the variety show "The Bird of Paradise," he decided to bring the show to the United States. The show will be performed in New York City for a limited engagement, after which it will tour the United States.

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PRAB ELEANOR BALL
America's Favorite Violinist

Direction, FRANK BOHM

Where Good Fellows Get Together
The Largest Actors Colony in the East

Woodcleft
On Randall Bay and Woodcleft Bay

New Houses & Bungalows
SMAA CASHE PAYMENTS

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Krape's (H. T. Jordan, mgr.; agent, U. B. Ott, 721 Market St.)

ROBERT H. R. SMITH

JOHN J. RANDALL CO.
Office Opposite Railroad Station.
FREEmONT, LONG ISLAND

BURLINGTON, N. J.

COLONIAL (Charles J. Rich, res. mgr.)

BOSTON (Charles J. Rich, res. mgr.)

The Variety Show
SEMI-BUNGALOW—due to be opened near Randall Bay, in Woodcleft, opposite the Woodcleft Waterfront. The semi-bungalow, with its own private yard and patio, offers a comfortable living space for the modern family. It is convenient to the City and the Beach, and is ideal for those who enjoy the quiet atmosphere of the countryside.

For the second consecutive season, H. R. Tamm, the director of the Woodcleft shows, appears in a variety of roles that require him to speak and sing. His portrayal of the character of a well-known actress and comedian has been warmly received by the audience. Tamm's performance is a testament to his versatility and talent.

The Grand Opera House is dark

It is rumored that the Boston theatre will be kept open all summer.

Clarence Bonetti, in a comedy play set, will leave the stage and return to his left arm.

B. H. Green, who is one of the many Philadelphia girls, died of a brain hemorrhage in her home in the Back Bay. She was known for her talent and dedication to the theatre.

Maurice Hurley, a successful manager, says that the public doesn't care for "movies" on Sunday and that he is working on a new show that will appeal to a younger audience.

Billie Bean, who has been on the stage for many years, is reported to be planning a comeback. She has been rehearsing in the morning and singing in the afternoon.

The Variety Show is due to open at the Boston theatre next week.

Adolph Meyer, who is planning a musical for the coming season, has been rehearsing in the early and late at a local hall.

Edward Vroom announces five weeks of engagements at the Nickelodeon for the coming season. He is to be followed by New York City and other engagements.

Fisher Burns, one of the leading players of a "Boy's Bad Boy" company, and well known as a stage comedian, has been busy with his production of "The Birds of Paradise," which opened at the Boston theatre last week.

Virginia Mollman of the Woods-Thompson stock company, who was reported to have been engaged in a new production of "The Birds of Paradise," is now busy with her duties at the Imperial Theatre. She has been very busy with the show and has been seen in New York and other cities.

The Variety Show was reported to have been successful in New York City and other cities. The show was well received by the audience and received many favorable reviews.

A new variety show, "The Bird of Paradise," has opened in New York City for a limited engagement. The show features a variety of acts, including a dance routine by Billie Bean, a popular dancer, and a comic routine by E. J. Carroll, the Australian amusement promoter and manager. The management of the Variety Theatre has expressed an interest in booking the show for a future performance.

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May 18 Keltie's will open summer vaudeville.

A Cabaret has been installed at the Biemark cafe with John Pennock in charge.

Terrorize, the approved the Krager bill appointing a Board of Censors of moving pictures.

The Chief of Police and Safety Director Nash ordered the Gestetke Hoffman posters removed from the public places.

With the opening of the Lyric, Jack E. Fenney retired from the active management of theatrical theatres after having been personally responsible for the success of the first five years of all the men who starred at the little Col-ourney old, John W. Martin in the Col. one new actively engaged as a local man-ager. Col. Fenney was one of the main-stays of burlesque, and through his efforts burlesque was placed on a solid base until the split came between the managers and the theatre owners, and he did much to develop wholesome burlesque. He will rest a month or so, then take a trip to California and then spend the greater part of his time in New York, where he will occupy a desk in the management of the newly-organized burlesque circuit.

ANN ARBOR, MICH.

MAJESTY (Arthur Lane, mgr.; agent. W. V. M. A.; rehearsal Mon. 3 and Thurs. 11. —


BATTLE CREEK, MICH.


BELLE VERNON, PA.


BLOOMINGTON, ILL.


BRIDGEPORT, CONN.


PLAZA (A. E. Reichenbach. mgr.; —The stock season opened at this theatre with capacity audiences. "Get Rich Quick Wallingford" was the first attraction.

Matt Saunders, formerly of the Poli. Wilkes- barre theatre, also New Haven. and more recently the Plaza. Bridgeport, assumed the management of the Majestie. He is expected to be the finest theatre on the Poli circuit and has a seating capacity of 1,600. — KIRCH.

BUFFALO.


AMHERST (Sol. Sweeney, mgr.; agent. McMahan & Dee. —rehearsal Mon. 11. —May Williams, good. ACADEMY (Henry M. Marcus. mgr.; agent. Lew, rehearsal Mon. 18. —Mila. Paula. assoc-


132 East
Fourth St.
Cincinnati, O.

509
Westminster St.
Providence, R. I.


LAFAYETTE (C. G. Fig. mgr.; Empire.


LOVEJOY (Sam Robertson, mgr.; agent. McMahon & Dee. —Baby. "Rookie."


SHEBB (Henry J. Carr. mgr.; agent. U. B. D. peas & Travis. agree. Best. Wood. par-

tel. Lorraine & Dodger. held seasons. Bax-


BATTLE GLOBE. "The front of the new and first in his home, the Globe, corner Main and Pershing, will be at its peak. The cost of the theatre was $50,000.

May 20-21 are the days set for the dedi-
cation of the Globe theatre. An orchestra. All of the singing societies will take part.

Fred Eric has been engaged to take the place of Julius Miller at the Teller.

Mona Hungerford. the lady, who expects to bring out, has joined the Teller company.

Ringing Brothers' circus will be here July 1. This is the only one announced to date.

TRATES.

CAMDEN, N. J.


LYCEUM (Abraham Adler, mgr.);—The Three Eilliam, bill. Gus Williams. good. Wil-

lson & Aubrey. fair. "Organ Music."


ORPHAN (Oliver E. Huff. mgr.;—2. Dwight People. present. "The Collegett Mini-

strel Mclla." this week in big business.

CANTON, O.

NEW (Wm. B. Britsch, mgr.;—28-3. Ken-

nedy. Queen. Fin Fox. pleasing.

ROSEDALE (J. A. Shibli. mgr.;—28-4. Martian Express. also Mikel. 2 (at Wolf Lake). Wyoming Bill. cheap looking picture made "worth while."

GRAYBACK & WALLACE. 17. C. A. DOKER.

CLEVELAND.

GRAND (J. H. Michel. gen. mgr.;—Arthur Bel-

monti. Cusco & Baker. fair. Harris & Han-


DIOBON M. E. Michel. gen. mgr.;—Lady Bel-

monti. The Romantic. Last hall. Crust & Delu- 


BRUTON (H. G. Gars. mgr.;—SC; rehear-

sal. Mon. 15. —"Jew Palmore. good. Gage-

ton. Lanford. Powder & Parade. Sam How-


PRISCILLA (Proctor E. Rose. mgr.;—rehear-

sal. Mon. 16. —Junior Boys. good. Flor-
ROBERT AUGUST

THE EXTREMOPHONIC BOY

Overlooking no bets in Chicago

At the Crystal, (Pinder & Riddle, mgr.)—Picture, Star (R. T. Hallwell, mgr.)—Pictures.

MONETEEN, PA. - OLYMPIC (Peter Scaia, mgr.; agent, L. C. McLaughlin)—Arms & Arrows; Keene Sisters; Billy Dale & Ford.

ONTARIO

HER MAJESTY (H. Q. Brooks, mgr.; K. E.; Tyrone Power, Sr.); Princess (H. C. Judge, mgr.; Rehoboth)—Mlle. Walker's (H. W. Forester, mgr.);—Miss Venus' (Jack W. M. Baker, mgr.);—Orpheum (D. F. Dessci, mgr.);—Orpheum Theatre (Third Avenue);—GAVETT (Fred Crow, mgr.; Eastern Wheel)—Febrero Burqueeras. 1,2,3, under management.

PONCA CITY (J. H. Hooley, mgr.; agent, Geo. Low);—Hall & Hall; Horsen Barnett; Features; Dinah Moline;—Top Hat;—That Man That Won the Prize in Other Wheel.

Elliotts: McLaughlin)—Munson.

Three Madcaps; funny. Charles Keating, good; Gordon Bros, pleased. NEWARK (George Robinson, mgr.;—ORFTHR. 11, 44, good house.

SHUBERT (Lee Chagallau);—The Man Who Found the Way; Way put on. ORFTHR. (H. B. Hesseltine, mgr.;—Rhythm), by Paterson Stock Co., to good house, Black Payton.

GAVETT (Leon Evans);—Closed.

MINERS (Frank Abbott, mgr.);—Miner's delight.

KINGS PARK, N. Y.

THE NEW ENGLAND: COULSON (H. R. Brooks, agent; L. C. McLaughlin)—Three Dramas; Keene Sisters: LeUILT SISTERS; Leale Travis; Nhew & Most; Aetna Link.

ORPHEUM (E. C. Aron, mgr.;—Closed.


Roadster, new.

That car thing, new.

The roadster at the Madison is a beauty.

Sweden—new.

Le GRANGE and GORDON

A Pleading Little Song That Fits in Anywhere


WESTMINSTER (W. F. McManus, mgr.; agent, M. B., rehearsal Mon. and Thurs., 1:55.—The Lion; Watson, vaudeville, assistant: Constance, Judson & Joseph, vaudeville; Joseph, vaudeville. (M. B. M.)

EMPIRE (W. F. McManus, mgr.; agent, M. B., rehearsal Mon. and Thurs., 1:55.—Drummond; M. B., vaudeville, assistant: Constance, Judson & Joseph, vaudeville. (M. B. M.)

Bijou Theatre

ORPHEUM—11, Imperial Players Co., Billy Morse, bit, Marden, Navarro & Marquart, assistant. (R. I. S. M. M.)


BEARING THE BRIDAL SWEETHEART

THE BOHEMIAN LYRIC SOPRANO

The Knights of Columbus will present their musicale and the Vaudeville at the opening of the month. The opening first week will be held in the stage and the opening second week of the month will beon the Second Avenue. The show will conclude with an open-lot show. The leading parts will be taken by Mrs. Russell, Mr. Russell, Mr. Kallam, Mr. Hayes, and Mrs. Kallam. The music is by Charles Crowes of New York and the direction is by Mr. Crowes.

The Orpheum, which is now the home of the Orpheum, will be opened by the Orpheum stock, and the opening will be held in the new theatre. The show will conclude with an open-lot show. The leading parts will be taken by Mrs. Russell, Mr. Russell, Mr. Kallam, Mr. Hayes, and Mrs. Kallam. The music is by Charles Crowes of New York and the direction is by Mr. Crowes.

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3 MUSKETEERS 3
ENGLAND'S DANCING MARVELS
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629 N. 15TH ST., PHILA., PA.

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Professional Manager of the WATERSTON, BERLIN & SISTERS CO., 113 W. 25th St., New York City.
All my friends at home and abroad, please write.

4 MARX BROS.

CORRESPONDENCE
(Continued from page 31)

EMPERORS (George Biaksch, mgr.)—agent, S. A. L. Entertainment.
STONE WALLS (F. Clarke Walker, mgr.)—agent, Menlo Morris Co.
WILD SCOTCH (C. Clarke Walker, mgr.)—agent, Menlo Morris Co.

The Penguins has announced a new tour of arts which will bring six acts to the local house weekly, instead of five. The old three-day-week schedule will be adhered to.

Aida Due got a warm welcome on her first appearance as leading woman of the resident company at the American as Jessica in "The I.A.T.A." The season will close after the run of "The Girl in the Taxi."

Cabinet will be tried at the new Cafe St.

8 Charlie Ahearn Troupe 8
The Speed King
Special feature with GERTRUDE HOFMANN SHOW
ALSO
CHARLIE AHEARN presents
7 Happy Bear's Wheel Comedians 7
PAT CASEY, Agent

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Phila. 1945-1943, Broad St., New York City.

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Phila. 1945-1943
H. A. P. Home, 1899-1902

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It is the laughter that brings the crowds.
DIRECTION, MAX ORDORF, New York

HUBERT Dyer
A LAUGH A SECOND

SAM BARTON
Cyring Comedy
NERT MOV'T LAUGH
Playing W. V. H. A. & T.

TOONIS AIRDOME (Dav Young, mgr.)—4-16t, Keelerbrooke Stock Co., T. B. McCURLEY

TOBACCO AIRDOME (Max Young, mgr.)—directors, McCURLEY & B. McCURLEY

BARON AND WOLFORD
"AT THE SONG BOOK"
Headed by Songsters and Unison Choirs.
Pom. Address: Corner and Second Streets.

CHRIS O. BROWN presents
FRANCES CLARE
And His 8 LITTLE GIRL FRIENDS
"JUST KIDS"
With GAY MAWSON
Next Week (Mar. 15), New England, Chicago.

MURIELE VICTORINE and ZOLAR
DIRECTION, JACOB ZOLO, Filling United Times.

BERT MELROSE
Painting the "MELROSE FALL."
Lola Merrill and Frank Otto
Next Week (Mar. 15), Keith's, Cincinnati.

ALFREDO WILFRED CLARKE
TOURING, Europe.

130 W. 44th Street, New York

JUST A MOMENT!
HARD and RALPH ANDERSON
"THE BOYS WITH THE CLASSY ACT"
CLASSY — NOVEL — ORIGINAL

VANDERGRIFT, PA.
CARINO (C. C. Fox, mgr), agent, L. G. McLaughlin.
L. R. Davis, Howard & Howard, Three Towers, Star.

WHEELING, W. VA.
ORPHERS (S. C. Varney, mgr.), agent, U. S. O. rehearsal Mon. and Thurs. 11:30—1:00, Elks. Piano Agent; very good. Paula & Al Dresner, well liked; Lighting West, Norton, Immerson, Vanelli, Allen & Allen, very good. Five Jolly Bachelors, received; Three Brownies, very good.

Wallace's Circus, $, sunshine and clean lot.

Ed. J. Duley, agent, pool agent for Charles Green, win in spending several days in the city with friends. The show closes the season here.

C. M. H.

YOUGESTOWN, O.
PARK (L. B. Coast, mgr.), agents, Fiske & Shaye; Earl Fiske & Nate McLaughlin, stage director.


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Every experienced advertiser realizes the advantage of it in his particular business.
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Every experienced advertiser realizes that to give double action, a medium must cover the entire trade it represents.
When you advertise do so where the much desired double action can be had.

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BUT

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Book, music and lyrics by Jos. E. Howard | Book, music and lyrics by Jos. E. Howard

"A FEMALE DRUMMER"
Mammouth production. Opens June 2

"GOOD MORNING JUDGE" | "HIS HIGHNESS, THE BEY"
Book, music and lyrics by Collin Davis, with Pearl Bros. and Burns | Book by Hough and Adams. Music by Jos. E. Howard. Opens May 19

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Book, lyrics and music by Frieda Hall

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NEW YORK, FRIDAY, MAY 16, 1913.

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Variety

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MAIL ORDERS PROMPTLY FILLED
ELBERT HUBBARD AND CARUSO

COMPOSE NEW SAVAGE OPERA


Involvate secrecy is being maintained over a deal consummated some time ago. Up to date not an inkling of it has crept into the papers, which is rather remarkable, considering the importance of the undertaking and the number of people necessarily familiar with the making of the contract.

Elbert Hubbard is writing a libretto. Earl Carroll the lyrics and Enrico Caruso the music for an opera of a rather serious nature, which is to be produced by Henry W. Savage.

The matter was closed before the departure of Mr. Savage for Europe, but as there has been slow progress in the completion of the book there will likely be no production made much before the opening of next year.

It is understood the business end of the arrangements have been so thoroughly arranged for, the rights to the publication of the musical numbers have already been contracted for by a New York publishing house.

LESLIE WITH "OPPOSITION."

The vaudeville "opposition" secures Bert Leslie and his company from next Monday, when Mr. Leslie in "Hogan the Painter" opens for Nixon-Nirdlinger in Philadelphia.

Mr. Leslie has announced his intention of playing anywhere for anyone who agrees to him upon terms and offers consecutive engagements. He is one of the best known of "big time" standard acts.

$6,000,000 HOTEL RUMOR.

This week there was a revival of the report the New York theatre would shortly be torn down and the Charles T. Pafti syndicate would erect on the site and adjoining property a $6,000,000 hotel.

Eventually the deal may go through, but nothing has been definitely decided.

The promoters of the enterprise have succeeded in securing the abutting property required on 45th street, but there still remains two houses on 44th street, owned by "Ace" Levy and "Maxey" Blumenthal, racing men, who are holding out for a price. A difference of $50,000 still exists between the asking and offered price for these two houses.

WEBER & FIELDS' ROAD SHOW.

A vaudeville road show may tour next season with Weber and Fields at the head of it. The project is under consideration by the principals, who expect to play a strongly laid out bill at the top admission of $1.50, if the thing is consummated.

Whether the two comedians will start out with the road show early in the season depends to an extent upon the time vaudeville managers coming forward with contracts at $4,000 weekly for about 20 weeks, to have the established team headline the bills for the big houses.

3 YEARS FOR STAR CAST.

Robert Edeson, Wilton Lackaye, Rose Coghlan and Max Figman, who originated roles in "Fine Peathers" have signed a two years' contract which will see them back in the show next season.

Two companies are being routed. The original company now filling a two weeks' engagement in Los Angeles. The No. 2 will open Aug. 22 in Pennsylvania.

WILLIAMSON RECOVERED.

San Francisco, May 14.

J. C. Williamson left here Monday for Chicago. Upon arrival from Australia, Mr. Williamson had to be removed to a hospital.

OPERA AT $15 PER.

San Francisco, May 14.

W. H. ("Doc") Leacy, who has plenty of money besides the Tivoli opera house here, believes he can obtain $15 a seat from lovers of opera by touring next fall for a brief season Caruso, Tetrazzini, Ruffo and Mary Garden, in one concert company. Mr. Leacy has to have something like the fifteen to gather enough to pay salaries. They amount to $4,250 a show, for the singers only.

Caruso wants $2,400 every time he sings, Tetrazzini will dot it for $2,250, Ruffo only desires $2,000 a concert, and Mary Garden will let Doc off with $1,600. Two concerts weekly may be the program.

Mr. Leacy isn't so certain it will go through, but he wants to try it and may. A route has been selected of cities that can stand the gaff.

HACKETT ASKING $8,000.

James K. Hackett is willing to revive his condensed version of "The Bishop's Carriage" for two weeks in vaudeville immediately, with a cast of ten, providing time is forthcoming at $2,000. Managers have expressed a willingness to take it, but most of the houses are making ready to close for the season.

Mr. Hackett has been offered the Majestic, Chicago, for the week of May 26, and if the Palace, New York, remains open, that house also will play him.

Immediately thereafter Hackett sails for Europe to consult with Laurence Irving regarding a special performance of "Othello" to be given in San Francisco.

WHEN YOU "BUY A NOTICE."

New Orleans, May 14.

Virginia Tyson says that buying a "notice" with an advertisement is like sending oneself a complimentary letter.

MISS CALVERT IN "ESCAPE."

Chicago, May 14.

Catherine Calvert will be seen in the leading role of "The Escape" when the piece is produced in New York early in the fall. Miss Calvert replaces Helen Ware, who originated the part in the Chicago company.

K. & E. GET STUDEBAKER.

Chicago, May 14.

The Studebaker passes from the control of Connor and Dillingham to Klaw & Erlanger Aug. 1. The Studebaker and Illinois will house the musical shows hereafter, the Blackstone the legitimate attractions, with Powers' up in, and the Olympic probably the dollar shows, replacing McVicker's, which, as announced last week, has been acquired by Jones, Linick & Schafer.

KEITH LOOKING 'EM OVER.

B. F. Keith was expected in town the latter part of this week, for a general inspection of his theatrical properties in New York—or more correctly speaking, those bearing his name.

GABY DUE FOR COAST.

When Gaby Deslys returns to New York next season to play 22 weeks for the Shuberts, it is very possible she will take a trip Pacificcoastward. Mme. Troshadouer may be revived at Gaby's vehicle. It will not require the large cast a Winter Garden production needs.

WRITING FOR DAMERAL.

Chicago, May 14.

Addison Burkhart is writing a piece for George Damera, which I. H. Herk threatens to produce for the comedian some time in July.

ACTRESS DECEIVED.

Boston, May 14.

Virginia Milliman of a Brockton stock company, married to Harold Sturgis, a Boston newspaper man two weeks ago at a midnight marriage, has entered suit for the annulment of the wedding. She claims that her new husband is but 18 years old, although he gave his age as 23.

GUARANTEEING "KIMONA."

"Kimona" is the title of a new play which has gone into rehearsal with the authorss putting up a certified check to cover the expenses on the first two weeks of the production.

The piece will be given its premiere shortly at Asbury Park. A Broadway presentation is contemplated, although on the show's opening.
VAUDEVILLE PROTECTIVE ASS’N AS ARTISTS’ SECRET SOCIETY


There is a quiet movement afoot to organize what is to be known as “The Vaudeville Protective Association.” The organization is being advocated by several “big acts,” and will admit for the initial membership only headliners and standard turns.

It is said there are about 15 well-known vaudevillians now working on the new society and the formation will take place when around 40 names have been pledged.

The society is to be a secret one, with a ritual including obligations that will enforce secrecy and faithfulness.

The projectors of the Protective Association have presented the outline and scope to Bert Leslie, it is said, and asked Mr. Leslie to consider the presidency. Leslie is at present president of the Vaudeville Comedy Club.

The object and purpose of the Vaudeville Protective Association is covered by the title. That such an organization is an undisputed need among vaudeville artists is recognized and has been for a long while. Neither the White Rats nor the Comedy Club has helped the artist in his struggles with the big time situation.

The Comedy Club admitted lay members a few years ago and since that time has been dominated by the outside influence, which has practically been in control of the club, originally organized for the protection of the actor. The footing gained by the outsiders has been working for the benefit of the big time vaudeville managers, two of whom are even now on the Comedy Club’s Board of Control, the last place in the world where they belong. Attempts to restore the Comedy Club to its original function as an aid to the artist have been blocked by the members in it who are not actors but apparently command control.

The need for a society that will provide protection for them is sorely felt by the standard vaudeville turns. The vaudeville actor realizes the manager will never pension him, and that the money earned must be made while he is well. Sickness means the loss of a week and a week lost by an actor is a week gone forever. He does not establish nor create anything on the stage he can dispose of or will for use after death, while the monstrosity continues with his theatre, or it is run by his estate.

There are so many abuses in vaudeville, the artist is forced to organize, whether he is an actor for glory or for money.

A couple of vampires among the big time managers have left but little blood in the vaudeville carcass. While they are a curse to the show business in general, they are there and the vaude-
MAJESTIC SUFFERING THROUGH
PALACE, CHICAGO, FAVORITISM

Reported Discontent of Majestic Theatre's Biggest Stock-
holders Through Alleged Attempt of Booking Office
to Take Away Majestic Clientele. Many
Sided Situation.

Chicago, May 14.

The report is growing very strong that the biggest stockholders in the Majestic theatre here are growing very much discontented over the condition of affairs in the booking department, which appears to be giving the Palace the best vaudeville programs to the detriment of the Majestic's shows and clientele.

The charge has been openly made that the programs booked into the Majestic of late have been framed up with the purpose in view of sending the established Majestic patronage into the Palace.

Both houses are booked in the Orpheum Circuit headquarters in New York. Martin Beck is general manager of the Orpheum, and the largest individual holder of the Palace shares.

There are many sides to the local big time vaudeville situation. That the present discontent may extend even further than is at present surmised by vaudeville people on the inside finds ready response among those sufficiently conversant with the entire outline to discuss the affair from all angles. One of these angles leads to a belief that Mr. Beck has been carefully coached throughout by one or more persons in the United Booking Offices, with some undisclosed end to be gained.

"NUMBER 44" IN LONDON.
(Special Cable to Variety.)

At the Palace, London, June 9, Langdon McCormick will present "Number 44," a sketch with Emma Evans, the principal player. Miss Evans is now on the Cedric bound for England. William Stevens has left for the Continent as representative of the Thurston-McCormick Co.'s train and auto effects now at the London Opera House.

William Stevens was formerly manager of Keith's theatre at Lowell, Mass.

DE COURVILLE NOT ENGAGED.
(Special Cable to Variety.)

Albert DeCourville says the reports printed in New York of his engagement to Shirley Kellogg are untrue. Miss Kellogg is in the review at the Hippodrome, which Mr. DeCourville manages.

Two New York papers have printed within the past week a story that Mr. DeCourville and Miss Kellogg were engaged. One paper published the young woman's picture, probably to make the story more prominent.

SUMMER REVUE RISQUE.
(Special Cable to Variety.)

The summer revue presented by J. Fabert at the Moulin Rouge, was produced May 9 and was only fairly successful. It is somewhat risque. The authors are Messrs. Derymond, Rivers, Rouvray and Larmachant, the two latter signing the production. Le Marchand designed the costumes, one of the features of the show. There is nothing particular in this revue, which resembles its predecessors. The Moulin Rouge is a summer revue, and will possibly attract with moderate prices and a lively program of any kind at this time of the year.

OPERETTA AT REJANE.
(Special Cable to Variety.)

At the Theatre Rejane, a season of operetta was inaugurated May 9, and has every sign of being a success.

The first production was "Little Queen of the Roses," by Leoncavallo, sung in French and met with a fair success.

HICKS LEAVING EMPIRE.
(Special Cable to Variety.)

Seymour Hicks will leave the Empire early in the summer.

HAMIL AND MACK SCORE.
(Special Cable to Variety.)

At the Stratford Empire, Hamlin and Mack scored a success.

STANDISH SISTERS FAIL.
(Special Cable to Variety.)

The Standish Sisters opened at the Metropolitan and failed to score.

WILLARD IN LONDON, FINE.
(Special Cable to Variety.)

Willard, "The Man Who Grows," opened Monday at the Hippodrome and did fine. He is the American who can extend his height. The oddity of the turn will create talk here.

Edmund Hayes opened in the same hall to a laughing success. The L. T. Toy Bros., another American act, also scored.

"MINSTREL MISSES" SUCCESS.
(Special Cable to Variety.)

The "Mississippi Minstrel Misses," another "girl show," headed by Sammy Weston and others, opened Monday at the Palace, Tottenham, and were a success.

OPEN AIR MUSIC HALL OPENS.
(Special Cable to Variety.)

The Alcazar d'Ete, the open air music hall in the Champs Elysees, inaugurated its 1913 season May 10, nicely, with an excellent vaudeville show. The program will be changed monthly until September, no revue being proposed this year.

The Everhardt troupe, Minola Hurst, Pickel and Scali, Sisters Wright, Conn and Conrad and The Sandwinas all met with a good reception.

The local star, Drenam, whose songs are wont to be a trifle blue, is largely billed, but postponed on account of the rainy weather, regarded as unfavorable for his success.

PALLADIUM TRAVELING.
(Special Cable to Variety.)

The Palladium, Johannesburg, is trying to rearrange its company. Saks has been dismissed and the artists who postponed sailing will probably get away Saturday.

Laura Roth (Ese and Roth) is recovering from the effects of an operation of three weeks ago at her home in Chicago.

SAILLINGS.
Reported through Paul Tansig & Son, 104 East 14th street, New York:
May 17, Mrs. Louis James, Polly Moran, Weston and Young (Minneapolis);
May 17, Van and Schenck (Oceanic);
May 17, Mrs. Paly Saks, Jacobs and Dogs (Geo. Washington);
May 15, Mr. and Mrs. Nikol (France).
May 15, Geo. B. Reno and Co., including Edward Thompson, Louis Rosenbaum, Tim Bray, Williams and Wolfs, The Grazer (Baltic);
May 10, Mr. and Mrs. Willard Francis, Lee Fiske (Chicago);
May 9, Lind, Mr. and Mrs. Goldsmith (Philadelphia);
May 8, Mr. and Mrs. Guy Hoppe, Prince Masculin (Cedric);
May 17, Ernest Ball, Maud Lambert (Mrs. Ball) (Geo. Washington);
May 17, Louis Sherwin (Zeeland).

(Special Cable to Variety.)

Reported through Pall Mall Exchange:
April 14, Mr. and Mrs. Joseph Hart (Olympia).
Reported through Daw's Exchange:
April 18 (for South Africa), Quinlan Opera Company (165 persons).

San Francisco, May 14.
May 13 (for Honolulu), Valentine and Bell (Honolulu).
May 16 (for Hong Kong), Marion Hodges, Will M. Cressy, Blanche Dayne (Tenyo Maru).

(Special Cable to Variety.)
May 16 (for Buenos Aires-Catayson tour), Mme. Marte Regnier and comedy company, including Gaston Dubosc, L. Sance, Savoy, Mayrand, Leclercq; Mmes. Rose Syms, Deshay, Calvill, Talmon, Marsanne, Perry, Clery, Theray (Cap Finitarra).

ALHAMBRA'S REVUE OVER.
(Special Cable to Variety.)

"Eight Pence a Mile," the Alhambra's new review, had a successful production Friday night, due mainly to the excellent work of Robert Hale and Ella Retford. Hale's comedy efforts are fine and Miss Retford fits in perfectly.

Muriel Hudson is the usual Johnnies' delight. The show is well staged and the scenery pretty and in good taste.

The local press has given it good notices.

"PENLOPE" WITHOUT APPEAL.
(Special Cable to Variety.)

Gabriel Faure's opera "Penelope," produced at Monte Carlo this season, was presented by Astruc at the Theatre des Champs Elysees St. 10. The music will please a few, but is too technical for the ordinary opera-goer.

Without overlooking that Faure's "Carmen" was not a success, the new production, in its own terms, will appeal to very few in Paris, though it may well attract others.
VAUDEVILLE STAR REGRETS NOT HAVING GONE OUT UNDER OWN MANAGEMENT LONG AGO.


"The special advantage of touring in a road show under one's self management is that there is more money and contentment in it than as a headliner for a vaudeville manager's program," said Eva Tanguay the other day when asked by a Variety representative to make public her observations on the "vaudeville road show," which is attracting so much attention just now in the theatrical plans for next season.

"My only regret," continued Miss Tanguay, "is that I did not go out on my own long ago. Perhaps I would not have attempted it had not Arthur Klein submitted a proposition to star at the head of the line, but he would manage. I had been waiting for someone like Mr. Klein to appear without knowing it, I guess. Within 24 hours after he said yes, I had a route submitted for five weeks ahead and accepted it. The very first stop (Bridgeport) there was a crowd at the depot waiting for me. It agitated me. Playing in certain cities the year around, repeating often in many houses, I had no idea of the interest that a vaudeville town creates. I have never played on the 'one-nighters' the people turn out as though a circus was arriving."

"The 'road show' makes one independent. If there is a loss I know I will share it and if a profit, it is my personal gain. There's none of that tense strain that so many vaudeville headliners feel. The box office is a sure thing every show because the manager is paying a big salary and expects you to; also to maintain the prestige gained of an 'attractive show' that will play. The theatres always did that kind of business. About three years afterward my salary commenced to go up and reached $2,500. I had been accustomed to be the best box office card on the vaudeville stage. I considered that figure enough and I told Mr. E. F. Albee so; informed him I did not want any more money but could not imagine why anyone of lesser value to a vaudeville house should receive more. So I left the regular circuits when Mr. Klein approached me, he having heard I might not play the big houses anymore.

"Everybody says I had 'nerve' to walk away from $2,500 a week on a gamble of a 'road show,' but I didn't care for the money so much, it was the principle. Any numbers of letters have reached me from well known people in the profession saying they wished they had my 'nerve' to go out with a road show. They can go out without 'nerve,' just to make more money if they want to, for there's more money in 'road shows,' I can assure them of that.

"I wish you would say in any story that making money is the thing making me feel badly are the vile stories that have been circulated about me. Some of them are horrible and I simply can't imagine my own enemy doing a thing like it. They have even said I have illegitimate children."

ROOF GARDEN CABARET.

Clarence Brandman, manager of the American Music Hall, is carrying a nice scoundrel plot around with him for this summer. It is a Cabaret performance after the regular show on the Rooftop, in the "Adirondack Mountain" resort adjacent on two sides of the upstairs American place.

The regular summer season opens on Thursday, June 12, at the Roof, and on that time everything will have been newly decorated, and Charles wants to hold the crowd nightly until a.m. 7.

AIRDOME AT ASBURY.

Asbury Park, May 4.

An aerialome seating 1,050 is building at 1st and Ocean avenues by Murphy & Krug.

NEW TRAMS FORMING.

Frank Phillips, of the Motion Picture, and Gertrude Davenport, the daughter of Doc Davis, who were married April 30, are rehearsing a new double act.

Dr. Healy and Frank Winfield, former burlesques, have framed a vaudeville turn for the summer.

Marguerite Haney and James Scallon are seeking in a new act this week a "Chickens" (Goof) Phillips and Ned Monroe have arranged to do a double blackface turn, under the direction of Max Hart.

Jimmy Duffy has left the Gertrude Hoffmann show, and will return to vaudeville with his wife under the former team title, Duffy and Lorin.

Lisette Heath and Harry Le Van, both from Henry P. Dixon's "Big Review" show, open at Hammertstein's next week.

Chicago, May 14.

Ben Jerome and a girl are to be a vaudeville act next season. Ben is the present singing lead in the Chicago musical hits of the past and is well known and popular in this neck of the country. The act will probably get into the Majestic as a headline feature sometime in September.

COMEDY CLUB SWITCH.

The "Comedy Club Week" at Brighton Beach, commencing July 14, has been switched from the Brighton theatre to the Brighton Beach Music Hall.

The Brighton theatre managed by Sam McKee asked terms of $500 on the gross with the Club. The Brighton Music Hall, which Dock Breed directs, gave the Comedy boys a proposition of 62 1/2 per cent, for themselves out of the gross, with the house paying for advertising. The Music Hall interests control all the "L" stand advertising space over in the other borough. The Music Hall is of considerable more capacity than the theatre.

NEWSPAPERMAN'S COMEDY.

Jack Clark, familiarly, the Life editor of the New York Sunday American, is looking for a comedian who wants to play his comedy sketch, called "Hazed," Don Auger collaborated with him on the playlet, which has never been shown on the stage. It is of college life, running along fun making lines only.

Clark's department is the laugh-maker in the Sunday American.

THE J. L. & S. NOISE.

Chicago, May 14.

Before the roar of the thunder stirred up by the announcement Jones, Linick & Schaeffer had secured McVicker's theatre for popular price of $2,000. With a Hill vaudeville, the louder and more startling boom they had secured the Colonial went railing against the theatrical fortifications. The rumors regarding the securing of both houses by the same men have been more or less alive for some time past, but just as a couple of the dailies settled that the deal for both houses was off, the bomb dropped another pair.

The passing of the two houses for pop vaudeville means the entire changing of the theatrical map here. The落在 who seem more interested in it than vaudeville McVicker's goes to Jones, Linick & Schaeffer for 12 years. It will play an eight-act program three times daily with pictures filling out, from 11 a.m. to 11 p.m., prices 10-15-25. The house will not start a vaudeville policy until August at the earliest. After the picture season is over, the Metropolitan leaves, the theatre will be renovated.

The Colonial is being prepared to open May 26. Ten years is the term of the new fancy policy outlined in advance for the McVicker's holds good at the Colonial. The bills will split between the two houses.

The Colonial seems to be the house that has aroused most interest. McVicker's, everyone concedes, is sure fire. If pop vaudeville should fall the house could always find a profitable policy in vaudeville or a more of a gambling venture. It is easily the finest theatre in Chicago. There may be one or two others that are more luxuriously furnished, but as a real theatre there is no question the legitimate loses its best theatre in the passing of the Colonial. The house has a great location in the "loop," but whether it is as good for pop vaudeville as for anything else remains to be seen. This has caused most of the argument. Some contend that "The Loop" for pop vaudeville is better. The one-man and multi-lying houses will hold them in the evening, according to these contenders and theatres if the people come into "The Loop" it will be more of a gamble than a big time vaudeville. The question further goes into effect the two new houses will have on the Palace and Majestic. The Great Northern Hippodrome (formerly lyric), which started with pop vaudeville policy last year and has been doing business since, will be affected, certainly.

Graham will be manager of the Colonial. J. G. Birch, now manager of the Willard, will direct at the Wilson.

It is understood the Kohl and Anderson interests put in bids for both the Colonial and McVicker's before the deals were closed.

The Colonial, located on the South Side, will become one of the Jones, Linick & Schaeffer string, beginning in August, when a full vaudeville program will be resumed. At present the house is playing three acts and pictures, booked through the United Booking Offices, Chicago branch. With the Willard this will give J. L. & S. two houses on the South Side.
PROCTOR MUST BAR AGENTS
BY ORDER FROM “UP-STAIRS”


Just how far F. F. Proctor is running his own theatrical business was made apparent last week when orders were sent down to the Proctor small time bookings for the Booking Office. Building from the “sixth floor” that all opposition agents must be stopped from plying their trade in that place. About 15 agents were immediately “barred.” Among these were Harry Shea, Harry Pincus, Irving Cooper, B. A. Myers, Joe Wood and Lou Edelman.

The Proctor Circuit books its small time theatres through its own offices, which are separate from the office maintained by Fred Proctor, Jr., in the United Booking Offices suite to supply the Proctor New York small houses.

Harry Brunelle has charge of the Proctor small time agency. He has been giving shows, particularly in the Proctor New York small theatres, that have attracted attention. The programs were well laid out, with acts that wholly pleased. To make the condition more pleasant for the U. B. O., Mr. Brunelle was securing material for his shows at prices greatly below those of the Family Department of the U. B. O., where other small time is booked.

Mr. Proctor, Sr., is vice-president of the U. B. O., though he seldom works at it. The affiliation seemed to give the agency’s real heads the right to tell Proctor what he could do, even at the cost of more money and poorer bills. None of the agents barred from the Proctor offices are allowed to book with the U. B. O., either in the big time or small time branches but it is well known that, like the big time bookings, “barred” agents find a way to play their acts in the houses despite all “orders” to the contrary. When booking through another agent, the “barred” ones always secure a higher price for their acts, for it is well known even notorious, that the Family Department of the U. B. O. must pay the highest prices to obtain acts. Even then its supply is limited as very few of the best acts are available in the other time and will have their small house salary figures placed on record in the United’s small time branch. To these reasons are ascribed the many pop vaudeville theatres booking through the U. B. O. Fam. Dept. this season either changing policy or booking agents.

Mr. Proctor almost lost the engagement of Chico Ling and the Follies from their next week because of the “upstairs” flock. They decided Proctor could not have the Chinaman as an attraction. The 匣 had many reasons for thought two weeks were enough. The first was they did not like George Mooser, because Mooser told F. F. Albee one day what to do with a U. B. O. contract. The 匣 had received less at Hammerstein’s than is to receive farther down Broad-

way. The “outside” cause was said to be the Keith booking men were angry because they couldn’t have Ching for themselves and made up their minds to the only person who has that has happened so often Proctor has grown accustomed to it. Freddie Proctor, Jr., got on the job over the Ching incident, with the result he plays the 5th Ave. at $2,000. The following week he may return to Hammerstein’s.

JACK NORWORTH, SINGLE

Provided he does not accept one of the production engagements offered for next season, Jack Norworth will continue in vaudeville playing out present tour in England with his company and thereafter as appearing as a “single act.” He will probably sail for England in July and play there for a couple of weeks with his present company.

DICK KNOWLES’ ROAD SHOW

Dick Knowles, who opened last week at the Palace, London, and was a big hit than on previous appearances in London, has 23 weeks to play on the other side before returning to New York to start at the head of a big vaudeville act that he will mount for the new Cort vaudeville circuit. Knowles will be surrounded by both American and European talent.

Knowles is scheduled to return to America around Oct. 6. His Cort tour is expected to start about Oct. 15.

HARRIS’ ROAD SHOW ABRROAD

When Ben Harris and Jack Mason depart on the Olympic May 24 for England, they will have had framed by that time an all-American vaudeville show to tour the English provinces for six weeks. Dependent upon the success of the venture are several other road shows for the side Messrs. Harris and Mason have in contemplation.

TWO OUT AND TWO IN

Monday came a rush of acts to the Palace, some going out and some going in. In the departures after the matinee were Van Hoven, the magician, and Mr. and Mrs. Frederick Voekel. The incomers were the Bell Family and Playwell and Edna Bernhardt is still the star at the Palace. In her contract is mentioned the style of acts that can not play if she objects. A magician is in one class. Van Hoven is a magician. He now has someone else besides Gus Sun to advertise.

MAY DO “A TEXAS STEER.”

If the Useless Booking Offices can get its “Production Department” at work, the P. D. will ascertain the value of “A Texas Steer” as a tabled production for tent purposes, has been petitioned from the east for the rights to the pieces to be produced as vaudeville feature acts. Mr. Woolfolk will probably hold on unless he is able to make a deal to produce the acts himself. The “Three Twins” was the first of the number asked for. Mr. Woolfolk has turned back “Mme. Sherry.” An argument arose over the rights.

BERNHARDT’S GRACIOUS PRAISE.

It takes a great artist to do a gracious thing for a fellow performer. Last week at the Palace, New York, Paul Seldoms’ “Sixth Street” rising star, did a fine pose act, closed the show on the same bill with Mme. Bernhardt. The French actress watched the Seldoms for several shows and then sent for Paul Seldoms to visit her in her dressing room. After his appearance she poured forth a volume of praise in her native tongue, the only intelligible words being “Magnifique” and “Superbe!” Bernhardt’s manager translated for Seldoms, saying that being somewhat of a sculptor (or sculp-
tress) herself, she wished to voice her appreciation for the artistic pose act. Somewhat abashed, Seldoms managed to timidly inquire if Madam would voice some of her enthusiasm in the form of a written endorsement. “Cer-
tainly—to be sure” (only she answered in French), and forthwith the temperamental woman dashed off a note of most fulsome praise for the Seldoms.

The committee arranging to present Mme. Bernhardt with a laurel wreath of gold and silver, headed by David Belasco and Daniel Frohman, will formally tender a model of the wreath to the diva Thursday. When the metal wreath has been completed it will be forwarded to France.

The Bernhardt engagement is press agentry as having been extended to its third week, commencing May 19. The French actress was brought into the Palace on a two weeks’ announcement, although booked only for the first weeks to take up the remaining time on her Orpheum Circuit contract.

Business at the Palace this week has been about the same as last, capacity at night, with matinees off. Seats could be had afternoon for 50 cents, one-half the box office scale for the matinees. Speculators have sold many of their afternoon acts at regular prices to get out clean.

By Wednesday of this week it was practically decided the Palace would close for the vaudeville run, with the conclusion at the end of the Bernhardt eng-

agement.

DAN HENNESY FALLS FOR IT

It’s all right, boys, you can all go. Dan Hennessy, with no bad habits out-
side of his other faults, has fallen for the auto thing. How this did it to him Dan himself doesn’t know, but any evening now on the Riverside you may catch Mr. Hen-
nessy rehersing the machine not to stay at acts, not to speak much about next week and behave properly on the boss is aboard.

Mr. Hennessy is doing quite well with the car. His repair bill for the first month only $199. If Mr. Hennessy runs his auto as well as he has run the Family Department of the United Booking Offices, he will have the prize car of the year.

BOSTOCK BARRIED OUT.

Claude Bostock has been barred out of the United Booking Offices for book-
ing an act in “opposition.” Bostock is an agent. He deny the booking.
BURLESQUE IN KEITH’S BRONX
NEXT SEASON’S POSSIBILITY

New Progressive Burlesque Circuit Reported Negotiating.
“Opposition” Will Have Two New York and Two Brooklyn Houses. 23 Theatres and Companies

So Far Lined Up. Shows’ Weekly Salary
List Not Under $1,100.

Burlesque in B. F. Keith’s Bronx theatre is a next season’s possibility.
The new Progressive burlesque wheel is reported negotiating for the house.
The Bronx, like the other big time theatres purchased from Percy G. Williams by B. F. Keith and associates, have been failures with the same policy which made the vaudeville theatres (Bronx, Colonial and Alhambra) so successful under the direction of Mr. Williams. The Bronx, the second biggest money maker Williams had on his metropolitan chain, has hardly done any business at all under the Keith direction.

It was also reported the Alhambra was offered the burlesque people, but declined, owing to its limited capacity and high rental asked. The Colonial is out of the question for the same reasons.

The intention of the Keith people to lease its big time vaudeville houses in New York and Brooklyn over the summer for moving pictures is said to be with the desire through the rentals received in the usual “dark” period to help counterbalance the losses from the big time vaudeville policy. The houses may be played on a guaranty and percentage.

The Progressive Circuit of burlesque theatres, organized by F. W. Stair of Toronto, and other former Western Wheel showmen, seems to be getting under a full head of steam. Prominent managers connected with the new wheel declare it is “opposition” to the combined Eastern and Western Wheels. They are going to play burlesque in places where it will be possible. 23 theatres have been settled upon, according to report. These vary in seating capacity. Neither will the admission scale in each be uniform, although the present intention of the Progressive’s management is to charge 10-20-30-50 in most, especially where there is local opposition.

Producers on the Progressive wheel have been informed no show can be put out next season with a weekly salary list of less than $1,100. Some of the Progressive producing managers are said to have already exceeded $1,200 in the production frame-up. One Progressive, a well known burlesque manager, who had two shows on the Western Wheel, and will have an equal number in the Progressive chain, engaged an act Monday at $325 weekly.

One Manhattan Borough Progressive house will be the Gotham. The Progressive people have a stand in Pittsburgh’s Western Wheel, was unable to enter after its Academy there was burned down. The Garden, Buffalo, formerly playing Eastern Wheel shows, will also be a Progressive circuit. Dave Kraus’ Olympic on East 14th street may become a Progressive theatre.

At a recent meeting of the men behind the new Progressive wheel the following officers were elected: F. W. Stair, president; Wash Martin, 1st vice president; Thos. D. Sullivan, 2nd vice-president; Chas. Franklyn, treasurer, and James D. Barton, secretary. The Progressives have established two offices, one in the Times Building, New York, known as the executive office; the other in the Knickerbocker Building at 636 Broadway where the producing managers will congregate.

While there are no fixed schedule of prices for franchises, only those considered eligible by the officers of the company will be granted the show privileges. Up to date the following producing managers have been agreed upon:

Mr. Williams, Harry Strouse (one show “The Lady Bucaneer”), Chas. Franklyn (formerly with Strouse on the Empire Circuit), (one show “The Girls from The Folliet”) Maurice Wainston (one show), Joe Oppenheimer (one show), Tom Sullivan (one show “The Monte Carlo Girls”), Teddy Simonds (one show), Collins & Madison (one show), Dave Kraus (one show), W. J. Dunne (one show “Stars of Stage Land”), Chas. Taylor (one show “Gladys Graces Big Beauty Show”), J. W. Stair, J. D. Barton, Frank Caldent and Max Armstrong (one show each).

It is expected Charlie Robinson will also join the Progressive ranks, having lost his franchise with the Columbia Co., because of the merger, but this is not settled as yet.

A list of houses was not obtained, but it is expected the new circuit will start in August. After one turn around the wheel, the shows will be sufficiently altered to allow another trip. This, however, is the plan only for the first season.

The elimination of what was familiarly known as “The Death Trail” on the old Western wheel, has been unanimously agreed upon. This took in the northwest time, around Minneapolis, St. Paul and Duluth.

CABARET FOR OVERFLOW.

Chicago, May 14.

The Hippodrome, St. Louis, has the novelty in a waiting room, where people not able to be accommodated in the theatre, may remain and listen to a cabaret show until it is their turn to enter the house.

The room seats 780 people.

WHEEL’S ROUTE 28 WEEKS.

The route of the merged burlesque Wheel will be 36 weeks next season. There will be 43 houses and 43 shows, which lay fairly well between Omaha and Minneapolis. The “split weeks” will be Springfield and Albany, Albany and Worcester, Utica and Syracuse and the last in Buffalo. It doesn’t seem exactly clear to anyone how this is going to operate, with the number of shows and theaters.

The official line of travel for the Wheel hasn’t been released but it doesn’t seem to have changed much from the pre-merger days. This route will be advertised with the full list of the titles of all attractions for the Wheel season.

The Wheel’s season will commence August 25, ending May 9, 1914. There will be the usual supplementary season after the ending.

In this week a former Western Wheel manager now on the merged Wheel had been offering contracts for 44 weeks next season, asking a reduction of the 25 per cent cut for the first four weeks out, saying there would be three weeks’ layoff, and offering half salary for three weeks. At the Columbia Amusement Co. offices, when informed about this, it was said the manager may have been figuring on a preliminary season before the regular opening and after the end of the season.

The merged Wheel’s officers were asked if they were giving any attention to the talk of “opposition.” They replied they knew less about it apparently than anyone else and paying no attention to what they heard.

ARLINGTON BOOKED ACROSS.

Billy Arlington has been engaged to appear at the Hippodrome, London, in September for $300 a week. Albert de Courville, the Hip’s manager, signed the Jacobs & Jermon star comedian when the Englishman was here a few weeks ago. Arlington is under contract to John G. Jermon for six more years at $140 weekly.

Ed Johnston, who worked with Arlington’s franchise Corporation (formerly the Western Wheel) has engaged to go with one of Dave Marinon’s shows next season.

FAY BUMPED INTO SUIT.

Gus Fay, with “The Gayety Girls,” was handed papers early this week calling for his defense in a damage suit for $15,000 in which Frederic Mack is defendant.

It seems last season was a financial success for Fay, so he decided to own a touring car. While driving the ma- chine up Eighth avenue he accidently bumped into Mack, who at the time was playing a game of tag conveniently close to Fay’s tonneau. An action lawyer got busy and convinced Mack that he had been damaged to the extent of $15,000, hence the suit.

The New York Elks are planning a big stag affair and social session for May 25. The entertainment committee (William Dalrymple, chairman) is arranging a vaudeville bill. Prince’s band is a probable feature.

AGENTS WATCHING EACH OTHER.

The vaudeville business must be somewhat off in Chicago just now. There are only four Chicago agents in the field watching with a close eye for another. The boys slipped out of Chi one at a time, each announcing a different destination, then all heading for the uptown again. It seems they can’t fix to watch a little something for next season. Each of the Lake Michigan gang has fixed something while here.

In the mob are James B. McKowen, Harry Spingold and Johnny Simons. Dave Beehler, still in the city, beat the rest to it by a few days.

Celia Bloom, booker for the Interstate Circuit, will arrive next week.

KERNAN MATTER SETTLING.

This week the attorneys connected with the matter of the late James Kernan’s money have been conferring over a proposed settlement. Kernan died in the holding of several pieces of theatrical property.

Before death Kernan disposed of most of his wealth through forming a corporation. A hospital and Frederick Schanberger were the principal beneficiaries.

Two sons of the deceased started an action to set aside the transfers. The conferences will likely result in an agreeable settlement being arrived at, the boys receiving a yearly annuity during life and the widow being also provided for.

Eugene Kernan, one of the sons, is in the United Booking Offices.

Mr. Schanberger will continue in full charge of the booking and direction of the Kernan vaudeville theatre (Maryland).

FINES FOR “BAD STUFF.”

Chicago, May 14.

The Judiciary Committee of the City Council has recommended an ordinance fining the use of smut songs or suggestive business on the stage from $5 to $100. The ordinance will probably be passed.

PANTAGES’ DENVER LOSSER.

Chicago, May 14.

The Garden, Kansas City, is again in the limelight. L. W. Scaffold, the owner of the property, was in town the early part of the week, discussing the taking over of the house with I. A. Levenson. In case an agreement is reached between the pair the house will play the Pantages road shows booked by Jim Matthews.

It is understood the Pantages will give up his house in Denver, understood to have been a big loser in the past season.

Negotiations are under way for the purchase of the vaudeville interest of Robert Spooky, a French violin prodigy.
When the years have gone by, the vaudevillian will never endanger the honor of the house, but the big time won't give him the chance. The small time offers plenty of engagements lined up in a consecutive string and consecutive work means money to the actor.

This is what is generally known as the "stalling season." E. F. Albee knows what he wants, he knows he must have it and through this little thig-a-majig, J. J. Murdock, intends to get it. Murdock is the man behind the door. The big time act after making the customary application is acquainted with all the alluring pleasures and luxuries of the big time, promised things that never materialize and then offers a route at a cut. If the artiste is up to the mark he accepts the cut. If after the money he turns to other time. And what a flock of big time acts are now playing the other time!

Albee and Murdock are slowly but surely working toward the salary scale idea. Between the two they have covered the entire gamut of vaudeville and probably can't understand why the actor shouldn't be placed on a salary scale. That was tried in Chicago some time ago by those agents supplying pictures to the small time. A plan was drawn up and the idea was that for a certain scheme—for Albee and Murdock, and why should the actor kick? He's only an actor!

The undisputed reply to Murdock's business abilities is summed up in the results of the "Talking Pictures." This little fellow who adores Napoleon so much is the reincarnation of the dead emperor, thought he would revolutionize the picture business with his talking movies. He did—not. (But so many people have Napoleon's picture at home.) Murdock's fiasco in this enterprise was merely an echo of his Chicago raps, where the public found his ideas rather tart, which head to the east and said "Go there and do likewise." And Murdock managed to wriggle himself in back here and will probably continue to play hookey with the big time until they find him out again. There's one solace for Murdock, however. It's impossible for him to equal his failures in the past by those of the future.

The pertinent question right now is "What about next season?" It's an old query, but each succeeding year finds it more and more important. Several years ago the same query was generally met with a smile, and the oldtimer can recall leaving for his summer vacation with the succeeding season well provided for. But that was before big time vaudeville grew to a scientific measure—before the business fell into the hands of those whose only interest was their own—before big time vaudeville became displaced.

There are two classes of players in vaudeville, the one playing for artistic triumphs, the other after money. The latter is the only one to be considered in peddling suggestions. Messrs. Albee and Murdock will look after other poor creatures. And those two cronies know how to do it. For the player after the currency, small time vaudeville, road shows or musical comedy hold the most possibilities for next season. On the small time the

Eventually big time vaudeville will crack. It must, for no business can exist very long under the conditions and circumstances into which big time vaudeville has been thrown since the entry of Murdock or Albee in the executive parlor.

"Get the money" is a popular slogan. If you can't get it on the big time, try the small time house. Play where you wish and wherever you can command your salary. The big time actor is just as essential to the big time manager as the agent is to the manager. Pick out three average big time acts and inquire what kind of a season they have had. Then do the same with three small time acts.

Labor and art are affiliated, but no branch of labor would tolerate the conditions that exist in big time vaudeville at present. Collectively the actor has tried legislation, arbitration and publicity, to no avail. The individual seems to be the only solution to the problem. Self determination, the only big time work. Where work you please. Don't listen to the wail of a few hirelings whose tactics remind one of the days before the emancipation. If the big time needs you it will take you. If not it won't make any difference.

If the big time vaudeville actor must cut his salary, cut for the opposition where it will do some good. Those players who do not admire the tactics of the big time managers can no more forcibly display of ways of displaying their contempt for it than by engaging with the opposition in vaudeville, whatever or wherever that opposition may be or how composed.

The big time manager prates of art through his press agents, for the edification of that public which he has lost through greed. At the same time, however, the big time manager does not fail to play "freak acts," "cheap acts," "bait acts," "to hell with an act; get the coin," is the inside motto the manager never forgets. And the actor with his false pride of "two fingers in the city time" and his refined vaudeville (that is not) reads the press agent's ravings, looks down on his fellow players in other fields—and is broke at the end of the season. The managers are not "broke" though, but several are very badly bent just now. They are shackled with the same irons that hobbles the actors on the big time.

Vaudville actors who consider themselves "big time" had better go after the money next season. Send your salary up to where you believe it belongs. If you can't get it from the big time, take what you think is proper from the "opposition," for all small time is now opposition. There's going to be a lot of fiddling in vaudeville next season; lots of vaudeville and not all big time vaudeville.

If you know a big time vaudeville manager who owns his own theatre ask him what he thinks of it now? Ask Poll whether he would rather have the money in the bank all his big time houses cost him, or the real estate propositions they represent. Poll took the big time, the iron and the shackles. They have Poll with the rope drawn so tight he is gasping. Lucky for that fellow in New England he had some small time houses, or his big time keepers would have shot his wind off altogether long before this.

A legitimate manager wanted a leading woman for his "No. 2" company last week. 150 women responded to a call within 36 hours. Three musical comedy producers wanted a girl who could lead in two days passed before one of the producers could locate her. The other two may still be looking. The same girls the producing managers were calling for.

The American vaudeville supply is very limited. It is being drawn from by all countries.

If the vaudeville player would only stop and think! When the Keith crowd thought out Percy Williams and told Marcus Beck that he got off, the Keith people asked that it be printed salaries would go down, for the headliners. No more $2,500 stars; no more $3,500 for a fellow who knows nothing, and the agents would not submit any act costing over $1,500 a week. All salaries were to be slaughtered. That was a year ago. This year the statement is "To regulate salaries," something they had been trying to do since Albee left the coat tent for a dime museum. What has been happening? Two dozen men are now making $3,000, Tanguay at $2,500, Louis Mann at $3,000, Bernhardt at $7,000 net ($9,000 gross), Bayes at $2,500, Suratt at $2,500, Kitty Gordon at $2,000, Ada Harrison at $2,000, and the many other the men who have been appearing weekly in big time vaudeville all season at $2,000 or $2,500 or more. The Eternal Watts" cost big time $3,500 a week to only gain distinction as the biggest failure as a production vaudeville has ever seen.

Vaudeville had to have. "Em... It had to pay. The individual artist must be able to take the big time or be forced to be a small time manager. This is why managers say they can or will do—it's what they can get. And they must pay for what they get, if the individual artist won't take it. Two dozen managers say they won't be stalled with the promise of a contract for next season at a cut salary, with that contract not worth the paper it is written upon after being issued, while containing a "two-weeks' clause."

The big fault in vaudeville, now and ever, is that the managers frame for the actors but the actors do not frame for the managers. There are acts now playing in vaudeville which did not have a week booked ahead last August. They have had a better season all around than those that showed a big time contract for this season in last July. If there has ever been a bad season in vaudeville, this is the one. It's the actor who did it. He stands for the manager. If all acts withheld signing contracts, big time vaudeville would soon be panicstricken. But all acts won't withhold, so the managers need not worry. But those acts that hold out for their salary will get it, and those that don't will get the worst of it. It's solely up to the actor now.
VARIETY

DRAMA, MUSIC AND TERPSICHORE PLANNED FOR ONE BIG TROUPE

Ben Greet Players, Russian Symphony Orchestra and Loupokowa May Present the Arts on the Road Next Season, Playing Two-Day Stands at $3 Admission. 110 People Carried. Show’s Cost, $10,000 Weekly.

The arts of the footlights may be presented as one performance next season, on the road, with admission reaching to $3. Only one and two-day stands are planned for the show. It is to include the Ben Greet Players, Russian Symphony Orchestra, and Loupokowa, the ballerina with “The Silver Slipper” at the Globe. It is claimed the show may be operated for within $10,000 weekly.

A meeting of the promoters was held this week, when financial backing to the extent of about $50,000 was talked over. The proposition sounded so good to the men interested it was stated half the sum mentioned would be plenty.

The Russian musicians will fill the pit, with Mr. Greet’s company (numbering 40 members on which was painted the title of some show playing on Broadway, and which became a familiar sight to Times Square, has been engaged by the Eva Tanguay Show for its western tour. The owner of the dog is named Friedland. He will travel with it.

The first show advertised by the dog in New York was “Officer 660” and the last one, “Are You a Crook?”

FIELDS’ SHOW COMPLETE.


The staging of the production is being attended to by William J. Wilson and William H. Post. Mark Swan is responsible for the book. The lyrics are by Melville Lindsay, and Ray Goetz has composed the music.

The show opens on the 44th street theatre roof June 2.

UNKNOWN WRITER’S PLAY.

Considerable mystery surrounds the identity of the author of “The Family Cupboard,” a drama to be tried out in Plainfield, N. J., next week by William A. Brady.

The reason for concealing the name of the playwright is that it is by a man who has heretofore stamped himself indelibly as a writer of popular plays and melodramas and it is feared that attaching his name to it would immediately mark it as writing of the second grade.

The principal male and female roles will be in the hands of Madge Kennedy and William Morris. If the piece gives evidence of being the goods, it will be scheduled to open the season at the 44th street theatre.

It is a daring piece of writing, on a subject heretofore tabooed in plays.

SPECULATOR JAILED.

William C. Crane, a lawyer, Monday evening caused the arrest of Leon Curley, charged with ticket speculating and annoying him when he went to the Palace to purchase seats.

Curley was brought before Magistrate Kernochan in the night court and sentenced to the workhouse for five days.

SCREEN CLUB WANTS TRAVERS.

The picture-actor members of the Screen Club want a band wholly composed of “trouper.” The majority of picture people were on the road before facing the camera.

Bob Daly has been appointed to attend to the gathering of a permanent musical organization for the club. Mr. Daly believes there are any number of those who once “doubling in brass” now in New York who would like to become members of the club and be in its band with old comrades. Those who do may address Mr. Daly at the Screen Club, 163 West 45th street, New York.

“CLAUDIA” AND WEATHER.

Chicago, May 14.

Blanche Ring, in “When Claudia Smiles,” at the Illinois will remain there while the weather permits. The show has made money in each of its three weeks, it is claimed, though reports from there is that business is quite light just now.

The show is playing up to $2.

REASONS WHY AND BECAUSE.

Chicago, May 14.

Johnnie Slavin will continue in the leading comedy role in “When Dreams Come True” at the Garrick despite all efforts to remove him by the management. Slavin has a contract calling for his appearance with the play for the Chicago run. Phillip B. Fields was convinced after a trip to New York that the contract Johnnie held was no joke and upon his return all thoughts of a change were abandoned.

There has been quite some talk over the affair. The management says Johnnie is not delivering. Johnnie claims the part is not there, and that he was drafted for his name with the idea that after the show landed, he would be forced out and a cheaper man installed. At present a flag of truce is flying.

Jose Santley, star of the organization, spanked his ankle last week and has not been dancing the past few days.

AUTORS’ SOCIETY’S BIG THINGS.

The Author’s Society of America is planning to do some big things in the way of new productions next fall. The society turned out two new plays this year with considerable success. The directors have determined to go it on a bigger scale next fall.

Since Georgia Earle left the secretary’s office to take up lecturing work, Margaret Fitzpatrick has held the chair. Voulette McGlin, for a long time attended to Miss Earle’s staff, is now connected with Hallett’s Agency.

EUGENE WALTER’S ROYALTIES.

Eugene Walter is turning out several new plays for Broadway production next season, among them being a story of the White Slave traffic.

It has come to pass that Walter has received more money out of “The Trail of the Lonesome Pine” which the New York critics praised as a whisper than “Paid in Full” which they unanimously voted some seasons ago as an unqualified success.

One of the road “Pine” shows has bailed in from $11,000 to $12,000 a week which topped “Paid in Full” in its palmiest days.

Walter expects to revive his “Just a Wife” next season. This is the piece in which his wife, Charlotte Walker, appeared for a time under the David Belasco management.

DRAMATIC PEOPLE STALLED.

The dramatic people are placing a deadly kick at the stalling tactics of dramatic agents and managers who are recruiting companies at present, either for this summer or next season. The players say they cannot receive a yes or no answer, but are repeatedly told to “call tomorrow,” with the man, giving the advice, either at the ball game the next day or repeating the information.

One young woman living on Staten Island came to New York four days in succession, to the same office, when some kindly disposed person around informed her girl, whom was crying, that the place she might have been close a week before.

ENGAGED FOR GARDEN.

The principals for the Winter Garden’s new “Passing Show of 1913” are being gathered in. There is a report Stella Mayhew and Billie Taylor will head the list, but no contract has been executed yet between them and the Shuberts. It is a matter of money. Mr. Taylor holds Orpheum Circuit contracts commencing July 7 over that time at $1,200 weekly. He may sign them any day, which will send the couple westward during the hot weather instead of playing on Broadway. A regular home at New Yorls is for Mr. and Mrs. Taylor to linger around New York this summer.

Among the engagements made for the Garden are Tony Hortin and Corrine Francis, Lew Brice and Lillian Gonne, Harry Gilfoil, Sydney Grant, Charlotte Greenwood, Franklyn Batte, Jack Wilson, Ada Lane, Jack Boyle. Negotiations have been under way for Conroy and Le Maire, due today on the Mauretania.

Edgar Smith has withdrawn from the bookwriting for the new piece. Sydney Rosenfeld may assist Harold Atteridge on the remainder of the story. Mr. Atteridge has completed the first act.

Mr. Smith found the pressure of his other work bearing too heavily upon him for attention to the Garden’s show. He is working on the piece for Maggie Dresler, which will also be under direction of the Shuberts. Miss Dresler will probably not appear in this July before August. Rehearsals for it are not slated to commence until after the launching of “The Passing Show” in July. The lyrics for the Dresler show will be attended to by Attridge. Jean Schwartz may compose the music.

The piece selected is said to be a sort of second “Tillie’s Nightmare,” which Miss Dresler once did as an hour’s play to be lengthened and opened out into a full show by the writers. “The Passing Show of 1912,” now in Philadelphia, has another week there, when it returns for a week’s lay off in New York to rehearse some new choristers. None of the principals will be changed. The production opens in Denver June 8 for its Pacific Coast trip.

ACTORS’ “FEATURE” CONTRACTS.

Three of the principals with Flo Ziegfeld and Dori-Buck of 1913 hold similar contracts, it is said. Each calls for the star dressing room and that no one else in the troupe shall be featured above them.

The trio favored are Frank Tinney, Nat Wills and Jose Collins. Miss Collins will have five numbers in the production, according to report.

Dave Stemple and Collins-Buck will write special numbers for the new “Follies.” Their “specials” last year is responsible for the Stumper-Buck writing. Unfortunately, Elizabeth Brice was added to the principals Monday night.

The show is now booked to start a week’s engagement at Atlantic City June 9, opening in New York the following Monday.
ALL THEATRICAL MANAGERS IN ONE BIG COMBINATION

Setting Out to Defend Themselves Against Unionism as the National Theatrical Protective Association. Legitimates, Vaudeville and Burlesque Included. Will Probably Absorb Former Managers' Associations. Charles A. Bird Delegated to Appear Before Musicians' Convention at Toronto This Week.

Toronto, May 14.

Charles A. Bird of New York arrived here this morning as a delegate representing the allied theatrical managerial interests in the legitimate vaudeville and burlesque, to appear before the American Federation of Musicians' convention now being held in this city. Mr. Bird will present the managers' side to the musicians.

It is now reported around that all the theatrical managers have gotten together in one big combination to defend themselves against unionism as it affects the theatre.

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Tuesday a conference was held on the topic in the office of A. L. Erlanger looking toward the formation of an organization to be called the National Theatrical Protective Association, and enlisting the managers in the three branches of show business mentioned in the Toronto despatch.

It is said that when this organization is perfected it will supersede the Producing Managers' and Theatre Managers' associations, as was indicated in Variety of May 2.

A report concerning the ultimate end of the Protective Association is to present the managers' side to each union convention as they occur, and show a solid front to the unions concerned in the theatre.

The annual convention of the International Alliance of Theatrical Stage Employes will be held at Seattle in July. This is the I. A. T. S. E., with which the managers have been in conflict several times the past season.

Charles C. Shary, president of the International Alliance of Theatrical Stage Employes has been here all week.

Shay's attendance may mean an agreement between the Alliance and Musicians, which will further strengthen their union affiliations in all the territory outlined by the Alliance for complete unionization, no matter how large or small the population.

OPPOSING PHIL KELLY.

The New York Theatrical Protective Union No. 1 will hold its annual election of officers at its New York headquarters June 8. At the same meeting the union will also name its delegates to the annual convention of the I. A. T. S. E. which is held in Seattle next July.

Philip Kelly, who has been business representative for some years, will have opposition at the election as members are boosting Tom Maher for the place. It will be a hot contest between Kelly and Maher. William McRae is the present chief executive of the union.

HYAMS & McINTYRE'S NEW SHOW.

Hyams and McIntyre, in "Girl of My Dreams" for several seasons, will be starred in a new piece by Jos. M. Gaits next season. They will open the latter part of next August.

The "Girl of My Dreams" is going out again with new people. The Herbert, Lubin & Co., of Montreal has taken over a half-interest in the show.

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"GHOST BREAKERS'" CHANCE.

Chicago, May 14.

The "Ghost Breaker" opened at the Curt Tuesday night a day late, due to some trouble with the scenery.

The papers are divided in their opinions and the play does not savor of success. But with so few attractions in town it should do business for a time anyway.

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"DOLL HOUSE" SELECTED.

The show selected for the next season's starring tour of Richard Carle and Hattie Williams is called "The Doll House." It is a foreign musical piece.

MISS LaSALLE IN "ROOM 44!".

Katherine LaSalle, leading lady of "The Master Mind" at the Harris has been engaged by Cohan & Harris for "Room 44," which will have a try-out at Atlantic City some time next month.

ANN SWINBURNNE STARRING.

"Peg Woffington," with a translation by an eminent American playwright will be the piece Joe Weber will star Ann Swinburne in next season, commencing early in September.

It is to be a sonata-cast play, with music by Victor Herbert, and staged by Frederick Latham.

IKE SILVA CONVICTED.

Savannah, May 14.

The trial of Ike Silva, charged with the murder of Marion Leonard of the "Around the Clock" show, resulted in conviction. A sentence of two years in prison was awarded.

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MAY DE SOUSA AT HOME.

Chicago, May 14.

May De Sousa is in Chicago, her native home. She is here on a visit, according to the stories.

COLLIER'S CURTAIN RAISER.

Chicago, May 14.

Willie Collier to add a little zest to his run at the Princess, which has been kept pretty tight since the curtain raiser, a sketch taken from the first act of his former vehicle, "I'll Be Hanged If I Do."

DOROTHY JARDON

At Shaftesbury Theatre, London.

THREE "DAMAGED GOO-S" SHOWS.

The success of "Damaged Goods" has resulted in the management and promoters deciding to send out three road companies and a number of players are now being considered for the principal roles.

General Manager Bradion, whose headquarters are at the Fulton, has all the time he wants at his disposal.

"Sutter," a drama in four acts by Guy Bolton, was given one performance under the direction of Douglas J. Wood Sunday evening at the 39th Street theatre. The special production was enjoyed by those in attendance.

It was along the lines of the "Damaged Goods" plot. The parts were played by Mr. Wood, Sheldon Lewis, Edwin Mordaunt, George La Soir, Maude Turner Gordon, Virginia Pearson and Gail Kane.

"Sutter" is in four acts. It was staged under George Le Soir's direction.

ORDER FOR 50 GIRLS.

An order for 30 "ponies" was received by Jack Mason by cable this week from London. The young women are wanted for the next revue Mr. Mason will stage over there for the Hippodrome management. They will probably sail with him May 24 on the Olympic.

MAUDE LEONE WITH COURT.

Vancouver, B. C., May 14.

Maude Leone, playing a leading woman stock engagement here, will be under John Court's management next season.

HIGH BROADWAY RENTALS.

The financial complications attending the lessees of the office building and theatre at Broadway and 43rd street, which has been hotly bid for, liens taking over the property under lease of $100,000 a year, necessitated the drawing of a new lease for the playhouse by Cohan & Harris.

This was consummated Tuesday of the current week by the filing of a new lease to the theatrical managers for a period of nine years at an annual rental of $50,000 and fixed charges, such as taxes, which will bring it up to about $65,000 a year.

The marvellous increase in theatre rentals may be gleaned when it is considered that not so many years ago George W. Lederer paid but $30,000 a year for the huge Casino, which price included the stores underneath.

The property at the northeast corner of Broadway and 43rd street, on which it was announced a theatre and office building would be erected, is about to become a reality, though the published statement and the building now leased to George C. Tyler is without foundation. The old buildings are being torn down and the new office and theatre is under construction this summer. No tenant has yet been found for the playhouse. The rental is in the hands of Frederick Fox & Co., real estate brokers, who are asking $40,000 a year for the theatre portion, exclusive of taxes and other charges.

Charles Burnham, for many years manager of Wallack's, and its present lessee, is said to be seeking a site for a theatre further uptown, having, it is understood, the backing of the Moss Estate, which owns the Wallack's property.

The new William Fox theatre, in course of construction at Broadway and 97th street, adjoining the Riverside, is expected to be ready by September. It is on a plot 100.11x125 ft., and will have an orchestra, a double mezzanine floor and a balcony to seat 3,500. It is to be topped by a roof garden. Estimated cost, $350,000.

Proctor's new house on Market street, Newark, is contracted for completion by October next. It has a plot 90x150, and its orchestra, balcony and gallery will seat 2,500.

Shea's Hippodrome, Buffalo, will not be completed before next January. Title is held in the name of the Shea Amusement Co. The building will be 128x135.7. Orchestra, mezzanine floor and balcony will seat 2,300. Cellar will be constructed to have a musicians' room, two clouton rooms, and smaller dressing rooms. Estimated cost, $175,000.

"BUCK" ORDER REVERSED.

Atlantic City, May 14.

Next week at the Apollo, Cohan & Harris present a new comedy by Willcox Smith and Victor Mapes, entitled "No. 6 Washington Square," re-named from "The Amateur Detective." It's in the slush is the hero and not the crook.

The cast has Taylor Holmes, Frederick Truesdale, George Hammm, Sam Hardy, Lily Cubill, Nina Ireton, Grace Hannah, Harris & Co.
WITH THE PRESS AGENTS

The regular annual meeting of the Actors' Fund was held at the Hollywood Bowl, a theater, which offers for the evening one writer, whose name was known to be a favorite of the press. The purpose of the meeting was to ascertain the financial condition of the company and the prospects for the future.

Joe Roseman called from New York. He had paid his respects to the managers and been given a tour of the premises. He was pleased with what he saw and was of the opinion that a good show was in the making.

The Black Patti company plays New York for the first time. The play will be "The Whilom Ticket." Julius Green, known as the "Whilom Goose," is a sensation in support of Patti colored.

Pallasade Park opens tomorrow (Saturday). Nellie Revels, who has taken a delightful part in the park, is now at home. Nellie gave the news of a day that she added, "Opening day tomorrow at Pallasade Park will be a day that will long be remembered." Joe talks to all the press agents about the opening day. There will be a sensation when the park opens. There will be many new shows, and Nellie Revels will be one of the stars.

Joe Drum, a former New York newspaper man and late of the Henry W. Sage management, is back in Chicago to visit the offices of the Pritzlaff show which opens at the Globe May 10.

Charles Rigs will be assigned to the advance of one of H. F. Valentine's "Five Feathers" shows next September.

Perry Kelly, who managed "Our Wives," will again be assigned to one of Joe Galt's shows next season.

Leo Rishman has taken up the press agent's duties of boosting the forthcoming "Hollywood Bowl." It is reported that he has been doing an excellent job.

There will be a sellout in the last season of the Hollywood Bowl. The skits and tricks do not mean that the Bowl will be a sellout, but it will be a sellout to the fans. The audience will be so large that they will be forced to sit on the floor.

George P. Dunham, former manager of the Mozart theatre, Emilia, N. Y., has been engaged to manage the Colonial in this city.

Guise Hall's "Mutt and Jeff Special" closes in Stockton May 15.

John Mason's route for his forthcoming summer tour was completed last week. The show opens June 16 at the Walker. It is planned to have a good run in the West, playing the Cort theatres in Canada, returning July 27. It will be in Los Angeles and will play its way back through the Rockies. Mason plans to close Aug. 30 at the Broadway, Denver.

Two agents thought they would like to look at "The Man Who Was Two Women," the man who would reconcile their cards. Akinzio, a man who was intriguing the doors for the show by saying that "The Man Who Was Two Women" was the biggest show in America, announced that the real piece was the Pope.

In New York, the Chicago office of VARIETY tried to walk on a rope of soap with the "Hollywood Bowl." It was a difficult time before the show could get into the three ribs that it needed to make the rope walk. Akinzio, the agent, was not able to make the rope walk.

A new effort was added to the "Angry Case" at the Criterion this week, showing the situation in which the play placed the characters, all of whom were trying to get the money out of the man who had the money. Akinzio, the agent, was not able to make the play work.

Joe Ritt, a former newsmen at the Chicago office of VARIETY, tried to walk on a rope of soap with the "Hollywood Bowl." It was a difficult time before the show could get into the three ribs that it needed to make the rope walk. Akinzio, the agent, was not able to make the rope walk.

Joseph R. Greenway, vice-president of the Actors' Fund, announced that the company had come to the conclusion that the "Hollywood Bowl" was not a success. He said that the company had decided to go into the business on its own.

The "Hollywood Bowl" was opened on Thursday by a special act which included the actors, who were all in top form. The audience was enthusiastic and the show was a great success.

SHOWS IN FRISCO.

San Francisco, May 14.

Eddie Foy, in "Over the River," opened at the Cort Sunday night. Both star and play scored a success before a capacity house. The attraction was very well liked, indicating a prosperous two weeks' business.

Frances Starr, in "The Case of Berkeley," opened Monday night at the Columbia. The piece was voted an artistic triumph, with Miss Starr a close second. Additional honors were accorded author and producer. The audience was encouragely healthy with a material increase probable the last part of the week.

SHOWS IN PHILADELPHIA.


"The Passing Show" remains at the Lyric, where it is enjoying fairly good business. There was a two-thirds house present Monday night to start off the second week. "Bought and Paid For" is doing light business in the Adelphi.

The other open house, with the exception of the stock theatres, are the Casino and the National, where colored shows are having a week of opposition. Rogers and Cremer's "Negro Jubilee" is at the Casino and the "Smart Set" at the National.

The summer stock season has started at the Gayety, with amateur boxing shows as special features twice weekly. The Eastern Wheel Show, "Queens of the Jard de Paris," is the attraction this week.

pictures in Garrick and Grand Opera House.

WEEK IN CHICAGO.

Chicago, May 14.

For the week in Chicago the Garrick, "When Dreams Come True," is holding along nicely and a summer run is assured. George M. Cohan, at the Grand Opera House, is falling off considerably, and his season is fast coming to an end. The Garrick can still be depended on.

CAMPBELL'S CONSPIRACY.

Chicago, May 14.

"A Mother's Ambition," a Pathe film show, opened at the Olympic the last part of last week, contains a scene identical with the big hit of the season, the two are being sold as a successful play "Bought and Paid For." So closely does the picture get it is sure to cause more than mere comment.

JOE LEBLANC GETS OUT.

Joe LeBlanc will not be interested in the Werba & Luescher theatrical ventures next season. Joe, he is known (if there be any one who do not know it) is the cut-out man in the business. Joe has decided to take a time off to have a flyer of backing of amusement ventures and usually with large financial gain. When Werba & Luescher sought a bankroll for the exploitation of "The Spring Maid," Joe was induced to take a one-third chance in the venture and is understood to have gone into one or two other W. & L. productions.

WOODS' ANNOUNCEMENT.

The Kaiser Wilhelm der Grosse arriving Wednesday brought in A. H. Woods, who immediately began preparations for his next season's theatrical campaign. He will make no new productions until late in the season, owing to his European theatre holdings.

Julian Eltinge begins his season at the National, Washington, in October in a new play, and will "follow in the steps of the theatre bearing his name in New York. Sam Bernard plays another season under the Woods banner in "All for the Ladies." The international manager has contracted with the authors of "Mutt and Jeff" stories, in stage form, opens at the Garrick, Philadelphia, Sept. 15, with Alex, Carr, Barney Bernard and Lee Kohlmair in the cast.

Bernard Granville makes his debut as a Woods star in October. The London production of "With the Law" takes place at the Haymarket May 24 under the stage direction of Sir Herbert Tree.

Woods has secured the American rights to a new Strauss opera, which will be the next attraction at the Lyric. This theatre will be a general producing house for the Woods attractions. The international manager has contracted with the authors of "Mutt and Jeff" stories, in stage form, opens at the Garrick, Philadelphia, Sept. 15, with Alex, Carr, Barney Bernard and Lee Kohlmair in the cast.

Woods and his associate, F. J. Goldwell, will control 14 theatres in Germany and as many in France, besides two in Vienna and three in Brussels. The negotiations over the exploitation of the Woods-Goldswill company will be the exclusive representatives in America for the moving pictures produced by the Cines Co. of Rome. They will also have the exhibition rights to all the films made in America by the new Klaw & Erlanger picture concern, for the continent.

Joseph Koffranek, a vaudeville and picture invasion of the continent, Woods said:

"The presentation of vaudeville in Germany has been with a weekly change of program, is a distinct novelty. The theatres there play acts a month or more. I have already appointed agents in all the principal capitals of Europe and will select an American booking representative here shortly who will be in a position to offer good vaudeville turns from 10 to 30 weeks.

"I have invested a large sum of money for the American rights to something new in the way of motion pictures, I am in a position to maintain my own organization, prove its exhibition value. We shall give a press demonstration of it here in the near future.

MANAGING MARGARET ANGLIN.

Chicago, May 14.

James Shesgreen, who came on to Chicago with the H. B. Warner show, opened at the Cort this week with the signed a contract to manage Margaret Anglin next season. The star will tour the country in Shakespearean roles.

In June at the Stadium at Cambridge Miss Anglin will appear in a big vaudeville show. The company will be billed along the same lines in which Maud Adams appeared there in "Joan of Arc" a few seasons back.
"ASSOCIATION" Picture Houses in New York Playing Independent Features while Retaining License. General Film Co. Wants 50% Profit of all Profits Made by Exhibitors. Goes after Loew's Herald Square.

The General Film Co., which is the rental branch of the Motion Picture Art Co., has been haggling over the past week, even while losing control of its own trade.

It is claimed that at least 25 "association-licensed" picture houses in New York are using "independent" features at the present time, in conjunction with the General Film Co. service, with the "Trust" powerless to take any effective steps to stop the exhibition of the opposition reels.

The General Co. is held back from action, apparently, by the fear of complaint being made by a harassed exhibitor to the U. S. Attorney General. With the investigation of "The Great Movie Monopoly of America" in progress, any attempt by the Trust to control the largest manufacturers is fraught with contributing damage to evidence to the Government just now through any monopolistic maneuver that might be immediately reported.

In "The Trust's" hoggish department comes the case of the Loew's Herald Square, New York. The General Co. opined Loew was receiving service too cheaply down there. It sent two "spotters" to clock the house. The day the men were on the job they returned to the General Co. a statement that $384 had passed "through the gate." Too much money, said the General people, for the price paid for service. The Loew house, from information, was thenceup cut down in service from five first runs to two first and three seconds daily.

"The Trust" is contending that as a deliverer of service which draws business into the house it is entitled to 50% of the profits a picture theatre supplies to the Trust by its terms, by which basis of calculation was arrived at is not known. Messrs. Bouche and Dyer of the General Film Co. are said to be the experts on profits.

ASKING ABOUT POWERS.

What is Pat Powers going to do? That is what the other independent film manufacturers and exhibitors are trying to answer but so far have failed to solve the problem of the former Universal Company shareholders' movie movements.

Powers has established handsome offices in the Candler building and has a company of photographers under contract, but so far has announced no immediate plans of his.

His right hand hewer, Jimmy Evans, is now on the Pacific Coast and the picture men expect something official to emanate as a result of his western trip.

Meanwhile another question boils up. Who is going to pay Owen Moore, the former Victor company leader, the fat salary he is contracted to draw from the Powers concerns.

Moore hasn't faced the camera since January when he signed with Powers. Moore has something like $1,200 coming to him and he's charging the bit. Powers' contract prevents him from signing up with any other company.

WEISS ASKING $100,000.

Papers were drawn this week by Attorney Herman Hoffman, 261 Broadway, in behalf of Alfred Weiss, head of the Weiss Film Exchange, asking for $100,000 damages from the General Film Co.

Weiss claims he has been personally damaged to that amount and that the recent attack alleged to have been directed by officials of the General Film Co. on his exchange resulted in harm that will take months and thousands of dollars to repair.

Papers for $10,000 damage suits have been served separately by Herman Schmidt and Alfred Harstsen, employees of the Weiss Exchange, who were injured at the same time.

The Weiss Exchange is now comfortably domiciled in the very rooms where several weeks ago it was forcibly ejected by the General Film Co.

PHOTOGRAPHING FASHIONS.

Arrangements have been made by the Kinemacolor with Gimbel Brothers to photograph in natural colors "Le Parisienne Elegante in Her Boudoir." In other words the camera will reproduce in color the correct manner women should wear the latest styles of Paris. The French city of Paris has sent some novel specimens for this picture display. The Kinemacolor shows for ladies only are being arranged for the purpose of showing the many theatrical uses in the Kinemacolor service.

The Gaumont of Canada and all its principal exchanges have become the purchased property of the Mutual Film Corporation. The Mutual now owns 24 exchanges.

Robert W. Fraser has returned to the Eclair Co.

The "Hawvercoat." Forest Halsey's story, has been turned out as a photoplay by the Reliance Co.

Stewart Edward White's "The Ashes of Love," with Janet Gaynor starring, has been signed by the principal male role will be released by the American Co. May 26.

The Reliance Co. is taking up a new series. Western subjects will be offered with the idea of hitting a new market. A serial taken on Miller Bros. "Don't Run" in Okla. has been purchased.

The Selco Co. is making a big play on its coming film of Frank Chapin Day in Chicago May 17.

Richard Gordon has several connections. "The Angel of Illinois," which he was identified with the scenario department.

The Photoplay Magazine has become a thing of the past. "The Eve edition," which is "The Angel of Illinois," is now associated with the editorial staff of another publication.

The Edens Co. is putting itself on the back burner a new edition reviewed called "Mary Storrs," shown for the first time to exhibitors Tuesday morning.

MARY PICKFORD, PICTURE STAR.

Mary Pickford is again a picture star. Under contract to David Selznick she has been appearing in his play, "A Good Little Devil." Through arrangement by Daniel Frohman of the Famous Players Film Co., the show, with Miss Mary and the original cast, was motion-picture when the regular house season closed.

Mary Pickford attached herself to a contract with Mr. Frohman, calling for her services before the camera for a period of ten weeks at $500 a week. She is in charge of her "Good Little Devil" picture work. She expects to be in a Belasco production next season again.

Miss Pickford is expected to pose in film reproductions of "Sweeney Todd," "Blondels" and "Madame Butterfly." The first Pickford special will be "The Prince and the Pauper." Expected to follow "A Good Little Devil." She starts on the "Prince" subject May 19.

ANTICIPATING WAR.

The minute some of the papers suggested such a thing as a probable war the opposition States States picture makers got busy. The Eclair Co. in its "The Sons of a Soldier" says its bill that "war with Japan" is served. The film in three parts.

Barbara Tannen plays the principal role.

"NORTH OF 53" RENAMED.

When the Bowers of Bobbitt pictures "Atop the World in Motion," showing scenes from the Siberian and Arctic seas, were acquired by Joseph Bickerton he renamed them "North of 53" and renamed them "North of 53" and rephotographed them. Bickerton is now playing Monday.

The times square picture house, directly opposite the Broadway, has changed its film service and is now playing the program of the Mutual Film Corporation.

The T. S. is the property of H. Saxe. It has played the "Licensed" product for years.

CONVENTION MAY 27-28.


A convention of the Motion Picture Exhibitors' League of America will be held at the Continental Hotel in this city May 27-28.

Another new camera man has recently been added to the Western Vitagraph forces at Banta Studios in the person of Melvin Schwartz, formerly with the Gaumont and Essanay companies, respectively.

Director Thorley of the Western Vitagraph Company is engaged in the production of "The Mask of Mary," by Boyd Miller and W. Hanson Durham. The latter is reviving a property of a person of good name, who goes by the name of his right key and will very shortly be back at his desk in the new studio.

Mr. and Mrs. S. S. Hutchinson, after lasting stay in Hollywood, have returned to Chicago.

Allan W. Hake, a former employee of the Vitagraph and Famous Players pictures, is now in the interests of "The Told to Cover Peace-stuff.

Since David Selznick's "A Good Little Devil" stage play was successfully put on the stage many of the principal and supporting players interested in It. Now the cast for "Sweeney Todd," "Blondels," "Madame Butterfly," and "The Prince and the Pauper." will be used for the picture. It has been reported that Mary Pickford will be at the opening.

Up the street in the lobby of the Orpheum Theater a large crowd is gathering, all laughing and imitating "talking pictures."

Mabel Normand now runs her own car, a small green roadster. She drives her car this week to Tim O'Mara, Mexico, where Katrina is now working.

William Moore, who has been saddled recently by the death of his father.

Bill Hoover, who came here with Kinsman-color, is at present with the Thomas Corporation.

There are quite a few baseball players and fans and not a few of the pictures here and there in the things going on. Some of the players league with talent drawn from the various studios. That would nice, wouldn't it?

Maddox West is playing heavies with Warner's and has had some fine parts lately.

Frank Woods, late of Universal and Kinsman-color, has been here with very splendid offer from the East and has cast into a quite promising enterprise here. Mr. Woods, besides acting, has been in charge of the players recently and has turned out some strong scenarios.

Charles Fleischer, a son of the well-known flier, is still at work and is the present director for Kinsman-color.

The Dinosaur company of about 100 strong are beginning to work out better house, but as yet on data seems to be set for their return. The many popular members will be missed, and while the fans will be sorry to leave this land of good times. Just now all these names can be read with interest for turning out three releases a week means much to them.

Miss Hurst and a Universal favorite is a new member of Mr. Le Ratin's Kinemacolor company.

LADY BIRD.

IND. FILM CO.

Terre Haute, Ind., May 14

Frank Nyus, a local business man, is preparing to start a local film company organized here. R. F. Silly, Paul Nickhour and Robert Nicholson are directors.

CENSOR BILL KILLED.

San Francisco, May 14

The assembly killed the state motion picture censorship bill Monday.
El Gordo worked last week.

Lou M. Houseman is in New York.

Mizzi Hajo sails May 20 for a summer trip abroad.

Walter James is going before the camera for the Magnaphone Co.

The 7 Pickchians opens on the Loew Circuit next week.

Edgar Baxley will head one of the B. E. Forrester shows next season.

Lillian Lorraine is getting ready to return to vaudeville in a few weeks with a new act.

Lewis and Dody sail June 18 on the Adriatic to open at New Castle, England, in July.

The Six Brown Brothers will again be with the Primrose & Dockerties' Minstrels next season.

Morris Oppenheim, interested in several theatrical enterprises on the Coast, is in New York this week.

The last of the "Madam Sherry" road companies closes Saturday in Jersey City.

Blanche Merrill has written the lyric for a song Norah Bayes will set the music to.

Mike Simon may produce the third act of "Pierre of the Plains" for vaudeville next season.

Tommy Gray had the following sign on his desk the other day: "Closed on account of a ball game."

William S. Bates is taking out "The Convict's Daughter" for a summer tour, the company opening May 15. Avis Page is being featured.

Wee & Lambert's "Seven Hours in New York" starts its second season July 31 next at Yarmouth, Nova Scotis.

Gerald Griffin returned home Monday, after nearly a year's absence in England where he played continually "Other People's Money."

Fanny Brice is taking a vacation, the first in seven years. Fanny has so much leisure she goes to all the musical shows in town.

The Savoy, Atlantic City, will cost Louis Weasley about $10,000 this summer for alterations, which will improve the theatre and add about 200 in seating capacity throughout the house.

Leffler & Bratton are planning an early fall opening of "Rehearsal of Sunday's Form," probably the last week in August. It will go over the Shub & Havlin time.

Felder & Shen's entire circuit will be closed for the season May 17.

The Hart & Aldrich Shows opened under canvas May 12 at Charlotte, N. C., with J. D. Jamerson managing the tour. Weekend shows will be played and musical comedies offered.

John Scott's (Hello George) wife, who has been in a hospital in Edinburgh, Scotland, is able to be out again, though not fully recovered from a severe illness.

Dickie Delaro, who played the Helen Cohan role on the road with "The Little Millionaire," has critically ill in the Washington Heights Hospital. There was little improvement in her condition Wednesday afternoon.

The Bradhurst Field Club, a well-known local athletic organization will present an amateur vaudeville show at Palm Garden to-morrow evening. Members of the club will comprise the talent.

All Witon has booked the Dolce Sisters in England for ten weeks, opening at the Palladium commencing July 7; also three Leighton's, 6 weeks, opening Palace, Hull, July 14.

Six of the ballet girls of the Metropolitan Opera House have framed a dancing act for vaudeville, Phil Taylor will break them in out of town next week.

The Sheedy agency is booking the Sunday vaudeville programs at the Park, New York, during the Corse Payton stock engagement. The "Sundays" start May 18.

Bolly Lee, the Hamerstein ticket taken, lost a pocketbook with $22 in it at the Polo Grounds Tuesday. Solly doesn't like to admit he was frisked for the roll.

Archie Colby's flat has been robbed again—the third time within a year. In each instance the robbers took everything except the author's clothes and manuscripts.

Polly Moran sails with her mother on the Minneapolis tomorrow (Saturday), to open at New Castle, England, June 2. The Grazers, going on the same boat, also open there that day.

Despite denials to the contrary, emanating from Charles Frohman's offices in New York, word has been received here by his immediate family that the international manager is seriously ill in London.

The Academy, Newark, N. J., closes May 24, to reopen in the fall with the pop vaudeville policy once more, booked by Fred De Bondy of the Family Department. The house will have repairs made during its dark spell.

Tim O'Donnell returned to New York this week after visiting Germany as special impresario for a vaudeville act during the past six months. Tim knows more about more Germans than the Kaiser.

There is no telling just when "The Purple Road" will close its Liberty theatre engagement as the management is planning to run well into the summer. The company's salaries will undergo a decrease for the proposed run.

Feine Rogers, who sang the prima donna role with F. C. Whitney's Long Island production of "The Chocolate Soldier," was engaged this week for the Olympic Park, Newark, N. J., operatic season.

Morrison's Rockaway, will open for two days over Decoration Day and for the regular season the following five days. The Brighton theatre, Brighton Beach, started Monday. Both houses play vaudeville.

Proctor's Elizabeth, N. J., commenced playing seven acts, four shows daily, with pictures only at both ends of bill this week. Interestingly the house has given four acts, pictures and three performances a day.

Venita Fitzhugh, Kitty Gordon's understudy in "The Enchantress" and who assisted her in her vaudeville opening at the Colonial, has been succeeded by Helen Goff, also with the Gordon show.

Fred Frick has taken possession of the new opera house named Armory at Keyport, N. J., and until the new legitimate season opens will present pop vaudeville and picture shows. Frick will play traveling combinations in his new house, seating 850, next fall.

Julian Rose returned to New York Sunday, after three years spent in touring the world. Mr. Rose will remain at home until October, when he will return to the other side, shortly after marrying a non-professional young woman in Germany.

Rev. Thomas Dixon, who wrote "The Clansman" and "The Leopard's Spots" and others, is arranging time for a revival of "The Leopard's Spots" next season. George H. Brennan has re instituted the producing rights to the Dixon pieces.

Harry Van Posen, one of the principal endmen with the Neil O'Brien minstrels, has been offered a three years' contract by Manager Oscar Hodge. So far he is the only member of the Pilcener Club who has not joined the show. Eddie Mag has resigned.

Martin Fletcher was granted a decree for divorce from Margie O'Neill this week in a Chicago court. Fletcher's wife is known as "Beulah True." His former wife is soubret with the "Queens of the Folies Bergere." Edward Ader represented the complainant.

NEW COMEDY FALLS DOWN.
(Special Cable to Variety.)


Manager Poirier presented May 10 a new bill at the Comedie des Champs Elysees, in the form of a play by Edmond Fleg, entitled "Le Trouble Fete," well played by Louis Gauthier, Mauly and Mme. Gladys Maxhence. This new comedy met with a mediocre reception.

The program includes a farce by Tristan Bernard, "La Gloire Ambulanciere," which had more success than this author's recent operetta at the Cigale.

SPORTS

Kid McCoy is working on an open-air system to restore lost hair. He has worn no hat for a month, in any kind of weather. The Kid may be seen ambling along Broadway with his head an easy victim to all microbes floating up and down the Alley. He says since adopting this method a small patch of baldness just above the temples is becoming all grown over with fresh hair. In proof he points to his hair through on which an open spot is a little tuft of an island. Other than making his hair return to where it once was, the former champion has opened a gym at 27 West 35th street where he is showing tired business men and heavy weighted women how to best care for their physical selves.

The Uniteds are going to play Saturday a scrub nine made up of agents and others around the Putnam Building.

The Vareyts will play their first game of the season Friday, when meeting the Winter Garden team. Ned Wayburn is manager of the Garden nine; Johnny O'Connor is manager for the Vareyts.

The United Booking Offices nine thought it was going to play a ball game last Friday knocking the Arlington Athletic Club uptown. After the finish arrived and with the score 37-3 in favor of the Uniteds, the boys didn't know what they had been through. The Arlingtons made 13 runs in the second inning. From then on the Uniteds were so tired they could neither field nor hit.

A night tennis court is open at Riverside Drive and 120th street. Two rows of calcium beat down upon the players, from just over their heads. There is plenty of light for the game but when the humidity in the hot weather holds over after nightfall, tennis by electric light may have a little something on the steam room of a Turkish bath.

Chicago, May 14

A determined effort is being made to bring racing on standing in Illinois once more. The Saddle and Sulky Club has started a petition to give the movement a big boost with the legislature.
I augurated from the Emma LeVerne Players (Miss LeVerne playing character) lead by Grant's recent feature stock star for the first two weeks. The opening bill was "A Woman's Way" with Miss Scott playing "The Dawn of a Tomorrow" last week.

Following Miss Scott will come Miss O'Neill for a two-weeks' engagement and in succession will appear Bennett and Brian, each playing a fortnight. The plays will be announced later.

Wanda Jones will be one of the principal women. Plunkett is engaging the others this week.

**WITH PROJECT COMPANY.**

Bertha Mann, an original member of the New Duchess theatre company, Cleveland, and later appeared with Nance O'Neill in vaudeville, has been engaged as leading woman of the new Prospect Stock Co. Walter Horton will be stage director. The stock opens May 19. Richard Gordon returns as leading man.

**WAY DOWN SOUTH.**


Bert Leigh is operating summer stock here at the Academy of Music.

**SUMMER MUSICAL CO.**

Newark, N. J., May 14.

Proctor's Park place theatre, the big time vaudeville house of this city, will start playing pop vaudeville May 19, for two weeks. After that a policy of musical pieces by a stock company will be presented for a summer run.

Wright Huntington, lately in South Bend, has opened a summer stock engagement at the Metropolitan, St. Paul. The starter was "The Speedbump!" May 12.

C. L. Richards is managing the Princess theatre stock, Tacoma, Wash.

Richard Dubler and Lila Boda are in stock at Ogdensburg, N. Y.

T. F. Murray is managing the Empire theatre stock at Hot Springs, Ark.

At Phillips is playing stock this spring.

Severin Dedyna is winding up his long stock engagement at the Ogawkee, Holbrook.

The Olentangy Park stock company got started this week at Columbus.

J. George Alton and his wife, members of the Crescent stock company, Brooklyn, are leaving the company Saturday night for a rest attempting any other theatrical enterprise.

Clifford Irwin has closed as leading man with the Perry Maxwell stock company which plays in New Jersey. Irwin has been invited from Baltimore to open a long engagement in Canada.


Helen Holmes, leading woman of the Columbia theatre stock, Washington, has become a big favorite in that city. The company has done excellent business since its opening week.

Empire Weber has joined the Casino Stock Company, Flushing, Mass., as second man.

**MARGUERITE CLARK HEADING.**

St. Louis, May 14.

Marguerite Clark will play a five weeks' starring stock engagement here with the newly formed company at the West End theatre. Miss Clark will open in "Snow White," following with "Overnight," "Mind th' Paint Girl," "A Runaway Girl" and "Are You a Crook?"

Following Miss Clark, Blanche Bates is understood to be under contract for a two-weeks' appearance here under the stock starring proposition.

Cameron Clemons is stage director. One of the principal men will be Horace Mitchell.

**SIBERIA** DID IT.

Just one week was enough to satisfy the men behind the melodramatic stock policy inaugurated May 5 at the National theatre on Houston street that it didn't pay. The company has been disbanded and all future time cancelled. The opening bill, "Siberia," proved as chilly as its name. The only thing it drew was bills against previous tenants.

**CHANGING BILLS OPEN.**

LaFayette, Ind., May 14.

The vaudeville season at the Family ended May 10 and until the Oliver Players open a summer stock engagement May 26 Manager David Maurice will offer tabloid musical comedy.

Heading the Oliver Players will be Evelyn De Foltis and Otis Oliver. The bill will be changed three times a week.

**DAILY DRAWS ADVANCE SALE.**

Cleveland, May 14.

Arnold Daly started the last week of a month's special stock engagement here at the Auditorium Monday night. The advance sale was unusually large. Will H. Goff is stage director of the Auditorium.

**DURKIN-FEALY-DENVER.**

James Durkin is cooking things for a Denver stock engagement at the John Cott theatre there. It is expected that Maude Fealy, now playing leads with a New York picture company, will be with her husband in the Denver stock venture.

Durkin and Miss Fealy are old favorites in the Colorado metropolis.

**MEACHAM DIDN'T SUCCUMB.**

Savannah, May 14.

An attempted suicide May 9 by J. H. Meachum was treated as a joke by him afterward. He is recovering. Meachum is a member of the Al Schaeffer Company at the Princess.

**TRYING NEW PLAY.**

Pony City, May 14.

The Jefferson theatre stock company will play "Lorelei," by Malllula Jones, next week, for the first time on any stage.

**CLOSED AT TROY.**

Troy, N. Y., May 14.

The Malley-Dension stock promoters closed their local company at Rand's Opera House Saturday night. The company has been playing here for some time.

**FIGHTING MELLER A DRAW.**

Dave Kraus started something when he planked melodramatic stock into the Olympic as the opening performances May 14th. Registered capacity. The Olympic prices are 20-30-50-75. So far the Meller policy and the sparring exhibition are proving a draw on Fourteenth street.

**PATER-ON'S EMPIRE.**


"The Woman" will receive its first stock presentation in the Empire here Monday. The house opened this week with a new stock company headed by Willard Blackmore and Carol Arden. Business prospects are bright.

Elsie Grey Terry has been signed for the new stock company. The house stock company which opens May 14th, Richard McMenamin will be in the company.

Irene Timmons closed her Bayonne, N. J., engagement Saturday. Robert Jackson will continue the leads.

The Keystone Newark stock company is closed for the summer May 14th.

Al Trubert is in no hurry managing the George Arthur theatre stock at the Audubon. Large business in its first week at the Audubon will continue the organization under their direction.

The Academy of Music stock company, Bay- City, will move from the Valley May 13th to the Hertog Algonquin theatre and Victoria House and will open June 4th for the balance of the hottest months.

Hilary Long is the leading woman of the Academy stock company.

Walter G. Dallas's stock company will be located at the Fair, opening some time in July.
NEWS OF THE CABARETS

Churchill's installed an extra sized orchestra this week. It has 17 pieces and is led by Steinman, from Berlin, on the side's first appearance on this side. Eight acts are also on Churchill's Cabaret bill.

The Palais de Dames (Winter Garden) is unable to sell liquor on Sunday. The management is without a contract for hotel accommodations for a wet Sabbath. The law says ten regular rooms, giving the dimensions and the necessary furnishings.

The dancing Cabarets in New York are classifying themselves. When first opening in the Metropolis the crowds in the ordinary dancing places along Broadway have been quite classy. With the passing of the time the patrons of the usual dancing cabaret floors have dropped off in quality, also in the expensesness of the drinks ordered. Besides, now that the popular beverage, it is now replaced by highballs and beer. But in the more exclusive "ballrooms" some of the tastes are not so much the "classy" as the very high. Evening dress is called for to obtain admittance to the rooms. This is attracting the real people, leaving the dancing Cabarets to battle with the common herd.

The "private dinner party" is beating the one o'clock closing law. At a few of the dancing Cabarets still open one must be O.K. in several ways to enter after that hour, but provided they are, the "private dinner party" does it. A couple of places in town are keeping open until any hour in the morning this way, although the old complaint that there is not much money spent after 1:30 is still heard. The one o'clock law is going to make house parties more popular this summer. It has started even now and may count in a measure for the diminished attendance at the dancing Cabarets. In preference to the usual two hours in a dance, the house parties are driven up and with the aid of a piano or phonograph dancing is prolonged as long as the neighbors don't object. The World Sunday printed a story the one o'clock law having driven the dancers outside the city limits to the road houses, but dance houses have been and are doing only their usual business. They naturally draw more in warm weather than in cold.

In one of the dancing Cabarets the other evening a woman weighing 250 (if a pound) put it over everybody in the room, besides teaching several dancing steps new. As a regal she was there right.

Jack Mason has been lightly doing the Cabarets since returning from London. He ordered, Wilt, the Hippo-
drome's big success, "Hello Rattime". The people at the different Cabarets recognize Jack quite frequently and wait to see him dance, but he doesn't, only now and then with his pretty little wife, who is quite some stepper herself. Jack says he has all the dancing he wants teaching others. It's a full day's work getting his dancing costumed, and sometimes the costume is a matter of hours. Jack's work was opened in London Jack went on and did a dance with Ethel Levey. It was a bear cat. The next day besides selling proclamations for the re-
Ave, Jack's name went up in the lights outside the Hop, along with Miss Levey's. In London now he is famous as a work gettu didn't know it until once one evening when dancing with Shirley Kellogg at the Hotel Savoy, the floor manager or president of the banquet party or whatever it was walked up to him and Miss Kellogg, presenting the couple with a silver cup for the best work of the evening. Neither knew they were competing, but accepted the cup, not wanting to offend the King, Mr. and Mrs. Mason sail for London May 21 on the Olympic. Jack is going to give his stage managing attention to the Hop shows. Mason may go in a production over there under his stage name, Grace Garner. It is three or four years since she has ap-

At Lane's Cabaret on Westchester avenue (Bronx) the Knights of Harmo-

COMPOSER ARRESTED.

Atlantic City, May 14.

F. Collins Wildman, whose engraved cards bear "Composer for the Gatsby and Empire Theatres, London," was arrested here last week as a suspicious person, after being found on the roof of a Boardwalk store, the keylight of which was found broken. Wildman, who knew the proprietor, was held for the grand jury. It was three days before friends interceded. James J. Hayes was retained to defend him, and Wildman released on bail.

It is said Wildman wrote several songs, the best known of which was "My Pretty Bed-fellow."
VARIETY

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in Or Around New York

Lalla Selbin and Co., Union Sq.
Delta Barre and Co., Union Sq.
Frankie Heath and Harry Le Van, Hammerstein's
Margaret Haney and James Sclanton, Hammerstein's
Hanlon and Clifton, Hammerstein's.

John Barrymore and Co. (3).
"His Wedding Morn."
16 Mins.; Full Stage (Interior).
Majestic, Chicago.

John Barrymore and Co. are playing "His Wedding Morn," the fifth episode from the "Anatole" series which he played at the Little theatre in New York and the Fine Arts theatre in Chicago. The incident following the others filled in, and it was easy to follow the idea, but as a separate and distinct piece it is vague at times. "His Wedding Morn" was not the best of the episodes by any means, but it was probably chosen for vaudeville because it contained the most action. The piece is reproduced exactly as at the Little theatre. Barrymore as Anatole gives his always finished performance. His classic and popular vaudeville all that are needed for vaudeville. Katherine Harris (Mrs. John Barrymore) played Lola and did fairly with the part, although she did not altogether seem convincing. The performance nervousness may have interfered with her work. Arthur Johnson as Max passed through easily, having little to do, and Mr. Toms played the small role of the valet. The act at the opening performance seemed to be without a finish. The audience followed the piece interestingly, but left high and dry. Jack Barrymore is the important thing for vaudeville, and he was there in all departments. The epide

Lord Kenneth Douglas Lorne Mac

Sons.
17 Mins.; Five (Parlor) (5); One (11).
Hammerstein's.

It was an impossible Monday evening after listening to and looking at Lord Macaline to believe the program when it said the Scotchman had entered vaudeville to ease off a load of $190,000 some of his ancestors had slipped over him by holding down the old farm in Harrylauderville through plastering it full of mortgages. One would have preferred to accept a statement the Lord had wagered he could go through a vaudeville act without the theatre being wrecked. If L. K. D. L. M. is doing this on a bet, it's all right and it's funny. But if that $190,000 worth of mortgages is on the level, then the Lord will have to come across with a better reason, for he could not reasonably expect anybody to accept that, with his indifference to publicity, a little thing like a mortgage could annoy his royal self. Still the Lord wore a pretty suit at the opening. It was blue around and looked like, and the regulation trouvers in Scotland which makes it necessary to wear warm stockings. Later Kenneth put on a sailor's suit, and even after that changed clothes again. All this time Doug was singing. One song sounded suspiciously like a number Lord George wood employed. It was about "girls." Mac ought to be strong with the girls. His first suit could get him into a seminary after dark. He finished with "Monte from Monte Carlo." One of his selections was announced as written by Elsie Janis. No choice, the way Mac sung them. But the Lord drew in some money, No, perhaps Martin Brown did it anyway. A box party knew both. Mac was applauded when he appeared. There may have been the people who had let him down by curiosity. Bringing Brown back on the music with more, it could be truthfully said Brown is a better dancer than Macaline but Macaline is a better singer than Brown. Macaline wouldn't have to sing any better with his near-tenor voice than he did Monday evening to beat Martin Brown singing any old time, but if Brown could show Mac a few dance steps in return for a part of his title, the Lord ought to be able to last long last time at the Colonial Club. In a speech at the finish Macaline in acknowledging the reception remarked: "I didn't deserve it." At least he can tell his pals on the mortgaged lot when returning to Scotland that he is the first "actor" on record who ever told the truth about a thing like that. Willie Hammer

Bob Finlay and Chealseh Sisters.
Singing and Dancing.
16 Mins.; One.
Union Square.

Offering the usual stereotyped routine of all three acts similar in costume. Finlay and the Chealseh Sisters found it hard going in second spot at the Square Monday evening. A light house made it doubly difficult to tell the act from the other, one or two of the numbers having passed the hit mark weeks ago. The girls look well and because of this they have a little more than. The present wardrobe is pretty at long range, but lacks the class one expects and naturally looks for now from a sister team. To make it better, Finlay took it upon himself to deliver a monolog during a change, and this glued up the offer complete. One of the Chealseh sisters looked like a good "coon shooter," but didn't attempt any solo work of this kind. She should. Right now the act doesn't look strong enough for the time, but with a little polishing and a complete renovation of the song department, bringing the turn up to date for this town, it might pass nicely. They could do a little more ensemble dancing, using one for the finale. But for the little shirt hugging her ankles so closely it did not look as though any steps could be taken without out tipping herself over. The next dress was in vivid contrast. It was a pink affair, hanging like a nightgown and not at all pretty. The act opened in one, perhaps to have the house better some. Brown is no singer. It's a fact well known in musical comedy circles. Later they went into a couple of the dances which introduced them to the ballroom scene in "The Merry Countess." For these they used also the music from that show. Where Martin Brown and Rosie Dolly are known they will draw business likely, to a greater or lesser extent, but for a vaudeville act they can't reach some others who have preceded them in the twice daily, and don't impress as present cheap looking setting given themselves. This vaudeville engagement is a "fler" doubtlessly and may be good enough in that way, although it will probably be costly in the vaudeville stage and if they ever return again as a team.

M. Mykoff and Ada Vanny.
Dances.
12 Mins.; Full Stage.
Union Square.

Mykoff and Vanny, in the absence of the advertised headliner were evidently elected to substitute in that position, judging by the lobby display and an individual comparison of the remainder of the bill. The show needed a leader almost as much as it needed an audience. For this particular act the Union Square made a very poor look exhibition ground. In fact for any act with any class the Square makes a bad showing point. Mykoff and Vanny have a series of well arranged dances the best being a sort of modified "Apache" and "Texas Tommy" dance blended into one. Mykoff wears evening clothes and looks well. Vanny's costume was pretty enough, but could be improved upon. A special drop of some kind would help the appearance. At the Palace for instance this team would look big. At the Square they looked as good as the house and its surroundings would allow. They scored the hit of the show.

Nokoro Trio.
Songs.
6 Mins.; One.
Hamilton.

The Nokoro trio comprises two men and woman who sing very well together. In fact this combination is one of the cleverest to come through in some months of daily singing at Maxim's, runs slipped over the major of foreign warbling outfits which have been popular of late. It's an Americanized act. The trio has ability and can entertain. With the right spot on a big small time bill it can acquire itself with credit.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres
"My Little Friend"—New Amsterdam (May 19).

Martin Brown and Rosacika Dolly.
Songs and Dances
13 Mins.; One (3); Full Stage (10).
Hammerstein's.

The gorgeousness of "The Merry Countess" mountings had a little something on the soiled plush curtain Martin Brown and Rosie Rolly backed up their dances in the second portion of the act by them at Hammerstein's Monday night. The other surrounding were also vastly different. The great applause hit Brown and the Dol.

Irving Goolar.
Pianolog.
11 Mins.; One.
Fifth Avenue.

Goolar, a grand piano held a spot in the center of the Fifth Avenue bill, and after going through four or five minutes just managed to skim past the danger mark by a hair's breath. This wasn't Goolar's fault, for he does his work well—as well as anyone could with a grand piano and four numbers. He looks good in evening clothes and has a genuine personality about him. His enunciation is perfect and his voice good. That's about all one could expect in an early spot on a big time bill. He had to do his best getting done near the center of a bill, it's pretty rough going for anyone with nothing but a piano and four numbers.

Ray Fenton and Lads (2).
Songs and Dances.
14 Mins.; One.
Fifth Avenue.

This three-act is just a trifle better than the previous, made so by Miss Fenton's excellent singing and the boys' excellent dancing. The trio are somewhat larger than the average, and the box office when Miss Fenton cut loose with a well developed voice and brought a ballad through to a big hit. In addition to this, she did some regular clothes, not of the stereotyped spangled vari

Dwuk

DEK
Farber Sisters.

**Songs.**

**One.**

Hammetstien's.

The Farber Sisters are at Hammetstein's this week with a new act because they have new songs. It's about time these girls and other singers in vaudeville, got good because we don't seem to have any new songs. The girls appear to have been looking around this time and getting songs instead of costumes. The blonde sister has a "souse" number that will play in New York, as well as elsewhere. The second part, although it was much more probable to the position they had at the matinee (following Sam and Kitty McGan after having been a sym- phonic-painting-painting-singers and those who sing for their costumes or style sets might as well accept the object lesson the Farbers set forth. It's more advantageous to buy your own clothes or get a little from several publishers than to allow any one music firm to believe it owes you. For there isn't a music publisher in the U. S. that can outfit a single or a double with enough songs to hold up one act and make it good. And when it isn't good all that they will commence to go back. With the salary moving rearward the singer or singers will move along. There are too many acts holding to certain numbers because they are receiving money to sing them. Songs in popularity change too swiftly nowadays. Any quantity of turns have been singing ballads this season that deadened their acts, but they kept on singing them. Everyone but the audience knew why. Monday night at Hammetstein one song (not a ballad) was sung by the girls. Whether the clothes of the Farber Sisters were made in Chicago or elsewhere, the girls presented an extremely nice appearance. They are no doubt perfectly capable of selecting and paying for their own costumes. Also if they continue as they have started this week the Farbers will come money in vaudeville or a production than any music publisher would ever pay them. They made a hit by themselves. No phalanx of music publishers in New York or Chicago, for that matter saw them using but one song from each publisher. The days of Belle Baker have passed away. *Time.*

Smith, Cook and Marie Brandon. *A Little of Everything.*

**18 Mins.; One and Two.**

Union Square.

Here are the genuine makings of a great vaudeville turn if the trio will immediately jerk out the excess material, brush up the few little weak spots and quicken the action. It's the genuine old crook of vaudeville trios, has an honest touch of real variety and offers a succession of laughs, laughs of a kind that a vaudeville audience appreciates. Cook and Smith essay tramp characters, Smith handling a light straight and featuring his eccentric bit, while Cook is the silent clean and always funny. The routine carries a series of broad burlesque bits, the best being an "Apache" dance between Cook and Miss Brandon. This is so good and so much better than the balance of the offering, it should be arranged to allow the presence of Smith in some way and for a very long while. The trio open with a song and dance, giving the turn a good start. Miss Brandon attempts a French number, and does a charming bit. Either slang or plain English could be substituted. Cook and Smith follow with a burlesque sharp-shooting bit, and spectacle, as is the case with most of which this Cook was one of the originals. Miss Brandon then goes through on a top dance. It was one of the best of the turn. Besides it gave the necessary touch of class. At the Union Square the trio found it easy going, surrounded by a very mediocre bill. With a few weeks to work out the turn, it will be better in the future, and Smith, Cook and Brandon will be a standard comedy turn. *Wyn.*

Hugoston and Brummer.

**Juggling.**

**10 Mins.; Full Stage.**

Union Square.

When an act of this particular kind manages to find its way to a big time house in New York, one naturally for a few redeeming features concealed somewhere. If Hugoston and Brummer can find them left them in the dressing room Monday evening. As artillerymen they open with a bar or two or patriotic music working before a few silk American flags, etc., and proceed to throw around a few cannon balls. A shell is also handled in a very crude way. For a finish one of the men catches a number of the cannon balls on his neck. Paul Con- chas or any of the other jugglers of this brand of material could take the whole outfit of Hugoston and Brum- mer. Now you hit it in the air or on the ground. Lack of showmanship, a poor routine and no class will by the natural process keep this act on the wee small time. *Wyn.*

**Johnson Trio.**

**Gymnastic and Ringle.**

**8 Mins.; Full Stage (Special Cyl.)**

New York.

Three men in usual white gymnasm suits, with a very good routine of gymnastic and ring balances and evo- lution, which if kept up, will be effective, and all worked rapidly. Hardy sensationally enough to close a big time show. *Jolo.*

**Harry Delson.**

**Piano-Act.**

**11 Mins.; One.**

Hammetstien's.

"No. 2" on the Hammetstein program Monday evening was too early for Harry Delson. He is a Cabaret enter-tainer, and made himself known is the Times Square district through appearances at Miller's restaurant. It was 8:10 when Delson showed. The house was still filling up at 9 o'clock. In the afternoon Delson, in the same position, played before a much larger audience and did very big. Delson is more capable of telling a tall and being a comedy face, he rambles on with songs and talk, finishing by walking into the orchestra, going up and down and shuffling, "Chewing gum, five cents a package." At the matinee he walked out the front door. Neither the orchestra leader nor the stage manager knew whether he had con- tinued. In a better position on the Hammetstein bill Delson could have gotten over strongly. He ought to go anywhere, for his "crazy stuff" is really good. *Time.*

**William Lampe and Co. (4).**

**One Flight Up** (**Dramatic**.)

**12 Mins.; Three (Interior).**

American.

"One Flight Up" tells an old story. Ever since the days Adam saw Eve the question of a girl going wrong has been a matter of parental fireside dis- cussions. It's another one of those dramatic skills wherein the Tempter turns Reformer and turns back a miss from being a "dummy" and makes her the "fun of it." But never has the plot seen it in the manner Lampe and Co. play it up. In a private dining room with other nooks and corners accessible to the occupants, Dan Hart- ley, rich, handsome, immaculate and with everything money can buy, is en- tertaining Amy Marshall, a married émigré, with a charm that is in for her first night out. Amy's friend anticipates an evening of innoc- ent enjoyment. Hartley, a political figure, having done this to women as well as men, finds the girl unwilling to ac- cept any of his designing hospitality. After a short scene he decides to send the girl home with a clean slate. Hart- ley bawls out his drunken friend, tells Amy where to get off and then gives the girl some parting advice. Lampe is Hartley and looks the part. At times Lampe takes himself too seri- ously and is inclined to essay stage heroics, yet the American Roof audi- ence "ate it up." The sketch for pop time is being acted. William Bodkin.

**La Veltia and Stone.**

**Songs and Dance.**

**12 Mins.; Full Stage.**

American.

Young man; young woman. Voices better than the average. Style of act runs to the Spanish-some costume, castanets, toreador make-up and terpsichorean routine, giving it the foreign touch one looks for on the stage. The absence of the horse's head strains issue from the orchestra pit. *Jolo.*

**La Veltia and Stone passed muster at the American.**

**Lawrence Johnstone.**

**Ventriloquist.**

**16 Mins.; One.**

Palace, Chicago.

Lawrence Johnstone is not exactly new to vaudeville, having played about for several years, but this is practi- cally his first showing before a regular audience where all the authorities will have a chance to see him. Johnstone is finishing a tour of the Orpheum Cir- cuit here. There are still many things which he has to learn in the matter of showmanship, but when it comes to out and out ventriloquism many of the others will have to bow to him. Using the single "dummy" after the modern ventriloquist idea, Johnstone does the drinking and the other tricks that go with it while working the figure. The material is not as strong as it should be, but the voice throwing is there, several notches beyond what we are accustomed to. As a rule, the show- manship and the tricks get the call over the ventriloquism, of which audience knows little. It is possible to be able to hold his audiences with his voice throwing and pulls out nice- ly as an applause winner. The ques- tioning act offers, however, the effect of dummy and operator talk- ing at the same time, is splendid and very well done. The audience seemed to understand it was unusual. Arthur Prince first brought this quick-fire method of delivery to attention. There has been no other ventriloquist to use it here since. It is worth while work- ing for; an encore Johnstone does an announcement made before the con- cert of a circus, doing it with a voice- throwing trick, and makes it effective. In making his preliminary announce- ment, however, the word "saw" should be substituted for "caught," which is purely a theatrical expression and not understood by the layman. *Dash.*

**Williams and Dixon.**

**Talk.**

**12 Mins.; One.**

One boy doing a dope type while the other is a mixture of Rube and Ger- man, with horseplay as the chief in- gredient of the turn. The dope has planned a film flam game, and in the end gets trimmed himself. The "nut stuff" of the dopey member got over nicely. Can get results on the pop circuits. *Mark.*

**Three Emersons.**

**"Fun in a Turkish Bath" (**Acrobatic**.)

**2 Mins.; Full Stage (Special Drop).**

American.

The Three Emersons are attired as bathers, supposed to be enjoying themselves in an infinity pool. One man attempts to dry the other. Two apparently Germans, perform a splendid routine with a number of hand-to-hand leaps capacitively worked up. They use a ringboard for most of the multibi- ture turns. The Emersons have a good act and one that would pass in bigger company. For the finish one man takes a tight rope and swings around the other man's head, maintaining a standing position without using his. *Mark.*
VARIETY

With but two exceptions there was a rather sensible "first night" assemblage at the Casino Monday evening to witness the revival of one of the less known Gilbert and Sullivan operas, "Iolanthe." The exceptions were a "house" who laughed in the wrong places, and Eugene Kelcey Allen, who talked all the time—even at intermission.

"Kelcey," be it known, is an advertising solicitor by day and a critic in the evenings. The fact that the publication with which he was connected went to press before its reviewers attended Monday night performances, in no wise debars "Kelcey" from being from an "honest man's" coming to the playhouse armed with all the paraphernalia, i.e., an open-faced suit, a silver pencil and a wire.

Before the curtain rose we had all maintained with a great circumspectitude of how the Shuberts set about to corral a first night audience. The intimate inner workings of the Shubert executive offices were fully revealed.

Finally the curtain rose, disclosing the fairy chorus. As they flitted and fluttered about the "Kelcey" surveyed them critically and decided judicially: "That's Hippodrome stuff." In due time the various principals appeared and went out that their private lives were exposed with mathematical precision. For instance, one of the little fairies was pointed out as "Charley's own" and one of the principals as "Jean's girl." We were also informed that Viola Gillette was George MacFarlane's wife; that DeWolfe Holman is 63 years old, and when a shade of doubt was manifested at the last assertion, back came the response: "Well, pretty near. He has a son in the audiate to-night, married and 26 or 28." By just what process of calculation "Kelcey" was enabled to figure Hopper at 61 because he had a son alleged to be 26 or 28, is his own secret.

In last Saturday's evening Sun, Acton Davies published and commented upon the very lengthy song that Hopper would use to render the "Iolanthe." Our own "Kelcey" saw the article and hence was posted. When Hopper started a solo in the first act, "Kelcey" felt called upon to announce we would now be regaled with that much talked about ditty. The fact that the song in question was not given until the third act, to no wise disturbed the equanimity of the best posted man in show business.

But the crowning speech came in the middle of the second act, when Arthur Maude sang "I am solo" being given. Here it is, verbatim: "That fellow's name is Cunningham, but I think he's a Vahoda—he's got all the scenery with his act, to no wise disturbed the equilibrium of best posted man in show business.

As time wore on the "house" subsided, but "Kelcey" did not. But, as before remarked, the remainder of the audience was quite sensible, confining its applause and demands for encore to the numbers that deserved them. This was probably due to the absence of the "pluggers" and "hustlers" from the gallery.

In conclusion the curtain fell at 10.35 after a most enjoyable evening.

Most of those present were not very
WINTER GARDEN.

Sunday evening was real cool and the Winter Garden packed ‘em in. Jule Delmar gave the crowd a first rate show. How he managed to do it after the police restrictions early in the evening only Jule knows. Dancing was ordered out, and there was no Gaby around to throw into a breach. Neither were Harvey Box and Dolly there. Dolly had been taken to her sister’s home the day before, threatened with appendicitis.

Al Jolson again closed the show. He is some little cooler, too. Saturday night he sang a couple of stories at the opening of his turn. Lon Rosenberg, a well known man about town, and connected with Siegel-Cooper’s, gave Al a “Vidalia” story while they were standing in the rear of the house. Jolson repeated it within ten minutes on the stage. Those present who understood the “Yiddish” in it later claimed he was in the middle of his first song.

Another huge hit was landed at the closing of the first part when Stella Mayhew, Bill Bailey and Harry Mayhew appeared together in the “table scene” from “Vera Violetta.” It had been two years since the trio did it. Running over the dialogue once in the dressing room, they went through without a miss. Mr. Harvey “feeding” Miss Mayhew for her “souse” bit and Mr. Taylor singing a new song he had been handed that afternoon. It was a good number, particularly fitting Mr. Taylor and Miss Mayhew (who joined in it), but Miss Mayhew balked at a “hell” line for herself. This time a suggestion helped the bill. Mr. Jolson, noticing Bill Bailey for a moment and made an awkward exit for Miss Mayhew, but it’s worth while to hear about one person on the stage who doesn’t believe an oath is necessary for a laugh.

Marjorie Lane, leading “A Honeymoon Express” number, started the performance. Marjorie looked very nice and dainty, and Miss Mayhew couldn’t cut the card rack at the side of the stage. That seemed to embarrass her for a moment, but it was Marjorie who closed the show in a cycle offering, original in every detail and carrying that touch of neatness that goes to make an act of this nature worth waiting for, of any act of the “authors.” “No. 2” were D’Haven and Nice in their eccentric work. The boys tried a “can dance” that had not been sufficiently rehearsed. It looks all right. Perle Merian sang a couple of straight numbers, then Robert Marks danced with a Miss White from the Cabaret upstairs.

Fields and Lewis with their handsom cab act (without the cab) got in here, somewhat early for them, but did very big. Melville Ellis was an emergency turn and also a success in connection, with the De Havens following.

Grace LaRue opened after intermission, singing only, the “Raggydora” number having been cut out. Charlie King was a hit here and also in the show without dancing. Miss Claire held up the spot with imitations.

Jolson ended the second half, a record one for brevity, with the audience in it. Doyle and Dixon were excluded, also Adelaide and Hughes because of the necessary dancing in their turns. The “Sunday” troubles blew over a short while ago. The Palace is blamed for reviving it.

UNION SQUARE.

(ESTIMATED COST OF SHOW, $1,550)

There were two essentials lacking at the Union Square Monday evening, both necessary to a big time vaudeville bill. One was a headliner. Lalla Selbini was heavily billed last week, but Lalla was absent. This, together with the fact that a very much advertised program has been compiled for the house chilled the works entirely. The other absence was an audience, the floor being almost a time vaudeville Monday evening, barring a few agents down in a stage box, while downstairs the attendance was decidedly light.

Of the eight acts programmed, four broke down, confirmed allegiance to the Square patrons. Wilfred Clarke and Co. and the Three Leightons were familiar faces. They scored their usual wallop despite the light attendance. The Leightons in a late spot put the final prop under the bill and saved it from the rocks entirely. "Frankie and Johnnie," their new number, is turning the turn in several years, is a good successor to "Bill Bailey" and called for a brace of encores.

Clarke with "What Will Happen Next?" has been repeatedly reviewed. The turn is going as well as ever and being away from the beaten path. A novelty, something new, the face looks good for a long life.

Adler and Arline with their burlesque hypnotic offering, an excellently arranged scheme to present a series of imitations were one of the hits of the almost hitless show. Adler’s facial expressions are a comedy study. This little partner, perhaps the best "straight" vaudeville, among the women is just as important as the other end of the works and could hardly be replaced in her position. Her opening "spit," general carriage and all-around work makes Adler’s success doubly apparent. It’s a novelty, something two people acts seldom offer, and belongs where it is.

M. Mykoff and Ada Vantity, Humgson and Brummer, Bob Finley and the Chesleigh Sisters and Smith, Cook and Marie Brandon who complete the program are under New Acts. Wgn.

AMERICAN ROOF.

The Schenck Amusement Co. was there Tuesday night in a box and sat through the entire show, which takes in the ill song and the Pathe Weekly at the close. The artists knew the keepers of the slips were looking on and some of them stretched a few lengths. There were two minstrel acts on the program, the "dope" turns with a seren- mony sketch sandwiched in between. Of course, there were acrobatics, a wire turn and a hodgepodge of songs and dances by the other acts.

Le Veltina and Stone (New Acts) opened, with Williams and Dixon (New Acts) the first comedy turn to come. The three Emersons (New Acts) were "No. 3," with Leo Bever and his song and piano numbers in fourth position. Beers plays a little, whistles a little, sings a little and for the finish does a talk act with the piano, playing popular song strains to finish out part of the conversation. Beers’ style of act goes good on the stage, but Mayhew and Herron are just before intermission and were the laughing hit of the first part with the familiar "On and Off" sketch. Bertie Herron had on her kidgling clothes and a hat and with her remarks about some of the folks out front.

The Minstrel Four, sometimes billed differently, has been playing hereabouts for a long time. The four men whose spring chicken days have passed, may never be recognized as the world’s greatest quartet, yet the four apparent weaknesses are a thing to get excited about, as they are just as good as they were, and the time they want. They need some new songs and might try a new form of dressing, since those Colonial costumes have been worn by the men for several seasons.

William Lampe and Co. (New Acts) changed the atmosphere with its sentimental construction, while the next act, the old time vaudeville, was ridiculous, when "A Night in China-town" followed. This is the old Mathews and Ashley turn, done by two Chinese in drag. It was voted a hit, both boys acquiring themselves with credit. The men must follow formal traditional lines, but they could get newer song parodies.

Lena Parner closed with her tight wire feats.

116TH STREET.

Stetson, if ever, has Mr. Stetson succeeded in getting more than one house a night at his 116th Street venue. The vaudeville turned out pretty professionally to be a pretty professionally cheap turn, its usual stock stock agr- eement. Mr. Stetson is worth it any day.

This act last week, up to nine o’clock with no pos- sible worry about the future, turned over less than half a house in the million dollars, and no more. And yet this is a fact. Mr. Stetson found it expedient to ring no less than six of his figures within the period of two hours and before the full vaudeville strength of his finished offering. There could not possibly exist any reason for putting on a "hit" show and then selling it for a song.

The vaudeville portion of the show opened with Frank Miller’s aerials. This, however, was just a prelude to the big charge. The next turn the "hit" was "The Morgan Stock Co." with a local finalist.

The vaudeville portion opened with Frank Miller’s aerials. This, however, was just a prelude to the big charge. The next turn the "hit" was "The Morgan Stock Co." with a local finalist.

McGUIVENER SAILING.

Owen McGivener, the English performer, arrived June 11 sailing on the Mauretania. His foreign contracts call for his appearance at Oxford, London, June 23. Several English contracts were set back in order that he might make his long awaited appearance at the remainder of United booking Office time booked for him.

This week McGivener is playing a little bag to our regulars, and will close at the Palace next week as part of the Bernhardt bill.
The first contract issued by the new JONES, LINICK & SCHAEFER AGENCY was to

GENE GREEN

At highest salary ever paid a “single” in the Jones, Linick & Schaefer houses

Opened Monday at Wilson, Chicago, to RECORD BUSINESS, beating his own record there of a year ago. Eight to ten numbers demanded at each performance.

Unquestionably the greatest drawing card that could have been secured for the Chicago theatres.

WEEKS MAY 19-26---WILLIARD, CHICAGO

CORRESPONDENCE

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

CHARLES J. FREEMAN

CHICAGO

VARIETY'S CHICAGO OFFICE

MAJESTIC (Lyman B. Glover, mgr.; agent. Orpheum Circuit).—The effort to put a good show at the Majestic seems to be there in this week's frame-up, but it has been an effort wasted. The show looks big on paper and that's the way it plays, big. It is heavy and does not contain one-quarter enough comedy to offset the high class operetta of Kaival and Stone, the heavy music of "Bengali" of Lambert's and the classy sketch of John Barrymore and Co. "Amanda Kalff's" act has been seen quite often now, and is becoming too familiar. They are placed very badly here following the picture with a long wait between, but they managed to pass. The house was tired at this time and only four numbers had shown. Mr. and Mrs. Jack McGreevy followed, and were the one comedy item on the program. The McGreeveys cleaned up. It about saved the Majestic bill from toppling over. The McGreeveys are one of the acts that are going to be in demand next season and their act was a splendid one to start off the week. The vaudeville spoof and must have laughing acts and this is a sure-die one. John Barrymore and Co. (New Acts) went through nicely, although many were not aware what it was all about until half finished, and then a mixed-up curtain killed the finale. Paul Morton and Naomi Glass were next to closing and passed through nicely. The house was very restless by this time. Some who had evidently come to see Barrymore only left, although no one could have been blamed for leaving, although the show runs two hours and fifteen minutes and is a very heavy one. However, under circumstances, the Morton-Glass act did splendidly. It is a vaudeville act and that's what vaudeville audiences seem to want. Four Ciftianas, a good-looking pianist and acrobatic turn, closed with many people marching out. The show was opened by Gare and Dulaney, skaters, that passed for the position.

Billy Roger, an imitator of musical instruments, etc., passes second. Just a turn of his kind. Personality stands Rogers in good stead. The act would find trouble even early on the regular big bills.

PALACE (Mort Singer, mgr.; agent. Orpheum Circuit).—The Palace show again outdoes the bill at the Majestic, although on paper it is not nearly as imposing. The show, however, is not a great one by any means and is very slow in getting started. A little different arrangement might have helped. Williott Wakefield might have been used nearer the center of the bill, shifting about with Cethin, Biesele and Carr, even though the latter had to follow. Rock and Fulton, might have been placed next to Morton and Glass, or they might even have been cut. There was not enough good acts on the bill to be used could have been found. Rock and Fulton are the headliners and tire it up. The couple did splendidly. Everything went with a bang. The French drama is an exquisite bit of trashy. Maud Fulton's work in this is a delight. After seeing Barndard, whom she travels, it becomes even more than a

Universal Vaudeville Road Shows

WILL KEEP YOUR HOUSE OPEN ALL YEAR ROUND. NO DARK NIGHTS

A New Show Every Day

3-ShowsDaily-3 Playing at

7 SHOWS 10-15-25

WEEK

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Shows Consist of Big Musical Comedy Girl Acts, Dramatic and Comedy Sketches, Singers, Dancers, Acrobats and High Class Novelties.
Harry Shea Presents

Montie BROOKE and HARRIS

IN ONE
"THE ONE AND THE OTHER"

Late feature of Lasky's "The Love Waltz" and "At the Waldorf.

Have worked twenty weeks in New York this season,

Booked solid until April 1914.

Direction: SHEA and SHAY

LOOK! LOOK! LOOK!

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BILLIE RITCHIE

(THE FAMOUS DRUNK)

Starring 7th Season in "Around the Clock.

Many thanks to A. H. Woods and Jack Singer for offer

Address 364 West 48th Street, NEW YORK

WILLIAM TRAINE

PRESENTS

"ON A SIDE STREET"

(Leased from HOMER MILES)

Personal Direction: HARRY SHEA

Mr. WILLIAM TRAINE
Mr. ADDISON DOLAN
Mr. TED GRIFFIN

Miss CECIL HOLMES

EMPIRE (Harry Mitchell, mgr.; agent, 8-C.)—The Sunday night audiences at the Empire keep Manager Mitchell very close to the box. The house held capacity crowds in the evening and was very good for a matinee. The show looked somewhat better on paper than it worked out. A comedy which has been censoring less than usual has given better satisfaction as an entertainment. The house was rather crowded and the audience was merry, though there were a few in their homes. A suggestion of the lack of interest in which they received the acts, the South Side knows pretty well where and what are discriminating. Frances Clare and Gay Rowen with their vaudeville skit "The Big Light in Front of Their Theatre." Their act, which is closing the musical entertainment up to regulation height. As a "gag act" (new called "tableau" act) the Grawn and Clare affair has nothing to fear from any act playing any of the Chicago circuits.

Harry Shea, formerly A. White and White, and now with the management of the Senate, is back from the West with a real "vaudeville" and comedy tour. The boys have been working hard and are ready to put on a strong picture. The Yoko Lingo in the opening act is a great feature. Some have seen it in vaudeville in the censored work. Grace Cameron, along with Rowen and Clare, gained the honors of the week with their act. Miss Cameron shows to best advantage in her comic numbers. The treacherous piano player and maid have been well received and more than one big tip. The straight numbers with the maid are strong, and the piano player is sure to get big tips. The Yoko Lingo song at the opening states the fact well. The idea that the girls are the centre of the act, a very important point for the success of this act. Properly costumed, the act should

John VIOLET

Cannfield & Carleton

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Direction, HARRY SHEA

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People for Acts and Tabloids.

CAN USE

Experienced Dancing Girls Immediately.

CORT (D. J. Herman, mgr.)—H. W. WARD

GARRICK (Asher Levy, mgr.)—When Dreams Come True Picture continues big OLYMPIC (Ray West, mgr.)—Pictures. B. A. McVICKER (George C. Warren, mgr.)—Big, with picture, "Ivory J. Powers, m.rg.)—"Money Moon" at reduced prices; future uncertain.


FINE ARTS (Fred Rubein, mgr.)—Ray Waldo's "The Necessary Evil."

VICTORIA (Alfred Smith, mgr.)—Sarah Padden in "The Third Degree," good, but never for the Victoria.

DASH (R. K. O. Pictures, mgr.)—"Tomatoes of the Underworld." Special to West, manager.

NATIONAL (Clara Gage, mgr.)—"The Yoke.

IMPERIAL (Klim & Gage, mgr.)—"Ruthless.

ROCKET—Hand and His Hand and other attractions.

ON THE UP HOP (Fred Rubein, mgr.)—Circus and vaudeville.


Harry Kranz, formerly A. White and White, and now with the management of the Senate, is back from the West with a real "vaudeville" and comedy tour. The boys have been working hard and are ready to put on a strong picture. The Yoko Lingo in the opening act is a great feature. Some have seen it in vaudeville in the censored work. Grace Cameron, along with Rowen and Clare, gained the honors of the week with their act. Miss Cameron shows to best advantage in her comic numbers. The treacherous piano player and maid have been well received and more than one big tip. The straight numbers with the maid are strong, and the piano player is sure to get big tips. The Yoko Lingo song at the opening states the fact well. The idea that the girls are the centre of the act, a very important point for the success of this act. Properly costumed, the act should

Billed with a good company.

Where you go you'll find Fattina on the boards with the best of company. Discriminating smokers in every branch of the profession enjoy this mild Turkish blend, its rare natural tobacco flavor. Try a package of this ideal combination of cigarette quality and quantity—you'll quickly know why Fattina is the most popular cigarettes in America.

ADDISON DOLAN

JAPANESE CIGARETTES

"Distinctively Individual"

The regular price of 50 cents for the popular brand of cigarettes, will be sold for 25 cents in the West. In the East, the price will be 50 cents. This is a limited time sale to close out a large inventory. The regular price is 50 cents for the popular brand of cigarettes, will be sold for 25 cents in the West. In the East, the price will be 50 cents. This is a limited time sale to close out a large inventory.

Bert WALTON "THE PRIMO ENTERTAINER"

Working Steady

Thanks to HARRY SHEA Shoes & Shap, 1812 Broadway, N. Y. City

be able to hold them at attention in closing position. It is unusual enough to have a girl hold them at attention during the performance, and it is even more unusual for them to be able to hold them in closing position. A girl who can hold them at attention for any length of time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention. The girl who can hold them at attention for a long time is considered to be quite an expert in the art of holding them at attention.
SANT FRANCISCO
By HARRY BONNELL
VARIETY SAN FRANCISCO OFFICE
100 Fлош, Douglas 133


A General ManagerFun Hurtle of the West- ern Booking Service, has approved and O. K. the plans for opening the theatre in Los Angeles. It is announced work on that im- portant venture will be commenced tonight, to inaugurate the Hippodrome, the house with the newly constructed vaudeville seating expected is to reopen about July 4.

Mr. Siegel managed to signal the opening of the last of the invasion, by registering a clean hit in his drama- tic playhouse.

After being revised and amended so as to eliminate some of the more feeble practices that pre- vailed, the Kroko "Sunday" bill has been considerably improved, to the great satisfaction of the theatre-goers. All the complaints were also heard and in some cases remedied, and the managers of the theatre are now entirely satisfied with the results.

The policy committee of the Board of Super- visors, in their recent action in the theatre to which the city is now a city机能, had the opportunity to explain their reasons for the alleged violation, of the thea- tre, and to assure the board that it had taken appropriate steps to prevent similar occurrences in the future. The committee was also informed that there were no complaints from any other city in the state.

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THE SAME OLD STORY IN A DIFFERENT WAY

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32nd Consecutive Week and 40 To Follow

You can own this 5 Room Bungalow 30 Minutes from New York for $2,400

At HOWARD ESTATES

On JAMAICA BAY.

Woman, Man, Son, Daughter, 2 Boys, 2 Girls, heat, basement, toilet, kitchen, wash, tpane, for $2,400.00. Must be in house before 5:00 a.m. and move in February 1st. Specials for room in bed-rooms, cypress trim, large living room.

Or you can change your plans by your Easy Weekly Savings Plan.

You'll be given a new house to rent for less than $10 a month in 4 years. If you pay the balance less than rent.

I CAN SHOW YOU HOW TO CUT YOUR RENT TO LESS THAN $10 A MONTH IN 4 YEARS BY EITHER OF THESE PLAN.

Whether you can save a few hundred dollars or not, YOU CAN OWN A HOME HEREFOR THE FIRST TIME.

You have only to be patient and take advantage of this very simple plan. The first step is the least expensive part of the operation. It is a matter of time and economy of labor.

The plan is based on the principle that if you have the right kind of a home, you can rent it for less than $10 a month in 4 years.

You are given a home to rent for less than $10 a month in 4 years, and you are given the opportunity to buy the home for less than $2,400.

This is a wonderful opportunity to own a home for less than $10 a month in 4 years.

In the plan, you are given a choice of homes to rent for less than $10 a month in 4 years. The first step is the least expensive part of the operation. It is a matter of time and economy of labor.

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In the plan, you are given a choice of homes to rent for less than $10 a month in 4 years. The first step is the least expensive part of the operation. It is a matter of time and economy of labor.
John Craig of the Castle Square theatre has acquired the services of Livingstone Plante of the Toy theatre, and formerly of the Royal Opera House in Briugg, to mount his scenic productions of Shakespeare. The Continental idea of scenic material is to be followed for Craig's stock plays.

John Moulty, the violinist of the Boston Symphony Orchestra, has resigned from that organization. For many years he was the leader of the orchestra at the Halle Street theatre.

"The Child," written by Elizabeth Anthony McDuffie, and produced for the first time at the Plymouth, had a very short life. It opened May 7 and closed May 10. About the abstract engagement in record it appears that the author, Frank M. Goetz, is much involved for the shutting down of the production. The main idea was that the production as it stood would not work. The company was a small one, but the material with which they had to work was poor. It was purely melodramatic and the authorship was more dramatic than the line allowed. The work was great on detail. The audience was not allowed to think for itself at any time. Every action was explained. It is all to do with a "Child" in the playground. He is a forger. No wife is it with him and they are found dead on the banks of the Ohio River. Being unable to get work on account of his record they reverted to counterfeiting. He uses his wife to pass the bad money, although she is opposing it strongly. She pleads with him to return to her old home, as his father has died and left all his property to their prospective child. If there was no child by their marriage the estate is to go to a hospital. As there is no child the authorities are to arrest a two-year-old infant that was slighter at the date of the supposed marriage. The infant is supposed to die, but does not and they take "The Child" for their own. Then they get in touch with the trustees of the estate, who, by the way, is the grandfather of "The Child," and take what they claim is their right. The West turns honest and becomes almost a saint. But the real mother of "The Child" turns her back on her offspring. He sticks to his story that the child is his own, but his wife turns it over and gives up the baby. Emilyeft, and the\\n
Atlantic City
By I. L. Pulaski.
SAYOY (Grant Laferty, mgr.; agent, U. B. O.)—Broglio’s Lithographia, one of the best.


dollars and quart towers.

The Largest Actors’ Colony in the East

FREEPORT WATERFRONT \nWOOLSFIELD

On Randall’s Bay and Woodfleeve Bar
Adjoining South Shore Yacht Club.
Freeport, Long Island

New Houses and Bungalows
$2,000 and up

Small Case Payments
Balance Monthly Same as Rent.
All of our houses are new and up to date, and have modern improvements.

Office Open Every Day.

Freeport, Long Island
MALONE, W. A. (Wm. Quirtinger, mgr.)—VAUDEVILLE.

Five Ferris Wheel Girls jumped from New Orleans to a far western city, where they opened on the Pantages tour. The act was booked this week at the Hippodrome, but decided not to play the local house at the last minute, as the Hippodrome is keeping some of its appearances as a Monopoly.

Tugalo, Miss., has a five and ten cent theatre.

Mr. and Mrs. Ruger Rose are going to open a summer hotel at Pass Christian. They play actors and the females of the species in this city, when the feet in on the pumpkin and other colorful vegetation.

The brother of Mark Vann, cited in "The Seminary Girl" here Friday.

Bustiness at Spanish Fort during its first week was glib. The resort has reduced the price of reserved seats from ten to five cents.

An actor told H. F. Brennan, the agent, that if he was awarded booking he would be perfectly willing to give up a nickel out of every dollar he made. The following was heard in Brennan's office Saturday:

"Need an act?"

What price?"

"Don't bet on it."

"Can't see quarters right now."

ST. LOUIS

COLUMBIA (H. B. Buckley, mgr.)—EDWARD DAVIS & CO.'s, headliner; Uniservice, featured; Nuggets, booklet; Prevail, headliner; Viscount, featured; Monaban, featured.

CINCINNATI

By HARRY HESS

KEITH (John F. Boyal, mgr.; agent, U. B. Ot; rehearsal Sun. 15)—Three Arthur, pleased; Ethel Mcknight, hit; Frank Bae Co. & Co., fair; Hopkins & Aft, assortment; Melrich & Orr, hit; Gillette's Monkeys, amusing; True Shattuck, disappointing, chiefly because tighter Kerby & Co., entertaining; Julius Nez & Co., esteemed.

EMPIRE (E. V. Howell, mgr.; agent, 66)—Desta, episode; Marie Flittogboa, fair; Vinnie St. Vincent & Co., good; James Dixon, featured; "Count the First!" Lyric (C. Hubert Helfet, mgr.), Pictures. Beginning with this week, J. V. Hess takes the management of the Empress for the summer, Mr. Hess will do his booking through Paul Gourdin.

Walter Hess has been elected secretary of the Hippodrome Opera House Co., succeeding James F. Flemming, who resigned.

There promises to be a circus war between Barnum & Bailey and Century Bros. Both are booked into Cincinnati May 13-15.

A. B. Childs, residing at 404 W. Third street, Batavia, N. Y., and a member of the Federation Union, was taken to the City Hos.

PITTSBURG

By F. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.); Corinne & Turner, box seat; McClench, Diamond & Ceylonia, well received; Newlin & Charland, very good; Armstrong & Ford, clever; Snow Long & Toy Co., nice; Hawthorn's Blackbird, sung; "Hobo, McClench, hit; E. A. Master, well received; Bascom, dropped by; George, away; here ever seen; Howie Carter, good.

HARRIS (J. P. Hill, mgr.; agent, U. B. O.); Minnie Morgan & Scrub, very good; M Compete & Co., did well; Hilly Acres, clever; Musical Slaves, well received; Marais & Caradine, very good; Wilson & Mynroe, fine; Curtis & Earnest, pleased; talking pictures.

LINCOLN (J. H. McCormick, mgr.; agent, Walter Kruse); Mills, La Haro, well received; "The Boatman," well sung; "The City of the Winds," very good; "The Man of the Crowd," very good; "Lady Fran," well received; "Mr. & Mrs. Smith," clipped; "The Club Woman," clipped; "Neddy & Mamie Warrant, clever; Nine, very good; Warner & Love, nice; Kenetheme, booker; "The Man of the Crowd," well received.

ALV1N (John F. Raymond, mgr.); "Pam," 14-17.

BOYNTON (T. W. Kirk, mgr.—"The Real Thing..."

SEVEN DAYS (J. D. Hopkins, mgr.); "A Trip to Chinatown..." 14-17, "Jimmie Valma..."

GATEWAY (Henry Kurtzman, mgr.—"The Gay White Way..."

EMPIRE (A. H. McCaffrey, mg.; agent, L. C. McCullough); "The Club Woman..."

BROOKLYN (P. B. Jones, mgr.; agent, Sun.); 12-14, D. O. Francis Howard; "James Morrison & Tom Power..." "Frank Lockhart..." "Lew Leslie..." "Mr. & Mrs. Smith..." "The Devil's Desire..."

KINEMACOLOR COMPANY

Western vaudeville managers had better have their eastern representatives see what's doing in and around New York Town.
ROBERT-HA
THE EXTERMINATING BOY

Overlooking no bets in Chicago
3 EMERSONS 3
THE ONLY ACT OF THIS KIND IN THE WORLD
FEATURED ON THE LOWCircuit
Permanent Address, care PAUL TAUSIG, 104 East 14th Street, New York

DAVID SONG

rehearsal to...
**ADDRESS DEPARTMENT**

Where Players May Be Located

Next Week (May 19)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theaters they are appearing in, or at a permanent or temporary address, which will be inserted when route is not reserved, for 8 weeks, or if name is in bold face type, 10 years. All players, in vaudeville, legitimate, stock or burlesque, are eligible in this department.)

---

**W. E. Ritchie and Co.**

**THE ORIGINAL TRAMP CYCLIST**

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**LETTERS**

Where C follows name, letter is in Chicago.

- Advertising or circular letters of any description will not be listed unless requested.
- P following name indicates publisher, advertised once only.

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**GET YOUR SUMMER ADDRESS ON RECORD**

Have your name and address in this Department. For $5 by the year, $10 with name in bold face type.

Let friends locate you at any time. When route is given it will be published, or permanent address inserted instead. Route may be changed weekly, and address as often as desired.
DOUBLE ACTION!!

Every advertiser knows what it means.

Every experienced advertiser realizes the advantage of it in his particular business.

Every experienced advertiser realizes that double action cannot be secured through a medium that specializes.

Every experienced advertiser realizes that to give double action, a medium must cover the entire trade it represents.

When you advertise do so where the much desired double action can be had.

VARIETY

Does not specialize in any particular branch of the theatrical trade. It does not specialize in circuses, in carnivals, in medicine shows, in moving pictures, in vaudeville, in musical comedy or in the drama,

BUT

VARIETY Covers Them All--Just As It Covers The Earth

VARIETY is read because it is the only theatrical paper that prints

THIS WEEK'S NEWS THIS WEEK

When you read VARIETY you have all the news. When you advertise do so in VARIETY and get the double action. Don't waste money by partly reaching only one branch of the profession.

If you want to advertise, advertise in

VARIETY

If you don't advertise in VARIETY, don't advertise at all.
TRANSLATION

May 11th, 1913.
Mr. Paul Seldom,
Palace Theatre,
New York.

Dear Sir:

I have to-day witnessed your act of LIVING STATUARY, and I beg to say that it is really an admirable vision of the most beautiful Sculptures of old and modern age.

It is done in such a perfect way and the three of you harmonize so well in all the poses that the audience, or at least a great part of them, believe that they are real statues and not human beings.

Once more I wish to express my profound admiration.

Signed,
SARAH BERNHARDT.

AN UNSOLICITED TESTIMONIAL FOR
PAUL SELDOM'S
"POEMS IN MARBLE"

A NEW SERIES
OF POSES

By THE WORLD'S GREATEST ARTIST

Mme. SARAH BERNHARDT

(Appearing on the same bill at the Palace Theatre, New York, last week).
CONCESSIONS
100,000
Square feet of improved space FOR SALE at the most populous point of the most populous walk of the most populous summer city in the world

YOUNG'S PIER
Atlantic City, N. J.
Including THEATRE

From the 1st of June to the 1st of September, more than a quarter of a million people a day clamor for Boardwalk Amusement. Before the Fire, everybody visited Young's. Beginning the first of next month Young's emerges from its disaster, reconstructed, refurbished, reclaimed. Young's, the coming Season, should attract greater crowds than ever before. A Grand Inaugural Carnival of a thousand features will mark the beginning of the new Season June 1.

Cochran & Grannan (Real Estate Operators)
New York Avenue and Boardwalk

New York Representative EDWARD CORBETT, Reisenweber's Hotel, Columbus Circle

Invite offers from Amusement Men of all kinds. The Pier is the only one on the boardwalk free to offer unrestricted privileges. Charge what you like and if your show is worth it, you'll get it. Will entertain offers for 10 feet, 10,000 or the whole 100,000. This opportunity includes acreage for a theatre or first class tent show.

LEASES FOR FOUR MONTHS ONLY—June, July, August and September, 1913
All Bids Positively Close June 15    Concessionaires May Take Possession Immediately
"GRAFTING" AGENTS MAY BE DISCIPLINED BY SMALL TIME


It is not at all improbable the "small time" in vaudeville will take the first step to eradicate "grafting" among agents. Chris O. Brown, general booking manager for the Sullivan-Considine Circuit, and Jos. M. Schenck, in the same position for the Loew Circuit, have been talking the matter over. The two circuits book from the same offices.

Mr. Brown states that the condition of bookings as they exist between the agent and the actor have been keeping him awake of late. "I know agents are getting more than five per cent" said Mr. Brown, "because acts have told me so. I have had acts tell me they had to send their agent $25 or $50 every week out of their salary. Many have offered to pay me a weekly amount. The agent doesn’t seem content with a full five per cent commission. The actor isn’t paying that extra money to the agent. We are doing it. I notice the cost of our bills have gone up, but we are not doing any more business through it."

"Why should the Sullivan-Considine Circuit lose $100,000 or more every season because the agent is standing in with the actor? I am in favor of cutting the agent out, and booking direct. If the act can afford to send its agent a bonus every week it works, the same act can afford to work more cheaply for us when booking direct than when booked through an agent."

Mr. Schenck was present when Mr. Brown expressed himself, and agreed with him.

It is a well known fact among agents and actors that the acts "give up." The evil has been growing ever since the United Booking Offices obliged its recognized agents to "split commission." The practice was started by a big time agent and many of the others followed, although not all of the big or small time agents exact monies from acts. On the small time, however, it is impossible to distinguish between those who do and who do not. This may have led Messrs. Brown and Schenck to the conclusion it would be as well to stop booking through all agents.

The practice is winked at on the big time, mainly because certain big time managers are getting a share of the graft through having an interest in different agencies.

It is no uncommon thing nowadays for one actor to tell another if he wants time, to "slip something" to his agent. That is the belief among actors at present, the impression having gained circulation that unless an agent is "staked," he will not interest himself in the act, not being satisfied with the bare commission received.

One big time agency received a letter this week, reading "If you will get me 20 weeks from July 1 at $150, I will give you $500." An agent last week offered a small time booking man half of $600 if he would give a foreign aeronautic act a route over his circuit. The agent said the act was willing to pay that amount for the contracts.

It is not unusual for an agent to tell an act he must have the extra money because the booking man demands a percentage of the salary. This has been done so often by agents that many of the biggest booking men on all circuits are often accused of accepting money through the agent’s excuses involving them.

W. & F. SHOWS ON COAST.
San Francisco, May 21.

It is understood the theatre George M. Anderson is building and of which William Rock (Rock and Fulton) is to be the producing director, has arranged with Weber and Fields to have use of such of the firm’s old pieces as may be decided upon for the new house. Kohl and Dill, who followed the originals in the "Dutch" line for Coast shows, have been engaged for the Anderson-Rock company, it is said.

KINGSBURY AND BRADY PLACED.
Chicago, May 21.

George Kingsbury, manager of the Chicago Opera House for a number of years, and James J. Brady, manager of the Colonial (which opens with pop vaudeville Monday) have been given berths.

Kingsbury gets the Olympic and Brady the Studebaker. The former will play the $1 attractions next season, and the latter the K. & E. musical attractions.

BESSIE MCCOY’S LAST ACT.
Chicago, May 21.

M. Witmark & Sons have agreed to pay Boyle Woolfolk a royalty on the "Three Twins" for Bessie McCoy, who has secured the rights to play the piece in the big time vaudeville houses. Just when Miss McCoy will make the advent into the varieties is not known, but it is understood to be her last stage venture before retiring permanently to private life. Miss McCoy is now the wife of Richard Harding Davis.

ELSE FERGUSON ON COAST.
Los Angeles, May 21.

Florence Reed and Malcolm Williams will retire from the Oliver Morosco company June 1.

Miss Reed will be succeeded by Else Ferguson, now with the "Arizona" revival at the Lyric, New York, which ends its run May 31. Miss Ferguson may use "The First Lady in the Land" for her opening performances.

"TALKERS" THROWN OUT.
F. F. Proctor’s Fifth Avenue theatre threw out the Edison Talking Pictures last week, and its patrons are now no longer annoyed by them.

HOPPER MARRIED AGAIN.

Rumor about the Lambs Club has it that DeWolf ("Willie") Hopper has gone and done it again. Around there are saying that "our Willie" has taken unto himself another bride.

The name of the young woman mentioned in connection with Hopper’s latest matrimonial venture is Elda Curry, formerly a member of his starring tour organization, and that they were secretly wedded out of town last Friday and are now enjoying a sequestered honeymoon at the Hotel Algonquin, where they will remain until the close of the Gilbert and Sullivan Opera Company season.

TRADING STAMPS FOR SUCCESS.
Westbrooke, Me., May 21.

This week at the Scene theatre Manager Reford is giving away trading stamps to each patron. He says the matinees have picked up 25 per cent. since starting it.

CUTTING MATINEE PRICES.
Chicago, May 21.

The Palace and Majestic are cutting matinee prices, commencing Monday, when the prices will be 15 cents for the gallery, 25 cents for the balcony and 50 cents downstairs, excepting Saturdays and Sundays. It is the first time the Majestic has ever reduced its prices. The Palace may close for the summer shortly.

SHUBERTS BREAK GROUND.
Boston, May 21.

Ground was broken Monday for the New Wilbur theatre on Tremont street, being built by the Shuberts. Julia Marlowe dug the first spade full of earth with a silver spade. E. H. Sothern and Mayor Fitzgerald also participated in the ceremonies.

The new house will be ready for occupancy by October.

CLING WITH GOOD BUSINESS.
Chicago, May 21.

The engagement of William Collier at the Princess will be brought to a close May 31. Business is still holding up. The attraction did around $7,000 last week, making money for both the show and the house. Ill health of Mrs. Collier is said to be the reason for the premature closing.
WILLIAM FARNUM ENGAGED TO HEAD CORT ROAD SHOW

Will Play "Virginius" at the Head of an Expensive Troupe.
Lillian Russell Another. Big Time Vaudeville Managers Kept Busy Veering Stars Away From Road Show Promoters. Cort Planning to Place Two Crackerjack Companies on Road at Opening of Season.

William Farnum, at $2,000 weekly, has been engaged by John Cort to head one of his vaudeville road shows next season. Mr. Farnum (now with "Arizona" in the Lyric) will play "Virginius" in vaudeville. His enormous success in it has been pronounced superb.

In Chicago this week Mr. Cort announced the engagement of Mr. Farnum, and also added he had Lillian Russell, besides Anna Held as a vaudeville road show star for the fall. Miss Russell is understood to be under a contract for 20 weeks at $10,000 weekly.

Routes are being laid out for two crackerjack Cort road shows that takes in southern as well as western territory. These routes may be carried into the east before the season opens. The shows are to start with the opening of the season.

The activity of road show promoters has worried the big time vaudeville managers, who are kept busy nowadays trying to forestall important headline engagements to anyone but themselves. This is said to be the reason for Vesta Victoria coming quietly into New York last Friday. She has called at the United Booking Offices. Cort will begin shortly after receiving offers from sources outside of the U. B. O. have heard from that agency regarding next season's bookings.

SHOWS IN LONDON.
(Special Cable to Variety.)

The principal legitimate theatres are now offering the following plays: "ARIADNE IN NAXOS," His Majesty's (May 19).
"BRURGER'S MILLIONS," Princess's, St. Martin's Lane.
"DIPLOMACY," Wyndham's.
"ELLSA COMES TO STAY," Criterion.
"FROBEB ROBERTSON'S FAREWELL," Drury Lane.
"GENERAL JOHN BURGESS," Adelphi.
"PLACE OF EMBRACE," (Everett Warriner), L cilp.
"LIFE, FREDERICK" (Sydney Irving), Globe.
"MILESTONES," Royalty.
"WELL DRESSED," Lyceum.
"OPERA," Queen's Garden.
"PILGRIM'S Про," (Estelle Waring), Livilp.
"OPEN WINDOW," St. James.
"STRI Pen," Comedy.
"THE CHAPMAN," Strand.
"THE DAMNED MISTRESSES," Adelphi.
"THE GIRL IN THE GLAM," Gaiety.
"THE GREAT ENSKY," St. James's.
"THE HEADMASTER" (Cyril Mawie), Playhouse.
"THE MARRIAGE MARKET," Daly's.
"THE SCHOOL FOR LADIES," His Majesty's.
"THE SCHOOLMISTRESSES," Vaudeville.
"THE SEVEN SISTERS" (Karl Reiter), Prince of Wales.
"THE TIPTOP. Tenement," St. James's.
"WITHIN THIS LAW," Haymarket (May 21).

WAYBURN ASKS $1,000 PER.
(Special Cable to Variety.)

An offer has been made by an English music hall manager of $750 weekly for Red Wayburn to stage his next star revue over here. It is said the manager through this offer is also desirous of keeping Mr. Wayburn away from any London competitor.

The American star replied by cable his terms were $1,000 a week, with transportation both ways.

GUICHES' NEW WORK.
(Special Cable to Variety.)

The new work by Gustave Guiches, "Vouloir," accepted by the Reading Committee of the Comedia Francaise, was produced by that theatre May 14, and was accepted by both the press and public.

The principal roles are well interpreted by M. de Feraudy, Mayer, Grand Slit, Gravel, Paur la Fontaine, Guile, Reyl, Medamas Cecile Sorel, Devoyod, Maille, Chauveron and Duluc.

WEAK PROGRAM IN THE OPEN.
(Special Cable to Variety.)

The Jardin de Paris opened May 16, with a weak program. It consists of being an open air music hall, the rainy weather had a serious effect upon the attendance.

BRAND NEW "IVANHOE."
(Special Cable to Variety.)

A brand new production of "Ivanhoe" is to be presented at the Lyceum May 22.

"TYphoon" MOVES.
(Special Cable to Variety.)

"Typhoon" moves from the Haymarket to the Queens next Monday.

"MRS. TANQUERAY AGAIN.
(Special Cable to Variety.)

"The Second Mrs. Tanqueray" will be revived June 3 in London.

"MARRIAGE MARKET," SUCCESS.
(Special Cable to Variety.)

At Dalby's, "The Marriage Market" is the usual George Edwardes' success. It is a "cowboy" show.

HEAVY IN THE FAUN.
(Special Cable to Variety.)

Martin Harvey will present "The Faun" at the Prince of Wales' early in June. This is the piece produced in America several seasons ago by William Faversham. Harvey may have secured the original production.

QUINLAN'S BIG COMPANY.
(Special Cable to Variety.)

The Quinlan Grand Opera Company closed its season in Dublin last Saturday night, proceeding by special boat and train for Liverpool. Monday morning they sailed for Cape Town (165 people booked through Daws' Steamship Agency), where they play for several weeks. According to the 20th Century they depart from Cape Town July 19 for Melbourne and are due to arrive there Aug. 12.

The company has an extensive tour designed in Australia and New Zealand and will depart for the homeward journey some time during April, 1944. They will carry with them nearly 400 tons of scenery and wardrobe.

The principal artists and staff are: Medemas Felice Lyne, Perceval Allen, Jeanne Blora, Alice Browse, Gladys Ancrum, Edna Thornton, Edith Clegg, Mabel Dennis, Helen Juta, Messrs. E. C. Hemodori, Maurice D'Oyly, Spencer Thomas, Sydney Russell, Robert Parker, W. J. Samuel, William Devor, Graham Marr, Charles McGrath, Karl Von Cochele, Arthur Wynn, William Anderson, Montagu Alliston, J. Wells Knight, Franz Costa. Conductors: Tullio Veghi, Frederick Reilly, Eckhardt, George Ribeyre, Knight, Parker, E. Martens, Saint-Thelme, Marie Max, Baldy, Morton, Maurelle, Werner, Preif, etc. As usual, the work was well mounted, and was nicely received.

The Quinlan remains open this summer, the house having been leased to a private enterprise for a run of an operetta by Paul Faucheau, produced this winter in Marseilles.

ACT DIDN'T SHOW.
(Special Cable to Variety.)

The girl of the Morgan, Bailey and Morgan act did not put in an appearance at the Palace Monday night and as a consequence the act didn't show. It was promptly cancelled.

It is said that some sort of a personal quarrel was the cause.

REVIVALS AT GLOBE.
(Special Cable to Variety.)

The Globe will probably present a series of Gilbert and Sullivan revivals during the summer.

"SEVEN SISTERS" TAIKY.
(Special Cable to Variety.)

The "Seven Sisters," a Hungarian farce (in which Charles Cherry was starred in America), produced at the Savoy May 14, is pronounced successful but talky.

SAILINGS.
Reported through Paul Tausig & Son, 104 East 44th street, New York.

May 24, Mr. and Mrs. Jack Matsu, Fred Ward, Sue Young, Jeannine Desmarest, Estelle Grace, Frances Summersville, Connie Magnotti, Bessie Hamilton, Viola Lawton, Dorothy Kelly, Mabel Hensen, Edythe Taylor, Ruth Whitton, Loretta Bright, Pearl Evans, B. Brown, Ethel Wheeler, Myrtle Graves, Maude Estes.

May 22, Sam J. Curtis and Co. is indenting Jo Brown (B. A. Myers' sisterographer), Six Dancing Dolls (from the Silver Gillmore), Bert Taele, William Hurley, Ruby Ray mond and Boys (Adriatic).

May 21, Roberts and Sam, Hearst, Felix Adler, Laygo and Benjamin, LeClaire and Sampson, Mages and Reece, P. T. Johnson (Mauratiesia).

May 20, Misses Frances, Nate Sipes, Mirza Hajo, Paul Spadoni, J. I. Newman, Paul Conchas, Wortman and Paulan (Kr. Wm. de Grosse).

May 17, Rudolph Wagner (Ges Wash).

May 20, Ben Harris, Dave Montegough, George A. Terlis (Kr. Wilhelm de Gru).

May 21, Melville Ellis, Walter C. Kelly, Martin Sampeter, Bert Fitzgibbon, Claude Bostock (Mauretaina).

May 17, Earl and Curtis (Ges Wash).

May 28, Mr. and Mrs. Gordon El-drid (Pretoria).

May 29, Mrs. and Mrs. Tom Terris and "Srooge" company, Jane Coothen (Ges Wash).

May 29, Morris and Allen (Kr. Aug Vic.).

(Special Cable to Variety.)

(Special Cable to Variety.)

(Special Cable to Variety.)

(Special Cable to Variety.)

(Bourbon Aires-Seguin Tour)

Boston, May 21.

May 27 (for England), Mr. and Mrs. Harry Jolson (Laconia).

BURGULAR SHOW A FAILURE.
(Special Cable to Variety.)

Following a successful run with a patriotic drama, so much in vogue, the Ambigu had to change its hill to titillate the season, and Meara, Hert and Coquelin produced at this popular house a drama "Mon Ami l'Assassin" by Serge Basset, May 15, which scored a failure.

The story of the piece is built around the recent automobile banditry.

ENGLISH OPERA AT COVENT.
(Special Cable to Variety.)

Raymond Roze will have a season opera in English at Covent Garden in November.
V. M. P. ASS'N LOSES MEMBER; “NO PROTECTION” IS THE CHARGE

Sullman & Considine Withdraw From the Vaudeville Managers' Protective Association, Upon the Orpheum Circuit Stealing an Act Away. Alleged the Organizers of the Association Were in on the Job Through Their Connection With the Agency Booking Act. John W. Considine Orders the Withdrawal.

The Vaudeville Managers' Protective Association is shoving two good men, representing the Sullivan & Considine Circuit. They are John W. Considine and Chris O. Brown, who represents the circuit in New York. While the Association was formed upon the splendid platform of "protection to each other," the reason Meara, Considine and Brown resigned is that the Orpheum Circuit "stole" an act booked for the Sullivan-Considine houses. The theft was accomplished by an offer of a salary of $350 a week by the act actually shipped to Regina, in Canada, to start the Orpheum there, where it would be out of the jurisdiction of the United States courts.

Upon learning of the "job" Mr. Brown informed Mr. Considine, who replied by wire to withdraw from the association. Some of the V. M. P. A. officers, it is said, are largely concerned in the deal through being interested in the agency which took the act away and delivered it to the Orpheum Circuit.

The turn is Chief Cauopolican, who sings alone in vaudeville as an Indian. He could obtain no time here until Mr. Brown gave him an opening in Danbury, afterward booking him through George O. Weedon for $125 to start over the S-C circuit, commencing June 9. While waiting for that date, Cauopolican was placed at the Fifth Avenue and held over a week. The Orpheum people wanted him then, offering him $150 more than he had contracted with the S-C office.

Mr. Considine has instructed that the matter be placed with the S-C attorneys and a determined effort will be made to oblige the "Indian" to carry out his contract.

BOSTOCK BOOKING AGAIN.

Claus Bostock has been reinstated into the good graces of the United Booking Offices. Whatever the cause of the temporary disension between the agency and the agent appears to have been patched up, with Bostock regaining the privilege of "the floor."

JOE WEBER'S "SHOP GIRLS."

A tabloid musical piece has been put out by Joe Weber, who calls it "Joe Weber's Shop Girls."

"TIME" FOR SURATT.

The United Booking Offices managers are reported to be at work on a route in the big time vaudeville houses next season for Valzka Suratt in her latest act, "Black Crepe and Diamonds." It is said the U. B. O. has offered Miss Suratt 20 weeks of consecutive time on a "play or pay" contract at $2,250. Miss Suratt is holding out for $2,500, according to report, although she may consent to the reduction if sufficient continuous "New York City weeks" are included in the itinerary.

KEITH PLAYING CHING.

The high officials of the United Booking Offices may be suffering from loss of memory. Many people have received proof they often forget over night what they said the day before. Sometimes it is convenient for them to do so but more often remarks are made by them in a spirit of bravado, to afterward find they can't make good.

Not so long ago E. F. Albee, the general manager of the U. B. O. and who also is trying to run B. F. Keith's business in the same capacity, swore for himself and his side of the business that Keith would never, never, play Ching Ling Foo.

To make it more difficult Albee tried to prevent Hammermovers and Suratt from playing the Chinaman. Albee said Ching's salary, $2,000, was too high—it would never be paid and that Ching could not work in a vaudeville house in this country until he "cut." Besides Albee gave vent to his opinion of George Mooser, who brought Ching over here and since then has slipped some into the United B. O. "ideal" booking system.

After all of which, Ching Ling Foo has been engaged to appear at B. F. Keith's Orpheum theatre, Brooklyn, for the first time July 2 at $2,500 for his engagement. He is at Proctor's Fifth Avenue theatre, New York, this week and played Hammermover's for a run. For Ching next season Mr. Mooser has written a pantomime, called "The Viceroys Concubine." It will be in two scenes and runs 30 minutes. Ching will carry the principal role with his magical act worked into the action. His daughter will also have a part. In his younger days before taking up magic, Ching was a noted actor in China.

Klaw & Erlanger, who have Ching Ling Foo under contract for a long period, may decide to send him out in the sketch, perhaps at the head of a road show in which the magician will do two acts.

TELLS "WHERE TO EAT."

The men in the United Booking Offices have discovered that the Palace theatre building, of the United Booking Offices, are said to have secured an extra yearly compensation from a restaurateur for an eating place upon the premises of the Palace's, believing the restaurateur people that they could deliver into the restaurant everyone connected with their agency and the agents who book through it.

Now the new order is: "If you don't eat at the Palace restaurant, you can't book with the U. B. O."

Some of the actors are worried lest the signed agent issues an order taking them in too.

CROOKS IN PUTNAM BUILDING.

Crooks attempted to steal the furniture of the Art. Managers in the Putnam Building last Friday night. A hole was drilled through the safe and the combination cracked, but the burglar may have been frightened away as the interior door was untouched.

PICTURES BEAT BATHING.

Long Branch, May 21. Cooper's bathing baths have been purchased by Albert W. Fish, who has filled in the place and will show moving pictures there over the summer.

COMMITTEE FOR BERNSTEIN.

The conflict between the White Rats and Freeman Bernstein looked amenable to an adjustment early this week, when the Rats were about to appoint a committee of its Board of Directors to confer with Bernstein over matters in dispute.

The settlement was led up to through Bernstein appearing before the F. B. I. and making a complaint that the Rats were circulating libels against him. The organization retaliated by taking about 40 complaints before the court. These furnished evidence of the several charges alleged against the agent.

Bernstein says when he saw the army appear, it looked more like he was on trial for murder than that he wanted to have someone indicted.

In addition to his troubles with the Rats Bernstein has the Bender theatre, Utica, N. Y., and thought he could make money running a dancing cabaret on the New York Roof. He gave the roof away to Sam Mirbach, who has offered him a six dollar last week for his labor, therefore Bernstein is as owner of the Bender theatre for something, meanwhile claiming he still holds the lease of that house.

Mr. Bernstein was very well for Freeman, but what he got early has been taken away from him since someone told him Utica was a regular city.

TRIES MURDER AND SUICIDE.

The Sombrero, man and wife, living at 344 Lexington avenue, New York, separated Tuesday, the man going to a hospital through death in his head and his wife just escaping death at his hands dropping to the floor as he shot at her.

Thinking he had killed his wife, Sombrero turned the pistol on himself, inflicting a dangerous wound. He is in the Flower Hospital. His wife was uninjured.

MISS MURRAY GOING ABROAD.

Next week will see Elizabeth Murray depart for Europe, where she expects to remain for some time. Miss Murray's engagements are many on one side, but number of managers are desirous of having her appear for them.

SHOW DIDN'T SUIT WELLS.

Richmond, May 21.

A vaudeville road show of five acts which Jack Salt with his circuits over his circuit had its first performance here Monday, but the show will undergo many changes before opening next week in Norfolk.

Each of the acts came here on a week's contract with a booking of further time optional by Wells. While the entire bill played out the week changes were thought necessary before sending the show on to the next stop.

HENDERSON COMING EAST.

San Francisco, May 21.

Fred Henderson, general Coast manager for the Orpheum Circuit, left here yesterday, for the east where he will look over his Coney Island properties, now open for the summer season.

Mr. Henderson expects to be away for three weeks.
WOODS' GERMAN ENTERPRISES HAVE FIELD TO THEMSELVES


Two Shows Nightly.

When A. H. Woods had the opportunity of seeing Berlin last week, he left his return from Europe last week, he let in some light on his enterprises in Germany. Much has been printed about Woods' moves over there, but detailed information has been scarcely retailed prior to the return of the manager.

The perplexing thing about Woods' invasion of the German country to those along Broadway who understood Trutronic conditions, was how he did it. Mr. Woods says "Guess I worked fast." The fact remains, however, the Woods-Goldswell concern has four first class theatres in Berlin, playing pop vaudeville under a license that would permit either to give the highest grade of music hall bow, and allow it to serve refreshments.

Another theatre, the Pottsdammer, is being built for Woods on Potsdammner Platz, Berlin, a location in that city that ranks with Broadway and 42d street, New York. The other Berlin houses are the Apollo, on lower Fredrichstrasse, opening May 25; Frankfurter strasse; Cines Nollendorf, on Nollendorf Platz, and Theatre Gross Charlottenberg (the Hobbeken of Berlin).

Outside of Berlin Mr. Woods has the Sarassina's Circus at Dresden, opening there Aug. 25. It seats around 4,000, and is the New York Hippodrome of Germany. Other towns are Leipzic, Cologne, Hanover, Bremen and Munich. There will be 13 Woods-Goldswell pop vaudeville theatres in the Fatherland. Mr. Woods does not expect to return over there until November. Martin Herman sails to look the situation over in his interest May 27.

L. J. Goldswell, who started the promotion of the entirely new entertainment for the Germans has been a resident of Berlin for some years. He is an American, well thought of on the other side. Prior to the innovation Woods and Goldswell introduced, Berlin knew nothing of pictures other than what had been shown in "store shows," mostly "upstairs places." Berlin was in the same condition, moving pictorially, that New York was six years ago.

The novelty of a combined vaudeville and picture show in regular theatre at prices ranging from ten to fifty cents immediately appealed to the Germans. Mr. Woods is surmising of the continued prosperity of his German venture, and has gone so far as to contract for good sized vaudeville acts, having Martin & Mr. McCormick "Auto and Train Effect" from "The Honeymoon Express" at the Winter Garden, New York, for a trip of ten weeks over the German circuit, paying something like $625 weekly for it.

Five acts make up the vaudeville program. They are mostly on the "dumb" to order and imported, when taken turns are not fixed. With the opening of next season the Woods German Circuit will employ about 90 acts weekly. Two shows nightly are given, matinees (excepting on Sundays) not showing sufficient strength to keep the houses open.

In pictures feature films are being sought. Besides the feature at the Theatre Gross Berlin, is "The Singing of the Titanic," a Cines subject at another of the Berlin houses. The Cines people supply a daily picture service equipment not excepted anything in the picture line that may be obtained over here, stated Mr. Woods. At the opening of the Theatre Gross Berlin, the house staff seemed to be dallying. Mr. Woods mentioned he would like the lobby swept. The men assured him it would be attended to the next day. The theatre was open in an hour. Woods grabbed a broom, sweeping it himself.

Something novel in the picture line was brought over here by Mr. Woods. It is called "Life's Target." A picture of living objects rapidly passes over the sheet. Rifles are used to shoot at them. When one is struck, the sheet is turned and the marksman may examine the result, or the sheet can be stopped at any moment. This will be put out by Woods as a concession.

HAN AMERICAN, DAVENPORT.

Chicago, May 21.

W. S. Butterfield and Mark Heiman journey to Davenport this week and closed a deal whereby they will control the American theatre there next season. The house has been receiving bookings from Jim Matthews of the Pantages office but beginning June 1 the house passes into possession of the new parties and next season will receive its bookings from Sam Kahn through The American Vaudeville Managers' Association. There is another house in Davenport now in the course of construction, with no announcement of policy.

RINGLING BOOKING ACTS.

John Ringling is booking many acts for next season with the Ringling circus, it is said. One of the circus people mentioned this week that Max Lowe of the H. B. Marimelli agency had submitted a list of 100 "circus acts" to Mr. Ringling.

The list contained names of mostly foreign acts, some over here now and others abroad.

TANGUAY HITS CHICAGO RIGHT.

Chicago, May 21.

Eva Tanguay got her by-play start at the American Music Hall Sunday afternoon. The house was, with the exception of the last two rows down stairs, entirely filled. It was the largest matinee that the American Music Hall has held since it was turned over to the Shuberts. The Palace and Majestic Sunday afternoon were practically empty.

The Tanguay show pleased immensely although not a big show but it was fast and snappy. Miss Tanguay herself was a tremendous success.

At night the house was sold out the takings for the day amounting close to $2,000. This was beyond the figures of both the star and the house management. It is almost assured that the troupe on its two weeks' engagement will get over $20,000. The Music Hall is very poorly situated and this is considered a remarkable amount for a vaudeville show to take in the house.

Frank Buck is managing the Music Hall in the absence of Sam Gerens. A. A. Levy, manager of the week and is overlooking the details of the engagement.

Harry Green, the rag drummer of the College Instrument orchestra under Walter Blaufuss is playing the drums with the orchestra and will be carried on tour with the Tanguay troupe. Green is featured, being allowed one number with the spot light on him.

Monday at the Music Hall the maid was extremely good, while both the Majestic and Majestic fell rather flat. Rather, neither house gaining more than half an audience. At night business at all three places was good, the Tanguay show getting the best of it again. The Palace with a convention buying out half the house filled up pretty well. The Majestic held a good audience while the Music Hall was big. In the two days the Tanguay show did $3,590. They were betting hereabouts that the show would not take $9,000 on the week at the Music Hall as the engagement opened. It now looks as though $12,000 would be reached.

The Tanguay business has been much better than either the Majestic's or Palace's up to the matinee today.

LEVEY WANTS LONG LEASE.

San Francisco, May 21.

Bert Levey is in Denver, negotiating for a long lease of the Tabor Grand. The consummation of the deal seems to be assured. If it is closed Levey will have his circuit eastward, probably as far as Kansas and Nebraska.

The San Francisco agent expects to proceed eastward from here.

MUCH DEMAND FOR GREEN.

Chicago, May 21.

Gene Green, who finished a big week at the Woods last week, is this week doing the trick for the Jones, Linick & Schaeffer people at the Willard, goes into the Colonial as the big feature June 1. There is a return date at the Wilson June 23.

Green will play a return in all of the J. L. & S. houses.

NEW ACTS FORMING.

Lillian Smalley (Lola in "Medan"
She has prepared a "single" act for vaudeville.


At Canfield has withdrawn from the "Ms. Flynn from Lynn" cast and is re-establishing a single act with Herbert Ashley, written for them by Aaron Hoffman.

OH, YOU CHERRY SISTERS!

Cherry Sisters have once again retired to Cedar Rapids and this time they journeyed back without any great flares of trumpets or fireworks. The sisters took over the Haymarket theatre last week putting in a show and playing on a percentage basis. The house opened Monday night and the receipts for the Tuesday night business picked up, after the sevem came $1 but even this was too small and so the house management decided to close by Wednesday. The sisters said it was due to lack of publicity.

They allege that in every town they had played the vegetables passed over the footlights to them alone amounted to more than their biggest night's receipts at the Haymarket. The girls berated the management and then dropped each act on the bill a little note stating that salaries would be paid sometime.

ORGANIZED IN ARIZ.


20 managers of vaudeville and picture houses of Arizona met here and organized what will be known as the Arizona Exhibitors' Association.

This meeting comes as a result of the Bert Levey Circuit and the Western Vaudeville Managers' Association to acquire exclusive booking rights of the Arizona houses.

W. R. Dailey of San Francisco, who has been here here on behalf of the Levy end, has left while the Frint George Booking Agency, representing the W. V. M. A. is signing up a number of houses.

HARRY LEONHARDT BACK.

Harry Leonhardt, for the past two years connected with the steamship agency business, is returning to the theatrical field. Monday he enters the employ of F. F. Proctor, taking charge of the booking of travelling combinations booking for Proctor small time houses in Elizabeth, Plainfield, Cohoes, Schenectady and Perth Amboy.

Leonhardt's experience in the legitimate field dates back to his association with the late August Daly. He has occupied practically every post in the amusement field, from painting scenery up.

GUS SUN PLAYING TABS.

Cincinnati, May 21.

Gus Sun has confirmed the report that from 10 to 15 tabloid productions will be his in the next season. The tabs will be sprinkled in between the vaudeville shows.
VAUDEVILLE MANAGERS FIND ACTS ARE RAISING SALARIES


The managers in the United Booking Offices were a very surprised lot Tuesday when gathering for the first booking meeting for next season. They were informed that acts would be held constant, either direct or through agents, had increased their salary from last season. The increases ran from $50 to $200 weekly, with the acts saying they would not "cut."

The managers are worried by the prospect, with the dearth of material in sight. The actors who expect to remain in vaudeville next season evidently have a clear line on this situation and are pushing their salaries to the limit.

B. O. booking men expected the increase when attempting to corral acts about a month or six weeks ago. They secured a few. These received conditional "connie-tive" or, listened to the "cut" siren. One act receiving a long term agreement to commence immediately in the east, lost two weeks within the next four for "our convenience."

Actors now in New York who have made their offers to the B. O. B. are saying they will not cut salary under any circumstances and stand out as long as the managers do, meanwhile accepting the first lucrative engagement outside of big time vaudeville that presents itself.

MARTY SHEL Held UP.

Bridgeport, Conn, May 21.

The police here have a record of M. Shel, a New York theatrical manager. Mr. Shel tried to show Bridgeport how fast his automobile can travel. It cost him $30. The law says a speeder is pinched he is held at the station until bail is furnished. This happened to Mr. She and who said he was on his way to a farm lately purchased in New Hampshire, and he was very pleased he had bought no property in Bridgeport.

"CHICAGO NIGHT" FOR THE BOYS.

The commission boys from the west were given a "Chicago Night" in the Bronx last Friday. A large number gathered around the table to kid the wild westerners. Among these were Alf T. Wilton, Rosalie and Lee Muckenfuss, Harry Weber, Chas. Nathan and Harry Bailey, besides Mr. and Mrs. Johnson Sibley, Mr. and Mrs. Harry Spingold, Dave Becher, and J. B. McKowen, the bachelor booker.

Mr. Becher is going back to the Chicago week. The others (Spingold, McKowen and Simon) will remain around here for a couple of weeks more, combining pleasure with the chief object of getting something put together to put something over on the other boys and still keep friendly.

All the Chicago boys have made eastern connections of one kind or another since reaching New York. They report having secured many desirable acts for the vaudeville market in the future. Both cases were of cancellation and suing for salary by the acts. They were put up to the magistrate who set a date for giving his decision. When the day arrived just opened the door and put his head through, deciding one case for and one against, probably believing in that way everybody would be satisfied.

BILL ROGERS IS THERE.

Dallas, Tex., May 21.

During the riding and roping exhibition last week, the Shriners invited Will Rogers, the former cowboy and present vaudeville monologist, to take part.

Mr. Rogers was appearing at the Majestic, for the Interstate Circuit. He entered the counter and covered himself with glory, gaining the approval of 10,000 people for his clever humor and the last laugh when he seated his seat on a couple of horses that had thrown some of the best riders in this section.

PRODUCING MORE TABS.

Chicago, May 21.

Minnie Palmer will produce two new shows for next season. At present Miss Palmer has four tabloids out and all are doing well. Four Marks Bros. show is Miss Palmer's pet organization. The show is now finishing its 39th week and will remain out six more weeks before laying off for the summer months. The act will go east late in the summer for a try at the big time.

RED BANK OPPORTION.


The vaudeville situation here is quite complicated, so much so the Lyric and Empire, with vaudeville in each, are both losing money.

Pat Casey has the Empire and Walter Rosenzweig the Lyric. They have unsuccessfully tried to reach an understanding. Red Bank can't support two.

BERNHARDT'S HEALTHY RECORD.

No illness or physical weakness attends Mrs. Bernhardt. She will be led by her American tour, ending next Wednesday night at the Palace, New York.

During her tour of the Orpheum Circuit and the New York engagement, Bernhardt will have appeared about 50 times, giving the best of her stuff. Bernhardt was not the only Englander with the best shows. A long trip 14 performances a week. In the west Bernhardt endured the tedious "jumps" without a dissenting tone.

Thursday morning Bernhardt sails on the Lorraine for her Parisian home and the managers who have continued this season.

SETTLING ADVERTISING POINT.

Chicago, May 21.

The court will hear the only interesting decision next week regarding the curtain advertising in the theatres. The Riley Advertising Agency which controls the advertising in the Alhambra and Columbus theatres operated by Max Weber has instituted proceedings against the management in an effort to restrain them from using stipulonc for advertising. The agency claims its contract for the curtain advertising covers all the advertising privileges in the theatre.

ANOTHER "PERCY WILLIAMS."

Business cards bearing the name "Percy Williams" are in circulation in upper Broadway. Underneath the name the card gives the address as Columbia Theatre Building, Broadway and 47th street and further states that "Mr. Williams" is "Manager and Producer of Vaudeville Acts."

Above the name the phone number "Bryant 1130" is given and opposite: "Suite 703-704."

A phone call to "Bryant 1130" elicited the information that there was no such person as "Percy Williams" in that office.

LINCOLN IN PICTURES.

Chicago, May 21.

The Lincoln goes into pictures Monday.

MENLO KOORES SHOWS.

Chicago, May 21.

Menlo Moore will have three new vaudeville acts next season. "Bach-

"Aladdin's Wonderful Lamp" and "Young America" will be the titles.

Two of his old acts, "Rah Rah Boys" and "Stage Door Johnnies," will be made into tabloids. Each show will carry 16 people and the usual accessories.

NEW AL REEVES SHOW.

The Al Reeves "Big Beauty" show on the merged Wheel next season will be all new, except the Rev. Andrew Lewis, who equals Al Reeves with the show going public along the line of the Wheel, is at work on an entirely new book, also the words and lyrics.

The Reeves show closed its season at Kansas City.

CHICAGO'S POP RENTS.

Chicago, May 21.

Jones, Linick & Schaeffer's lease for McVicker's (for pop vaudeville) from the Litt estate is for the unexpired term held by the Litt people, between 1911 and 111, of $110,000 a year. This includes the stores and offices, which will return a fair proportion of that sum.

Their tenancy of the Colonial (same policy) for five years, at an annual rental of $60,000, considered very much of a bargain.

NEW "LOOP" HOUSE.

Chicago, May 21.

Pop vaudeville in the "Loop" from present indications will be pretty thick next season. Following the announcement that Jones, Linick & Schaeffer had secured the Colonial and McVic-

er's comes the well founded report a new house to be devoted to this style of entertainment will be erected upon the property occupied by The Hub at State and Quincy streets. The names of the promoters of the new theatre could not be ascertained although it was said that only a slight interest in show business at pres-ent was the real fellow.

The Hub property is one block away from the Great Northern Hippodrome in its second season of pop vaudeville. The new theatre according to plans will have a seating capacity of about 1,000 and is expected to be ready by Jan. 1.

MOOSERS WITHDRAW.

Chicago, May 21.

Boyle Woolfolk has left for a trip over the Curt with his tabloids are now playing. The Moosers (Gor-}

and Leon) interested in the Curt end of the venture have withdrawn from the enterprise and for the balance of the time the bulk of the work and re-

posibility will rest on Woolfolk's shoulders.

The arrangement for the present at least will not along with changes. There will probably be a reduction made in the running cost of the pieces. Woolfolk will take about three weeks in looking over the situation in

BURLESE LEADERS.

Following the usual reticence over receipts in the Eastern Burlesque Wheel houses, the officials of the Col-

umbia Amusement Co. have not an-

nounced the leaders at the box office over the circuit for the season just finished.

An unofficial report, however, says the leaders are the same as last year, Dave Marion, Al Reeves and Wally Watson ("Girls from Happiyland"). It is also said that the difference on the weekly average of gross receipts by the trio of shows does not go beyond $30, a rather remarkable coincidence in a season of weeks in houses of varying capacities.

MACK TAKING HOST.

J. Herbert Mack, president of the Columbia (the burlesque Wheel) left New York last Saturday for a rest of two weeks, prior to the annual meeting of his company June 6-
FILM CO. FEELING AROUND; TRYING HARD TO BE FRIENDLY

General Film Co. Representative Calling Upon Feature Picture People Not Connected With "Trust." Seems Afraid Feature Concerns Will Get Together to Back up Their Subjects With Complete Independent Service. "Trust" Very Much Up in the Air.

The General Film Company has had a feeler out among the feature film picture people the past ten days in the interest of General Representative Bouchet.

Mr. Bouchet, looked upon as a smooth individual, has been making "calls." Ostensibly he wants to become acquainted with all the trade, but his real object is said to be a desire to learn how far the feature film concerns will go toward forming a daily picture service that will back up their feature subjects. The General Company should refuse to "license" the two, three, or four-reelers.

The "Association" has licensed the product thus far to the Famous Players Company, but the "trust" manufacturers are not in sympathy with the proceeding. They want the picture field to themselves.

It seems to be established that an exhibitor nowadays cannot successfully cope with opposition without a feature now and then, while the feature makers do not care to enter the industry unless he has a country wide outlet. As the exhibitor must have the picture and the picture maker must have the exhibitor, the General Film Company is out to obtain a direct line on the future, to either avoid the issue, take hold of it or meet it when arriving.

Nearly all feature subjects are by independent makers, those outside "The Trust." A few of the "Association" manufacturers turn out two or more reels of a subject, but they usually become a regular "release." E. I. Van Runkle, western representative of the General Film Co., turned to Chicago this week. Mr. Van Runkle fixed up the details of the Kinetograph purchase by the General Co., and is said to have done it so thoroughly the General Film Co. is now in better shape in its daily workings than ever before.

VICTOR HYDE STAGING.

Victor Hyde has been engaged to stage the musical numbers in Jacobs & Jermor's five burlesque shows for next season.

YOUNG'S PIER JUNE 15.

Atlantic City, May 21.

Speculation as to the plans of Messrs. Cochran and Grogan for Young's Pier this summer ended today with the announcement of the young real estate men that they would operate a big exposition on the site, opening about June 15, next. Young's Pier has always been regarded as the most valuable show site of any along the walk. The plans of the Pier's present directors include the erection of a summer theater seating about 2,000, the spot of the destroyed auditorium. The main portion of the Pier, untouched by the fire that destroyed the theatre only two years ago, was being overhauled and brightened up with new decorations.

The resort's new managers say that when they formally throw the place open June 15, the concessions already purchased for the erection of a new oceanfront for the amusement suppliers of this country and the other side will give the pier something of the air of continuous carnival at a big world's fair.

CURTIN CHANGES ADDRESS.

James H. Curtin has given up his offices in the Knickerbocker building. For years he has been president of the Empire Booking Circuit. Hereafter he will be stationed at the Casino theatre, Brooklyn.

CONEY'S "FIRE AND SWORD."-The biggest news of Coney Island that has developed so far this season is the "Fire and Sword" show in Luna Park. An admission of 25 cents is charged.

The groundwork of the spectacular is a combination of scenes from "Kismet" and "The Garden of Allah." A story of love, jealousy and intrigue set in the Saxon city of the Black Horse, the soldiers astride their horses driven into the water. For the latter a pool has been placed just below the grand stand in Coney, where a huge representation of the "Plunging Horses" scene from the New York Hippodrome given.

Several Arab troops of acrobats engaged by the show in its own country, 125 people are engaged, with the animals, several Max metamers and a couple of cannon. The finale is a noisy one, preceding the burning of the set of houses. From the window of one house a woman, afaire, apparently leaps to the ground. This is the "sensation" of the brightest scene. It amuses the audience, who are undecided whether it is an illusion.

"Her Big Story."-By Richard Washburn Child. Written to correspond with the making of the picture and film May 31. The American Co. is making the picture.

The Hula Co. is getting ready to make a three-reeler dealing with the Great White Plague, which will avail itself of some of the most recent publicity.

Will B. Wear is using the Rame Co.

All of Anthony E. Wilke's pieces are to be photographed. The Villagric has obtained the rights to his shots and plans. Among the titles are: "Lauding Hilary," "Tatums," "Hamlet," "Society," "Banshee," "In the Lime Light," "Lion's "Hoppy Ranch," "The Matinee Idol," "A Day in the Life," "The Human Carnival," "The Haunted Man," "Never Again," "Liberity Corset," "All Things Considered," "New Zealand Folk." The first to be made will be "A Regiment of Two."

ARTHUR LUCAS'S "WILD WEST."-Very popular.

The start of the tented season brought one point prominently to the fore, that "Wild West" is very popular just now. There are any number on the road. The two largest are the Miller Bros.' "101 Ranch" and "The Two Bills." Among others are the Oklahoma Ranch show, and Young Buffalo's.

A logical explanation of the wide and growing interest in the "Wild West" is offered by Billie Burke. Mr. Burke says the moving picture industry has lifted the public at whose vacation scenes of the wild western country, with its Indians, cowboys, rough ridin' and all the excitement attending that class of scenes. The Miller Bros.' show is the one that is usually first, and near the end of the season, says Mr. Burke, have served to bring the crowds out in droves when the real "wild west" was over. This is what has so educated Europe to the Indian, leaving that country ready for a big Wild West invasion.

The Miller Bros.' "101 Ranch" is in Brooklyn this week, its first of two there. Next season the Miller Brothers may indulge in movin' picture making themselves, using the extensive outfit and the great Miller Brothers' ranch as the scene of the film stories. Mr. Burke is to be connected with the picture end of the Millers' enterprise. He will be engaged in producing other financial, and putting out only feature subjects with the Miller Brothers' brand.

The Bison picture people had the right to the "101 Ranch" title for some of its product, having used the outfit while in winter quarters at Venice, Cal., but the Millers are said to have become interested in retaining the use of their name for pictures not of the "101 Ranch" making.

Joe and Zach Miller have threatened to sue over the same. Mr. Burke has offered $100,000 damages because of this.

BALL PARK HURTING.

Cincinnati, May 21.

Cincinnati Motion Picture Exhibitors' League has appointed a committee to investigate and make a report to the organization as to plans for the establishment of a supply house. The committee will be comprised of members of the association who are retaining the use of their name for pictures not of the "101 Ranch" making.

A representative of the Millers' has been engaged in producing other financial, and putting out only feature subjects with the Miller Brothers' brand.

Means to prevent the showing of motion pictures at the ball park were discussed. An endeavor will be made to stop this show. It has also seriously affected the business of the picture houses in the western part of the city.

The main complaint is that the supply does not limit the picture operators to three films a day whereas the Ball Park shows are playing nine reels daily.

Six new members were admitted to membership.

MURDOCK'S LATEST BUNCH.

John J. Murdock has another bunch. This time it is plunging for a paper, something Murdock has unsuccessfully tried twice since this day a year ago.

The Grand Old Fliy told the agents this week he wanted them to advertise in a press sheet in the tanks. While on his way south a short while ago (where he expected to put something over on the Duval theatre management in Jacksonville) Murdock was tipped off by a near-artist in Atlanta of a "tip" that could make a little change by plugging for the southern paper scheme.

Anything that jingles like coin (penny not overlooked) and comes under the heading of easy money, interests Murdock. It looks better when you don't have to work for it. So the Fliy told the agents to advertise, and the agents did while wondering why Murdy mixed up with a picnicay thing like that, as the advertising rates were so very small the agents probably wouldn't take time to write checks for the amount of the bills.

By the way, Murdock did not put over anything on the Duval management. They had heard about him.

NO MOSS & BRILL BURLESQUE.

A report this week saying the Progressive Burlesque Wheel was in negotiation with Moss & Brill for one or more of that firm's small time vaudeville theatres in New York, was denied at the office of the company by Mr. Moss.

The N & B houses, said Mr. Moss, will continue to play pop vaudeville, remaining open into the summer while weather conditions permit.

KEYSTONE SIGNS ARBUCKLE.

Charles Baumann and Ad. Kessel, of the New York Motion Picture Co., are back in New York after a flying business trip to their many studios and picture plants on the Pacific Coast.

They have signed Roscoe Arbuckle to take Fred Mace's comedy roles, the latter having engaged with the Majestic Co. Further the Keystone will make three releases a week. A number of changes have been made at the Baumann-Kessel Santa Monica plant where a clubhouse has been built for the use of the employees.

COHAN & HARRIS LIKE PICTURES.

Another Cohan & Harris New York theatre will offer a feature moving picture weekly, to be the Opera House week after next will have "The Battle of Gettysburg" as a "special." This battle film is in five reels and was made by the Kay-Be-Co, Thomas Ince, directing.

Olive Skinner, picture making with the Universal Company, is now in New York at Universal Co., of the Crystal Co. announces a new release in addition to its regular split comedy reel every week.

Francie J. Greendyke, a former Lobin player, is now one of the Universal Co.

The Crystal Co. announces a new release in addition to its regular split comedy reel every week.

Despite all rumors to the contrary that Fred Mace plans to do diverse things in picture making, the Majestic Co., announces that he has made his signature to an engagement for immediate services before the Majestic camera.
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Kitty Gordon will sail for London next week.

The Grand, Albany, playing pop vaudeville, is booked by Edgar Allen.

Margaret Haney is “breaking in” again next week at Yonkers with another partner.

Thompson Buchanan is writing a play which William A. Brady has ac-
cepted for production next season.

Helen Trix has contracted to tour the Orpheum Circuit, opening June 9
at Winnipeg for a 12 weeks’ trip.

Two summer pop vaudeville shows have started at the Log Cabin and the
Wigwam, Jersey City.

Harry Tighe and Polly Prim have been booked for London, opening in
September.

“Sis Hopkins” closes May 24. Billy Fitzgerald has the show at present.
Next season George H. Nicolai takes 1. over.

Billie Seaton did not open on the Orpheum Circuit at Memphis, going
instead to San Francisco to meet her husband, Harry Piani.

W. W. Randall, years ago associated with Charles Frohman, has estab-
lished a dramatic agency. He is one of the oldest agents in New York.

Thomas E. Shea closed a successful road season Saturday night for Halifax
and has gone to his home in Belfast, Me., for a long rest.

“Little Boy Blue” and “The Spring Maid” (special) closed their seasons Saturday night, the former in Montreal and the latter in New Haven.

Ed Morton added another baby May 16 to his collection. This gave the
Morton family a total of five boys and one girl at the last count.

Edward Lang, the Hebrew globe trotter, has arrived here from Chicago
to complete arrangements to reopen several eastern vaudeville circuits.

George F. Hooper, ahead of the Ward & Vokes show this past season,
after a severe illness in a Toledo hos-
pital, was able to leave that institu-
tion this week.

The Courtney Sisters declined to open after intermission at the Colonial
Monday afternoon and retired from the bill. Mullen and Coogan were added to the program.

“How Felix Fixed It,” a farce with music, under the management of West &
Jacobi, will start a summer tour of the New England States June 15. The
cast comprises eight people.

Martha Rice of “The High School Girls” was granted a divorce from
Charles A. Anderson, a musician, in the
Chicago courts. Edward J. Adler
represented Miss Rice.

Harry Carroll, the song writer, says he is not engaged to be married,
but yet, Mr. Carroll has naively intimated
that although he is willing it takes too
much to make a bargain like that.

“The Passing of the Idle Rich,” pro-
duced at the Garden theatre, lasted one
night. When the day of the second
performance came the actors refused to
speak a line until they saw some of their salary money.

The Old Orchard Pier, Old Orchard,
Me., has been purchased by John W.
Duffy, Lawrence, Mass., consideration
$55,000. Improvements will be made before the opening of the regular sum-
ner season.

The Musical Fredericks have a 1913 Model “Overland” (five passenger)
which was its first regular workout when
the Fredericks motor to their summer
home in the Catskills, after closing at
the Brighton theatre, June 23.

“It Happened in New York,” a tab-
loid with music and dances, sponsored
by Cohan & Harris, with John Gorman as
its personal manager, opens on the
Wells Circuit at the Empire, Rich-
mond, June 2.

“Liberty Belles” will be the title of
the burlesque show which T. W. Din-
kins will operate on the Campbell &
Drew franchise in the Columbia Wheel
next season. It will be headed by Matt
Kennedy, and will be called the “The
Tiger Lilies” under his management.

William K. Harcourt lost the suit
for $25,000 which he brought against
George H. Broadhurst to collect ten
percent commission for having placed
“The Man of the Hour” with William
A. Brady. Supreme Court Justice Hendrick dismissed the complaint.

The court of the Supreme Court, be-
fore Judge Newburger Tuesday gave a
verdict for $5,073.67 against A. H.
Woods to Lee A. Ochs, finding that
Ochs had procured a tenant for Woods’
Court theatre, Brooklyn, in February,
1911. Plaintiff sued for $10,000.

Dickie Delaro, who closed her season with the “Little Millionaire,”
last month, was hurried to the Washing-
ton Heights Hospital direct from the
train which brought her to town, where she underwent a serious opera-
tion. Miss Delaro is now convalescent.

John Patty, father of the Patty
Brothers, has retired from stage work,
and opened the Jugglery at San
Cali. Alexander Patty sailed for
Paris May 15 to settle up some busi-
ness matters. He will return to en-
gage in a new act with his brother, Felix, next season.

The Beethoven Musical Society, a
large group of young East Side mu-
sicans of both sexes, having 72 mem-
bers, may play a few vaudeville en-
agements around New York, with the
players reduced to about 40. The So-
ciety appeared at the Winter Garden
last Sunday night.

“Rob Roy” will be placed in rehearsal
in a few weeks by Klaw & Erlanger,
for a road tour next season, an early
opening being booked for the east. The
first long stands will be Philadelphia
and Boston. A number of the singers in
the “Rob Roy” revival will be in the
“Rob Roy” production.

Edgar Selden, who was run down by
an auto in Long Acre Square May 15
and painfully injured, was removed
from St. Vincent’s Hospital to his his-
home Sunday. Mr. Selden had his right
arm broken in two places and was badly bruised. Selden’s lawyers
have the auto’s number.

Grace DeMar started suit this week
for $50,000 damages against Messrs.
Frank, Fisher and Solomon, who were
instrumental in having her arrested
some time ago on a charge of perjury.
It arose in connection with some busi-
ness transaction she had had ex-husband, Arthur J. Hornitz.
The charge against Miss DeMar was dis-
missed.

MARC Klaw, who returns, from Eng-
land soon, will have new offices avail-
able when he hits Broadway. M.
L. Livingston has moved from the
fourth floor of the Amsterdam build-
ing to the tenth floor, where Harry
Flye and the press bureau have va-
crated their fourth floor quarters and
moved to the ninth floor. The entire
fourth floor is being fitted up for a
private sanitarium for Klaw.
MANAGERS AND UNION PEOPLE GETTING LINED UP FOR FRAY

Musicians’ Union and I. A. T. S. E. Said to Have Reached an Agreement to Stand or Fall Together in Expected Theatre Strike. Managers Preparing to Give Hard Battle. Ultimatum Delivered to Musicians’ Convention at Toronto.

Toronto, May 21.

Before adjournment the convention of the American Federation of Musicians had some important secret sessions. One was causing, it is said, by the reported proposition of Charles C. Shay, president of the International Theatrical Alliance of Stage Employes submitting to the A. F. of M. that it enter into an agreement with the Alliance for both to stand or fall together in the future in the event of trouble with theatrical managers. The Musicians gave unanimous endorsement to a trade agreement between them and the Alliance.

When the musicians assembled May 14 Charles C. Shay was given the floor and he submitted recommendations from the Alliance to agree with one another, which the Musicians adopted by a unanimous vote. The Musicians agreed to make a more radical change of the recommendations providing the Alliance at its next annual session was willing to agree to the same changes.

The agreement as reached by the executive boards of both union organizations makes it possible after the local branch of either party has failed to have its grievance amicably settled after its local sources have all been exhausted, to call upon the national organization which can in return request the other organization of this agreement to instruct its members to cancel by giving a two-weeks’ notice to the theatre employers involved in the controversy. Again the Musicians and Alliance will make it obligatory for their members to insert the two-weeks’ notice clause or any other stipulation in their contracts. All contracts between the unions or members of the two organizations signed before the agreement was made will not be affected.

The local union involved in any labor controversy must localize the same and keep it in the theatre or town where it starts unless creeping into other sections of the agreement. An advisory board of three members of the National Executive of each organization, will handle any controversy which passes beyond the control of the local unions and which will affect in any wise other unions and will keep track of it until some final agreement is reached.

If either the stage hands or musicians get into trouble over wages or the conditions under which they are traveling either union party can call on the other for moral support and if necessary send the matter to the executive boards and thence on to the advisory board.

Neither side can take advantage of an agreement whereby either can pass upon the wages and conditions which the other party through its rules and regulations provides for its members.

The agreement also makes special provision for the employer who is having members of either party in his employ for the first time. Local unions of both organizations are free to enter into local trade agreements of their own. These local agreements in no way will be construed as contrary to the national agreement notwithstanding that their provisions may not gibe with the agreement.

The story among the members of stage crews here is musicians and stage hands expect something will happen during this summer that will involve them in a strike against theatrical managers.

The several stories about unions becoming rampant upon the appearance of A. Bird and Aron S. Pines (of New York) in Toronto late last week. They are said to have presented an ultimatum to the musicians as coming from the combined theatrical managers included in the Shuberts and Klaw & Erlanger merger. The terms of the ultimatum have not been reported.

A musical leader here says New York managers stated they demanded of the musicians arbitration of committees, local boards to settle local differences, and a general board of arbitration to be permanently established in New York to pass upon important matters.

Another demand was to regulate salaries for traveling men and other disputed points that have arisen during the past year to be equitably adjusted. Messrs. Bird and Pinhey left town, according to the story, without having received any official reply to their demands.

The officers for the A. F. of M. for the ensuing year are: Joseph E. Weber of Cincinnati, re-elected to the chief office by acclamation, as also were William B. Miller, secretary and treasurer, and F. H. Tendler, treasurer, both of St. Louis.

Other officers unanimously elected to the International Board were George W. Bond, Columbus, O., first vice-president; N. B. Howard, Pittsburgh, second vice; C. L. Bagley, Los Angeles, third vice. At least seven of the former directors were re-elected by acclamation.

Four delegates to the American Federation of Labor were chosen from D. A. Carey, George W. Bobe, Joseph E. Weber, Owen Miller, Joseph W. G. Dodge, C. H. Geyer and P. F. Peterson.

The Law Committee of the Musicians recommended that a headquarters' office be established in New York and that a competent assistant be secured for the secretary.

From statements made by producing managers in New York this week, the first step taken at Toronto is but preliminary to a similar stand before the annual convention of the I. A. T. S. E. at Seattle, July 7. At the latter place, it is said, there will be a call for a "show down," with the managers and unionists either reaching an agreement at that time or declaring the position.

The producing managers see this week boldly affirm they are in a safe and secure position as regards their musicians, or have made no provisions for a permanent settlement with the unionists. None of the stage employers union officials would comment on the musicians’ meeting.

President Weber, Secretary Miller and Treasurer Ostendorf are expected in New York to-morrow.

MAGICAL THEATRE UPTOWN.

Thurston, the magician, and Kellar, the retired king of them all, have plans afoot to rent a Times Square theatre in which to open a permanent magical performance will be given.

The evening’s entertainment will not be all straight magic. Mystery balls, magic dramas and amusement in those lines will be offered as the drawing novelty.

OPENING WITH "TIX TOX." 

Chicago, May 21.

When Oliver Morosco’s "Tix Tox Man of OZ" opens at the Garrick May 25, Beatrice Michelena will be in the cast, replacing Edith Decker.

ELTINGE’S PLAY NAMED.

Among the absences on the Mauretania’s sailing list Wednesday was Julian Eltinge, who remains at home to prepare his new play by the lateGuy Steelye for next season.

The piece has been named "Mrs. Swift of New York."

REVIVING "HAM TREE." 

It is said the piece conveying McIntyre and Heath around the country next season as revival of "The Ham Tree," their former starring vehicle.

John Cott will have the direction of the famous blackface comedians next season. He decided upon "The Ham Tree" last week. Some of the original members of the company supporting the two men may be in the new cast. Among those mentioned are W. C. Fields and Frederic V. Bowers.

WALTER HACKETT’S NEW PLAT.

Walter Hackett has written a new play in which Thomas W. Ross will probably appear next season. Several managers are said to have taken it under consideration and a decision is momentarily expected.

MISS LAURE’S SUCCESSOR.

It is understood that when "The Honeymoon Express" takes to the road at the conclusion of its run at the Winter Garden, Grace LaRue will not be in the cast. A successor is being sought by the Shuberts, if one has not already been chosen.
ONE OF TWO NEW THEATRES IN BRONX SECTION SHUT OUT


The Frank Gersten-John Cort new theatre, now under construction in the Bronx, seems to have been shut out of legitimate attractions from the two "syndicates" through the Shuberts and Klaw & Erlanger, according to report, preparing to play all their shows at the new Cohen & Harris' Bronx Opera House. The firm will open the theatre with the regular season. It is contracted to be finished by August 15. A. H. Woods has one-third interest in it, with Cohen & Harris holding the remainder equally between them.

The merger of the two factions in this case will shut all the regularly routed plays into the Cohen & Harris house, it is said. Messrs. Gersten and Cort started to build their theatre in the expectation they would play the Shubert and other shows. Mr. Cort may place his own productions at the Gersten house next season, if no permanent policy calling for another line of attraction is offered.

There has been a story about this week the Progressive Burlesque Wheel has decided the rented for Art. F. Keib's Bronx vaudeville theatre is too large and that an effort would be made to secure the Gersten house instead.

The net rental for the Opera House will stand Cohen & Harris in $25,000, after a deduction to be paid by Feiber & Shea for the privilege of giving Sunday vaudeville concerts there. The Gersten theatre rental is said to be about $45,000 yearly.

RING SHOW CLOSING.

Chicago, May 21.

The Blanche Ring show, "When Clouds Smiles," closes next play night at the Illinois, business having taken a decided drop.

"PATH OF GLORY" WON'T DO.

Los Angeles, May 21.

Bryan Ongley and Emil Nyitray's new play, "The Path of Glory," was given its first production at the Los Angeles theatre last Sunday afternoon. The piece is from an Hungarian source and has to do with a woman's struggles with herself, finally sacrificing a "career" for motherhood.

At times "The Path of Glory" suggests Ibsen and as often Theodore Kremser. Florence Reed and Malcolm Williams directed the production. In a most dramatic scene when Mr. Williams shot Miss Reed in the wrist, the audience laughed uproariously.

This is perhaps the unique chances of success for the play.

It was intended to star Miss Reed in this piece in the cast, but the actress will continue the search of starring vehicle, as "The Path of Glory," in its present shape, will hardly do. It could be benefited considerably, however, by some eliminations, which would also reduce the length of the piece as seen at the first performance.

PLAY TOO WARM.

Toronto, May 21.

"Deborah," with Carlotta Nilsson as star, receiving its premiere at the Princess theatre Tuesday night has made the local guardians of morality sit up. Headed by the Rev. John Cockburn they will try to have the play suppressed here or pruned.

Cockburn states that it is the worst piece he has ever seen in this city.

The official censor has ordered out certain parts. The author, Lord Hawdon, says: "It was written with a high purpose. It is a big and delicate theme, and I have tried to treat it carefully."

"KIMONA" TAKEN OFF.

"Kimonai will not be put on but after. After Louise Marshall, Katherine Stevens, Tom MacMahon, Earl Talbot, and others have been engaged to start rehearsals, a Mrs. Felix, who wrote the show and who had landed the coin to float the production, called all bets off.

The opening had been set for Asbury Park May 26. Mrs. Felix abandoned the production for several reasons, but expects later to see her piece produced in stock.

"Kimonai is on the order of "The Blue Mouse" and deals with a mess raised over a kimoana carried in a man's grip.

TWO SHOWS FOR SEASON.

Chicago, May 21.

The Studelaker seems to be settled for the coming season. Two musical shows are expected to take up the entire time. Montgomery and Stone and Eilie Janis will open the house in the fall and will be followed in by "Oh, Oh, Delphine."

PRINCIPAL IN "YOUTH" SHOW.

Chicago, May 21.

Frank Bacon, of "Stop Thief," has agreed with John Cort to enact the principal role in the "Elixir of Youth," the new Zella Covington and Jules Simonson comedy, to have its premiere at the Cort theatre here, Aug. 3.

INTERESTING FIGURES.

Harry Lambert, who took out "A Ragged Hero" for a New England Long Island tour, is back on Broadway. Some of Harry's houses may never break any records but the figures are very interesting from a $25 standpoint.

GOODWIN'S SUPPORT RIDICULED.

Los Angeles, May 21.

N. C. Goodwin is denying the San Francisco story he will appear as the star of a musical comedy next fall. Mr. Goodwin claims he has a splendid comedy for next season. It is probably Hartley Manners' "Gauilet's Pride."

Goodwin, who has entirely recovered from his accident closed his tour in "Oliver Twist" last Saturday. His own work was received with acclaim all along the Coast, but Margaret Moreland as Nancy was ridiculed.

NEW SHOW IS GOOD.

Atlantic City, May 21.

Cohan & Harris are presenting at the Apollo Monday night a melodramatic farce by Winchell Smith and Victor Mapes, entitled "6 Washington Square."

It has all the earmarks of one of next season's best shows. There is a heap of laughter-making comedy and a thrill or two not overdrawn. The story tells of the unmasking of a burlesque company by the girl, brings the scene to terms after three acts of solid entertainment.

In the cast are Taylor Holmes, Lily Cohan, Frerry Truesdale, Sam B. Hardy, Tom Gillen, George Smith, Herbert Heywood, George Barber, Mary Merritt, Harriett Davis, Nan Frances.

The show was first produced at Parson's, Hartford, last week.

BOTH ODELL GIRLS ENGAGED.

Maude Odel, the musical comedy woman, with "Little Boy Blue," has been engaged by Werba & Luersch for an important role in the Christie Macaulay "Sweethearts" company, which comes to the New Amsterdam in the fall.

The other Maude Odel has been engaged by William Hammerstein (according to Willie) for his root garden to pose in a reproduction of the "A September Morn" painting which is being given considerable publicity by the Christie Macaulay. She has been celebrated in England and when making her debut at the Lincoln Square a few years ago, gave such a warm posing turn the scenery had to be fireproofed daily.

NEW EFFECT FOR GARDEN.

The Thurston-McCormick Co. has a new "effect" for the stage. It was shown to J. J. Shubert this week, as a possible insertion for the new production at the Winter Garden. The Thurston-McCormick Co. is the concern which had formerly been known for its highly famous the day after it put on the effect in the present Garden show, "The Honeymoon Express."

BLANCHE LESLIE AT LIBERTY.

May 19 will be annually celebrated in the hereafter by Blanche Leslie as her birthday.

It was last Monday when Miss Leslie agreed with her spouse to leave the married state.

Since the jubilation of this particular show lady.

Harry Strouse is putting out another burlesque play on the Loew time. It is "The Girls from Panama," with 15 people.

GIRLS GOING FIRST CLASS.

The Olympic tomorrow will carry away 14 of the operette. The Albert de Courville of the London Hippodrome intends producing at the Prince of Wales theatre, London, about May 1.

Jack Mason made the selection of the "ponies," assisted by Maurice Rose of the Marinielli agency. Mr. Rose had this policy last season of picking chickens and the idea of a chorus girl getting $20 weekly coming to his office in a 60 h. p. Fiat impressed the Marinielli man. Mr. Rose was not surprised after fixing the machine to term when the girl declare she would accept the second-class passage tendered, but if he didn't object, would pay the difference for Mr. Mason. Mason threw some water into Mr. Rose's face which revived him. Mason knows all about show ladys.

After Rose had grown accustomed to seeing $20-a-week chorus girls wearing $10,000 worth of diamonds, one of the young women asked who would ever pay for their passage. Rose replied: "Tauci." She requested then that Mr. Tauci be informed to secure her room on the port side of the Olympic as she did not wish to be spotted by the young parents of a young man she knew.

Curiosity and business finally overcame Mr. Rose. He asked one of the damsels who had talked with a poodle and a maid for the $20 per job in London why she wanted any salary at all. The girl answered it wasn't the money that she wouldn't work for $20 a week (as she didn't care much more) but her friends all told her if she could secure an engagement in an English revue a few lords and a couple of dukes would be tagging her after the first performance. "Rosey" looked her over and replied if she found any lord or duke who would treat her more kindly than the American guy who had stood for the machine and the diamonds England must be a wonderful country. The young woman didn't answer to Mr. Rose's remarks, and asked for a card. She immediately sent one of the boys down to Shalney's restaurant below for a bottle of wine. The chorus girl said she didn't drink wine after hours and food and water would be acceptable under the circumstances. Mr. Rose apologized and murmed he didn't think she had ever heard of it. As most of the 14 young women signed contracts to allow London to see them in action, each asked for telegraph blanks, wireless cards, "Ladies' Home Journal." In many towns they were leaving for London, 14 were entire, but one or two young women are going over second class.

Mr. Mason sails on the same boat. Yes, Mr. Jack Mason will be there with him.

The 14 girls booked for the London Hippodrome are Betty Hamilton, Lee Pears, Ethel Wright, Sue Young, Frances Sommerville, Jeanne Dare, Ethel Wheeler, Mabel Ferry, Dorothy Kelley, Edith Taylor, By Brown, Pearl Evans, Ruth Whiford, May Thomsen.

Four others are sailing, also selected by Mr. Mason without contracts having passed. They are Minerva Wal- deck, Edith Grae, Edith Grae, Con nie Magaret.
THEATRES STILL OPEN.

Just a few of the shows that are not headed for the summer season will be left open at the end of the current week. Last Saturday seven closed and to-morrow night two more wind up the season.

The seven last Saturday are Playhouse (Grace George in "Divorcées"); 39th St. ("Five Frankforters"); 44th St. ("The Geisha"); Globe, ("The Lady of the Slipper"); Manhattan ("The Whip") (now playing summer shows, Hippodrome; Cohan's (May Irwin).

Tomorrow night "The Master Mind" at the Harris closes. "The Poor Little Rich Girl" at the Hudson refusing from week to week and doing enough business to warrant its retention.

That leaves the Casino open with the "Iolanthe" revival; "Damaged Goods," at the Fulton; "Arizona," at the Lyric; the Globe opens Monday night with Frizzi Schill's revival of "Mlle. Modiste"; New Amsterdam with "The Right Friend"; the Cort with "Peg O' My Heart"; the Princess with its sketch repertoire; the Elliott with "Ro- meo and Juliet"; the Knickerbocker with "The Arizona" revival; the Criterion with Robert Hilliard in "The Argyle Case"; the Winter Garden with "The Honeycomb Express"; the Liberty with "The Purple Road"; the Knickerbocker with "The Sunshine Girl"; and the Eltinge with "Within the Law" and the Belasco with "Years of Discretion." Within the Law at the Eltinge has an advance sale of $5,000, exclusive of this week. Last week the show did $10,800, nearly the extreme money capacity of the theatre.

At the Cort "Peg O' My Heart" has an advance of $4,400 for the next three weeks. It did $11,485 last week, very little short of the full amount the house can hold.

These shows, coming within the dramatic classification, look good for the summer run or quite far into the hot weather. It is expected by management of each that they will continue uninterruptedly through the dog days.

DATES SET FOR REHEARSALS.

The dates set for the rehearsals of the chorus and principals for the new summer production at the Winter Garden are June 9 for the former and June 16 for the latter.

Red Wayburn, as usual, will stage the production. From reports about Mr. Wayburn has five or six shows to stage between now and Aug. 1. Cross and Josephine were engaged for the new Winter Garden show this week, also Harry Fisher and D'Armond and Carter. Negotiations pending with Jack Wilson were declared off late last week.

TRIED "FAMILY CUPBOARD.

"The Little Miss Brown" company, which closed last week in Winnipig, gave "The Family Cupboard" a try-out in Plainfield, N. J., Monday night. The show William A. Brady plans to bring into New York next season.

SHOWS IN PHILADELPHIA.

The Shubert houses are the only ones open, "The Passing Show" is doing well this week, its third. "Bought and Paid For" will very likely close Saturday night at the Lyric.

"MONEY MOON" LEAVES.

Chicago, May 21.

"The Money Moon" which gained some little fame for itself and Power's Theatre innovation by the house management of selling all seats after a certain hour at fifty cents came to an abrupt finish Saturday.

The closing was not a surprise for everyone was waiting but it arrived without previous announcement.

There had been some disagreement between the house and show managers regarding the reduction in prices. The Rainey pictures opened at Pow- er's, Monday, for a week. The time may be prolonged.

THE ABBOTT'S CONTRACT.

Milton and Sargent Abbott moved their offices from the Putnam building to the Cort and will at once begin the task of organizing an executive staff for the conduct of the house under their regime.

May open in with the Century Opera Co. is for three years at a salary and percentage of profits, if any. The sponsors of the scheme to present grand opera at the Century at popular prices figure on an annual deficit of $100,000 and are amply financed to make good that sum each season. But the Messrs. Abbott are more than sanguine that their balance sheet will show a profit even on the first season.

TWO "MARY" SHOWS.

Two companies of "What Happened to Mary" will be sent out next season by Lee Morrison. The "No. 2" company, with Franklyn Underwood and Frances Slosen, opens Sept. 15, at Niagara Falls, and will play to the Pacific Coast and back.

Olive Wyndham has been re-engaged for the company which closed recently at the 48th Street theatre. Her company will open an indefinite engagement in Boston, Aug. 18.

Morrison's new production of "The Romance of Billy Goat Hill" will open late in June and will be engaged for the latter show.
Monday of this week was a bank holiday. After three days of sunshine, the weather took a turn for the wet side, with all music halls and theatres packed.

The American rush of vaudeville acts this summer over here is at present quite some problem. From the present outlook the average act will not get much immediate time after landing and showing the act. Big attractions that will draw money are always in demand but the "fill-in" act may find it very difficult this summer. Many of the turns booked are only slated for four weeks or so. In case of a hot summer (already predicted) the acts not booked will have a hard time even finding a place to show in.

George Perry and Lee White, unless something unforeseen happens will probably sail back to the States soon. The act was booked over here for four weeks at the Palladium, at their American salary. The price seems to be about $100 over the English managers' valuation.

Russell and Held will sail for the States June 1 staying over there until September when they return to take up contracts.

Harry Lauder returned to the Tivoli this week. Business there took the usual jump for the better. The Scotch comedian is still going like wildfire.

Willard, though on "No. 2" at the Hippodrome this week certainly interested his audiences with his stretching. The Latty Brothers have to open the show Monday afternoon and demonstrated they could handle any position.

The Gibbons Circuit is using the "Amateur Night" idea in placing a ragtime combination on the bill. The efforts of the competitors to get rage over is always sure of a laugh.

The Standish Sisters, opening last week at the Metropolitan and Tivoli, were unfortunate enough to strike a rough audience at the Met, where they had some trouble Monday evening. However, the girls came along nicely later in the week at both places.

The Coliseum with prices slightly raised is now featuring "Sumurun" for its third visit here. Chevalier, Marie Studholme and Arturo Prince are the other attractions.

Clara Beck, an English girl, is doing two of Beetle Clifford's numbers in the Opera House Revue. Miss Clifford's voice was not able to stand up under the strain of England's trick climate.


Los Angeles, May 21.

Lester Kahn, aged 24, one of the best known and most successful film exchange men in the far west, died here May 13. The deceased was a member of the Golden Gate Film Exchange, the largest concern of its kind on the Coast.

In memoriam is Ina and Bert Hickey of New York. Oscar Frederick, deceased, was married here.

M. Lien, aged 97 years, said to be the oldest musician in Europe, died at Hazebrouck, France, May 6. Lien had played in the local band for 81 years. At Ottawa, Canada, recently, the harpist, Aptomian, died at the age of 84.

Morris Leon, father of Louis Leon (Weston and Leon) died last week at his home in Brooklyn. Leon was formerly a prominent racing man.

Harrison Del Ruth, scenario writer for the Universal Film Co., who was accidentally shot April 17 in Los Angeles, being mistaken for a burglar by a druggist of that city, died from the effects of the bullet wound, May 4. A widow and a brother, Hampton Del Ruth, a picture actor, survive.

Teddy Beardsley of the Beardsley Sisters, died May 11 of Bright's disease and was buried in Denver, May 13.

Harry C. Peath, of the Grand Theatre Company, Homestead, Pa., died May 18. The theatre is closed this week.

The father of William Muller of the John Court offices died May 13.

The mother of Lilian Nutty (Alvin and Nutty) died May 14.

Guaranteed Engagement.

A big company of musical comedy people will be placed at Lake Kenosha Park, Danbury, Conn., opening about June 16. Orelia Collins will be prima donna and Fritzi Haubiel, sop. Dorothy Dunn, character comedienne; Osborn Clement, tenor. A 12 weeks guarantee has been given by the Danbury Street Ry. Co.

Musical in Pittsburg.

Joe Monahan, general representative for the Opera House Co., has been in the city for the past week recruiting a light opera and musical comedy company at the office of Chas. Goeltler for the regular summer season at that park which opens June 23.

Characters of the cast are: Mae Latham, late of "Alma," who will be prima donna; Walter P. Pascal, of "The Adam and Eve," and Alton McBraskie, baritone, are among the principal players.

Brooklyn Changes.

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Brooklyn Changes.

Stock.

Plenty New York Stock.

Three New York stocks dashed into the open in Manhattan Monday. At the Park the Corse Payton Company from Burburton was moved in.

At the M. Morris theatre (116th and 5th Ave.) the pop goal gave away to stock headed by Nance Gwyn, Ernest Wilkes, Hamilton Deane and Paul Schwager.

At the Metropolitan Opera House Comstock & Gostin inaugurated a summer stock season with Ethel Grey, Tery, George C. Staley, Harriet Ross, Carl Girard, Bernard McOwen, William Ryley Hatch and Sidney L. Mason is the cast.

The Payton company is led by Claude Payton and Edna Archer Crawford.

Metropolis Dark.

The Metropolis, which has James R. Gary Players playing melodramatic stock under the management of Charles E. Blaney, will abandon its present stock policy tomorrow night.

Closing in Hoboken.


The Garity stock company, headed by Severin Dedyne, is announced to close for the summer May 31. The company has had a long and profitable engagement here.

Gratifying Start.


George Summers opened his stock company at the Mountain theatre Monday night in "Clothes" with Harry Ingraham and Alberta Lasche playing the leads. The start was gratifying.

Quit at Bridgeport.

Bridgeport, May 21.

Paul Douchet, juvenile of the Poli Co., here has handed in his notice and a new player has been engaged. Emma Campbell quit last week.


Ethel Clifton's withdrawal from the Poli stock has occasioned much surprise as she appeared to be a fixture for the summer.

Released for Stock.

With the regular legitimate season over and a new play on tap for Douglas Fairbanks, Cohen & Harris have released the former Fairbanks vehicle, "Hawthorne of the U. S. A." for stock. "Graustark" is another piece which the end of the legit season sends back into stock.

Prospect Theatre Co.

The Prospect theatre's new stock regime starts Monday with Frank Gersten personally managing the summer proposition. The opening bill is "Get Rich Quick Wallingford." In addition to the leads, Richard Gordon and Bertha Mann, there are Emma Campbell, Margaret Lotus, Louise Huff, Ray Phillips, Bernard Graney and Walter Horton, stage director.
Frankie Heath and Harry Lemon

"Piano Act."

16 Mins.; One.

Hammerstein's.

Frankie Heath and Harry Lemon are a man and woman team well known in burlesque, with which audiences they are established favorites. And there's an excellent reason for their popularity in that field. Miss Heath is a pretty girl, sings a song fairly and is a good feeder for Lemon's low comedy. The act they are offering for vaudeville shows that it has been thoroughly worked out and every part of it is point fully demonstrated.

For his pianoloung Lemon has a couple of double-meaning songs that were a hit at Hammerstein's. They are given a cream spot at "The Corner" this week, and making the most of it.

Jolo.

Mr. Del-La-Barre and Co. (3).

"Taming His Father" (Comedy Drama).

17 Mins.; Five (Parlor).

Union Square.

Mr. Del-La-Barre and his company of three are playing "Taming His Father" at the Union Square this week (or were Tuesday evening). They did it in a parlor set. That set has been used by the Square for a parlor, library, perhaps a dining room and if held to much longer, the collection of scenery and furniture will do as kitchen scenes. Of course, with Mr. Del-La-Barre's sketch it didn't make so much difference, but some day there may be a good sketch at the Square.

Rine.

Hanlon and Clifton.

Gymnasts.

6 Mins.; Full Stage.

Hammerstein's.

The billing of this team is "The Unexpected," and proves a very suitable one. The curtain rises showing two men seated at a "parlor" with subdued light, one playing the piano, the other seated in an armchair smoking a cigarette. This caesmes, the smoker uses the pianist as a topmounter and they execute a series of hand-to-hand, hand-to-feet lifts mostly with one hand that elicit rounds of applause. It is all the more remarkable since the topmounter has an impediment in his left hand and looks altogether too frail to stand the strain of being yanked about and doing individual hand balancing. At the close of the initial positions—one smoking the other ticking the ivories. They work very deliberately, but without any stalling. An excellent turn for any bill, anywhere in the world.

Rine.

Louis Mann and Co. (11).

"Elevating a Husband." (Comedy).

47 Minutes Full Stage.

Majestic, Chicago.

Louis Mann and Company are giving the second act of "Elevating a Husband," the piece which he played for the last two seasons in the 62 houses of America. A note of the same manner that he employed in the legit production is carried in the vaudeville venture. Emily Ann Wellman is featured in this adaptation of the play. The laughs are the same thing and Mr. Mann is just right in this piece for the vaudeville audiences. He plays it as vaudeville wants it, on the surface. A specially prepared bill should be arranged to surround the star, however, and this should consist of a long fire act of the real vaudeville kind. Long drawn out affairs should be barred altogether for the piece running 47 minutes is all that should be long in a bill. At the Majestic this week Mr. Mann is making one of his rare appearances on any stage and it is to be hoped that the audience will appreciate his efforts.

The plan of the week.

Mr. Mann has not cheated in any way on his vaudeville engagement. He is giving the same as he gave the high priced audiences and his effort to please the same. The company surrounding him is big and adequate. Were he so inclined it would have been an easy matter to have cut down.

Rine.

Frederick Santley and Eileen Sheridan.

Songs and Dances.

12 Mins.; One.

Palace, Chicago.

Frederick Santley and Eileen Sheridan are a brand new vaudeville combination. They start out on a Mayes- hearn plan, but get away from it poorly for each to do a single. Santley's single song is all right, but two verses would be enough. Eileen Sheridan does a poor Italian number which gets her nothing at all. The best of the lot offering is the duet work and they should cling to this. The selections are all more or less poor.

The opening number, "Some Do," has done much too much around Chicago and the couple need something nearer the "Moon songs" of the Norworth and Bayes brand. The couple are new to each other. Santley is a clean cut clever juvenile with a good personality and a dandy singing voice. He can also dance. Miss Sheridan is not kept up with him, however, and her voice needs quieting down considerably, also her manner and style of work. The team worked to a fairly good act, but they could build up if they wish to hold as important a spot on the bigger bills as they are holding this week. It will take patience to make them into a real form.

Rine.

The Great Lalla Selbini and Co.

Union Square.

The name of The Great Lafayette might be perpetuated in vaudeville by Lalla Selbini (now with The Great Selbini) who is employed all last season and this. Recently he did a great and grand showman's material in the two turns he is present in the Union Square this week. According to reports, Lalla is doing a great and versatile turn. The final act is "The Lion's Bride" which is the Selbini best work with it. The illusion seems to have been newly built, excepting the lion, perhaps. It is well put on, has strength and edge, runs quickly, is the manner Lafayette for the world, and, carries a horse, also a prop elephant. "The Lion's Bride" as shown by Carter, the Magician, at the Fifth Avenue a few weeks ago is a weakling alongside the Selbini production, although Carter used a Lafayette copy, but whether he did so by right is unknown. The first act Selbini did was composed of some of the Lafayette tricks, his comedy band (12 pieces) and "The Great Fire Drama," a great combination of illusion. It has a spectacular effect for the finale, that of a fire engine coming head on to the audience. Three prop horses are driven by two men and it seems impossible. If anyone could build something with it. Miss Selbini opens this part with her former single specialty of trick bicycle riding in a bath (vaudeville) suit. She still has her girthil gear and still is a bit afraid to show it at all. Miss Selbini also sings one of her own songs. It is called "The Callio, Miss Little Mermaid," and is an English number, but Selbini's voice has not been trained for stage singing. She is the barber in the Strauss's "Vergoral" and it seems monstrous it has been extensively pillared. For this Selbini uses an ordinary chair, very likely because her height does not permit the employ- ment of a regular platform. The latter would greatly strengthen this portion. The band is more noisy than musical. Other numbers with the exception of MaGrath's "Gag song" by Selbini costumed as a Scotchman while leading: "Her Katzenstein," the Sven- gali number with Miss Selbini as the German, conducting for a young wo- man who sings, and "The Japanese Teddy Bear Wonder," a light bit of magic. ("Leda and the Swan," pro- grammed, was not given.) Selbini takes the "Lion's Bride" nicely and has played up to a point or so be- yond where it would when Lafayette left this country to meet his death by fire in Glasgow. But the early portion apparently requires even yet the showmanship Lafayette always inter- jected into every thing he did. Lalla is somewhat deficient in this regard, mostly because she is a woman, but the girl works sincerely and very hard all day. The audience takes to her. She is nice at getting around and build up over here. The trouble may arise on bookings through forms offered and demanded. If Miss Sel- bini has acquired the right to the name Lalla, she should use it, not for the commercial varieties, but for the professional one.

Rine.

Eugene and Willie Howard.

Talk and Songs.

22 Mins.; One.

Winter Garden (May 18).

Eugene and Willie Howard repeated their new act at the Winter Garden Sunday night. It's a little dandy. The boys put it on for the first time up here last week and their first act has all new talk, with both the brothers in evening dress. Willie has thrown away the messenger boy suit. The Howard's are going to the Coast when the era begins "1913." They are entitled to protection on the new material while away. Willie has one gag about a pair of opera glasses but the rest is original. The talk runs to an evening at the opera, concluding with an operatic selection both boys sing so well. It's unusual for such a versatile performer as Willie Howard to be pos- sessing a voice, but he has one, and it could have earned his way through life if he had not combined funnaking with it. Eugene becomes a Columbine for the final number, but Willie remains in his dress suit until the finish. He makes a comedy twist out of that even, and simply, by buttoning his vest one button too many. Eugene explains it through illustration, pointing out to his brother that the tailor put on one buttonhole and one button too many. Willie sang a parody on a "Smoky Okumus," with a line "All night long he's smoking opium." Among his imitators were Jack Norworth (singing "Mandy"), Bernhardt, Thomashefsky and Harry Fox. Someone called for Harry Pilcer. Willie threw his hands up in the air, ran around the stage and started to climb the proscenium arch. Were Pilcer there he would have had a perfect idea of how he strikes any number of people. The audience just howled. The Howards never fall to become a riot at the Garden. They were that in vaudeville before entering musical comedy, and can go back to vaudeville with this act, duplicating their form. If this is not the new "1913," it is a Hebrew comedian in the world who can touch Willie Howard, troth him out. And Willie can give his challenger a "shock" for he is a comedian in those days supposed to have, including crepe hair, for Willie has none of these, nor does he need them.

Rine.

Saunders and Von Kuntz.

Songs, Talk and Nonsense.

17 Mins.; One.

American.

Saunders and Von Kuntz, on classification, perhaps belong to the "nut class." Their dance and song and use a smattering of things nonsensical which did not avail them much Tuesday night. In fact their stuff struck a stone wall until the "tough dancers" all go to their pair to put over a turn but the present framework won't turn the trick.

Mark.
THURSTON.

To-morrow at the New National, 2d avenue and Houston street, Thurston, the Magician, is ending his season. This is his second week at the East Side house, where almost every tongue excepting English is understood by the very much mixed audience.

Thurston selected the downtown house for the New York engagement, partly because he could not reach agreement with the managers of the two other houses, and perhaps as well through having discovered the foreign element takes to the mystery of magic. Last year about this time Thurston appeared at the Thalia on the Bowery. He may have left a strong impression for in the 5-10 neighborhood (where the New National is located) he is doing astonishing business at from 15 to 25 cents admission. The gallery at 15 fills first.

The National seats 1,900. The house (newly opened last fall) is far and away ahead of its rivals in popular favor, and its rent is $72,000 yearly for the building. There is an off-set of $30,000 from stores, giving the lesor a fixed charge of $42,000 per annum. On top of this the "Videttes" for the theatre must be paid while laying off. Everything is strongly union at the National. During the Thurston engagement four actors are working as ushers at $30 weekly salary, each, no place having been assigned them in the regular "Yiddish company." The National is Thurston's, Thurston has developed into a magician of much expertness, some originality and considerable showmanship. Neither of these things was predicted for him upon the Great Kellar, when retiring a few years ago, placing his Kingly Magical mantle upon Thurston. From the show given by him at the National the other evening, it's odds on Thurston will yet be patted by Kellar upon the head and told he is fully entitled to the gift, if that has not already occurred.

Thurston's was about the only Simon-pure magical show out this season. It calls for a lot of work to go through over two hours of tricks to hold an audience. It is well. He has several new illusions, each nicely worked, some with so much speed they ran beyond the comprehension of the National patrons. One trick in particular went through so swiftly the audience is probably wondering yet what it was about.

Horace Goldin once had the record for speed as a magician. Goldin appeared in vaudeville, remained on the stage 20 minutes and raced. Thurston does it for strictly 10 minutes excepting when indulging in comedy, with the volunteers in front, is working faster than Goldin ever did. Mr. Thurston could take a few of his repertoire tricks, which those never shown in vaudeville, and make up the best magical act vaudeville has ever had.

Thurston's "Girl and Boy" is the best disappearance illusion the writer has ever seen. His "Tiger and the Lady" is almost as good. An Egyptian Mummy bit is a gem. Among others were "Spirit Painting," "The dose of disappearance, and the appearance of eight Arabs in a cabinet.

In comedy Thurston is very strong for a magician. He seems to have the air of part of the audience while doing the "small stuff," mostly palming. Thurston talks now and then, but does not aim for laughs in speech. He is really too busy to devote his attention to anything but the work before him.

Possessing a nice stage presence Thurston easily coaxes "committees" for money. He is soft on a wind effect that struck the volunteers in such a manner they jumped around the stage to escape it. At another time he drew laughter in roars through loading one with eggs, the overloading causing at least two dozen to fall to the stage and break. At another time while removing a duck from a boy's coat, the youth went into a panic and started for home, with the duck looking over his head to see if the road was clear. Thurston has a tone of humor out of handing a little girl a rabbit. He worked this into a continuous laughing volley.

Thurston's last show makes a fine evening's entertainment. The company is composed of 25 people, including some women, with Mrs. Thurston the star. There are 12 confederates (men) working from the front of the house. 175 boxes are required to hold the paraphernalia and props, which take in the live stock. Horses, dogs, elephants, bears, monkeys, etc., Thurston should get uptown with his magic show. He would interest and amuse. He certainly surpasses by the excellence of his work. Bimm.

COLONIAL.

(Estimated Cost of Show, $4,850.)

There are two kinds of headliners in vaudeville—kind that draws the money and the kind that makes good, with occasional "hits" interspersed to keep the audience interested. Miss Green's is such a hit, and the money for it is considered good. Thurston, who has put this act into the box office, has strong competition in other vaudeville houses. Miss Green has made a hit with the New Yorkers on numerous occasions. She offers "A Good Fellow," "The Noble Cause of Art" (a merry little rap at the chorus girls' autonomy and the effect of the law), "The Shooting of Dan McGrew" (melodramatic recitation on the killing of a western bad man); "What We Want and What We Get" (comedy comparisons on things that happen in our lives); and "My Recollections of Last Night" (a "souse" recitation). The Amoros Sisters, "Those French Girls," closed the show with a turn full of snap and ginger.

PALACE.

(Estimated Cost of Show, $1,500.)

The boxes were light at the Palace Monday. It appears that the Dresler, a salary-man, only to become $2,500. Miss Dresler unquestionably "makes good." Possibly she does not achieve results by any ultra modern methods, but she is efficient and directly due to rough comedy and mug-wring. Nevertheless the results are there. Not so, however, the box office takings. The Colonial Tuesday evening had about a one-half house, and its box office really well. Miss Green's is well and fully "dressed" and apparently judiciously "papered." In her "speech" at the conclusion of her act, Dr. Dresler, about 25 or 30, has not done much to fulfill the lack of her drawing powers by declaring that each year she trotted out on the road and lost all her money, and then came back to vaudeville, where there was a large and assured income for her. The frankness with which she admitted her lack of a commercial value as an attraction was quite refreshing.

Eccentric or "nut" acts are very much in vogue at the present time, but a program made up entirely of turns that play perfectly is a thing of the past. The Brunton began with Selma Braatz, who did very little that was eccentric but could also be placed in that division. Selma is working faster and newer than ever and seems to be sure of her juggling tricks. "Mama" Braatz is also getting to be a regular cut-up on the stage. There was a success of the "nut" stuff. Tom Dingle and the Esmealda Sisters did a "nut" dancing turn, followed by Charles and Van with their sequel "A Case of Emergency." The new turn is now working smoothly and has developed into a legitimate successor to their former vehicle.

Miss Green comes partially under the "nut" classification, due to her foolish kid song in the abbreviated child's drees. Miss Green's best work was her " Bonds." She filled her pretty blue dress with notes. This is done only with her bits from "Silver Threads" and "Sally in Our Alley," which are rendered with admirable phrasing and sympa-thetic intoning.

Franklyn Ardell in his suffragette sketch is all "nut." He has a corkscrew new gag in the skit which will appeal to all users of the telephone.

The program held the name of the Courtenay Sisters for the spot opening the second half, but they declined to do it in that position. Ralph Hara took the spot without protest and Mullen and Coogan were added to the bill, occupying next-to-close assistant positions.

With the exception of his opening number, Miss Green has practically an entire new turn, though following along the one she has already made. She has added to New Yorkers on numerous occasions. He offers "A Good Fellow," "The Noble Cause of Art" (a merry little rap at the chorus girls' autonomy and the effect of the law), "The Shooting of Dan McGrew" (melodramatic recitation on the killing of a western bad man); "What We Want and What We Get" (comedy comparisons on things that happen in our lives); and "My Recollections of Last Night" (a "souse" recitation). The Amoros Sisters, "Those French Girls," closed the show with a turn full of snap and ginger. Bimm.

VARIETY.
HAMMERSTEIN'S.  
(Estimated Cost of Show, $4,700.)

The more one sees of vaudeville shows and the class of acts that "make good" to a remarkable degree, the more one is convinced that "two dollar vaudeville" is a very uncertain proposition as compared with the certainty of gathering together a bill made up of "famous" attractions.

At Hammerstein's this week there is a bill that cannot stand analysis from an "artistic" point of view. And yet it is a good show, because it attracted a capacity audience Monday night and entertained the attendance from first to last.

To be sure the topliners, McIntyre and Heath, may be designated as veterans of the form of comedy, as artists. But they presented "The Man from Montana," which is replete with the rougher form of comedy and not to be compared with their more legitimate "Georgia Minstrels" classic. In the hands of less talented performers the skit might not entertain for a moment.

Then there is the dramatic sketch, "The System," an "underworld" playlet that compares with the melodramas presented by Sullivan, Harris & Woods 15 years ago at the Stain & Havlin house. And yet it would be the height of folly to ridicule the sketch in the face of the fact that apparently intelligent people finally applaud its banalities.

The show opened with "Grey Eagle," a high school crew (New Acts), followed by Pike and Callan, a pair of young men with wooden shoe stepers, who mercifully omitted the "scarecrow" finish. Then there were Flanagan and Edwards with a singing and dancing specialty, led up to with a lot of dialog in full stage to remove them from the beaten path of such turns.

This was followed by Martin Brown and Roscmita Dolly's struggles for sensation as dancers. Frankie Heath and Harry Levin are from burlesque (New Acts). Hanlon and Clifford, gymnasts (New Acts).

Avon Callan, "Section girl," next to closing, at eleven o'clock, are a low comedy quartet, who hadn't the good judgment to cut the singing and thereby lost a goodly number of their audience, making it doubly difficult for Dr. Herman, "the electrical wizard," who came forward at 11.15. He had to work fast.

If a show framed up as the present Hammerstein program can draw and entertain, there would seem to be some rough sledding ahead for any "two dollar vaudeville," on the other hand it may be argued that Hammerstein's is in a class by itself and not to be compared with any other house in the world. And perhaps that is so.

va

It's not a great, big show by any means but contains good entertainment.

Pope and "Uno" opened. The little dog was on good behavior and he got over nicely. Cummings and Gladding were second. They got over well. There's nothing wrong with this act's working spirit but the turn needs reframing. That song of the auburn-haired man should be saved for the discard. It hardly gets a ripple.

Eva Shirley has a good voice. If Miss Shirley were able to pass out a show with the Motion Picture Beehive, it would be worth something as a "vaudeville single." Monday night her most effective number was the Emma Tren-tini selection. For the close a male plant was heard.

Hert Melrose and his table nonsensicalities pulled the first big laugh of the night and he had them roaring at the fifth. Phina and Picky went better this time than they did on their previous Broadway appearance. Bertisch, a "strong man," had a soft spot and made his effect.

Ed. Morton reeled off three new songs among his routine that were very well received. They were songs that haven't been overdone. It will be E. M. Will to travel a long time before he will find such soft picking as he did at the Fifth Avenue. Austin Webb carries his whole act with a splendid speaking voice.

The closing was Ching with Chick Sales on just ahead. Sales was one big hit. He has an act that can use for many seasons to come.

WINTER GARDEN.

All dancing was again ordered out of the Winter Garden's vaudeville program Sunday night. The instructions arrived via police at eight o'clock. They gave five acts programmed for the evening a night off, and again put Jole Delmar to his mettle over a likable show.

Whether it is Mr. Delmar's expert mounting of vaudeville bills or whether the Sunday regulars expect what they receive is beside the question; the fact remains that whenever something happens outside the show up there, it runs better than it ever did before. Even with a sheet full of repeats, the evening was made entertaining by a fast playing, believed only by a little newness, to which Willie and Eugene Howard (New Acts) largely contributed. The How- ards had not prepared an encore and a special act was requested. He had to talk or remain awkwardly standing on the stage, as someone closed up the first entrance on him and Willie had no way left to escape. Willie Howard is a great little comedian, but no speachmaker.

A couple of the acts doubled dur- ing the evening. Melvyn Ellis was one of them. He first appeared as a piano player, something he always does well, and again as one-half of the very big "Lips," his partner Lewis Johnson, who worked up from their conversational-pianolog. They have about the classiest thing in the talk line around these parts. The other "doubler" was Charlie King, first appearing with his sister, Mollie, and later with Ina Claire. The no-dance edict didn't help Mr. King. The "Honeyboom Express" opened the performance. Then came Hoff and Von Fusing, who sing and look nicely. After which comes "the Bing". The Society finished, Trixie Friganza sang and kidded her way through. Trixie was feeling in a jolly mood and got the house with her. The National Beethoven Musical Society is an imposing organization. Around 60 young musicians of both sexes make up the symphony group. They are from the East Side and gave an excellent performance. The turn was a novel one for the Winter Gar- den stage. It will probably be re-peated by Trixie Friganza and her people. The dancing order brought about an early appearance for them Saturday evening.

Miss Pirbana, the Kings, Ell- ie and Lewis and Howard and Howard followed in that order, up to in- termission. After the interval came the Cooper Brothers (with or without) piano and songs, then Grace LaRue with a sheet of music and her Parishion voice, after which Fanny Brice went onto the stage, sang one song, pausing it means, while, (it deserves and) got away because Fanny can con her way to a hit with any old Winter Gar- den crowd that ever gathers. Follow- ing this is the Cleber, that Old Dutch Clean, Al Jolson, put it over again and they rang the curtain down on his appliance. Mr. Jolson is almost as suc- cessful picking winners in the big league games as he is at closing the Sunday shows.

UNION SQUARE.

(Estimated Cost of Show, $1,900.)

B. F. Keith might inquire of Marcus Loew to substitute the name of "Loew" for "B. F. Keith" in front of the Union Square. It is cer- tainly proper that his show should bear with its shows is drawing profitable business in the house. "Loew" at the same prices might help busi- ness there, and goodness knows, something should. If the "Square" is to remain a big timer, Tuesday night the house was very, very light in the upper sections, and in the fall, $1,900.00 Union Square has a small capacity. It could give Mr. Keith much inside light on the juggling of his name in vaudeville to effect the light of the windows on the audience at the 14th street house (also other "Keith houses") in town.

The show was nothing for Mr. Keith to brag of. It just ran, a happy go as you please chasse, with the talking picture successfully doing the chas- ing at the finish. Ben Welch had the distinction which in the opening, with Trixie Friganza and her Metro- politan Minstrels just ahead of him. These two acts had a walkaway with the applause honors. The Great Laff Selhi in two turns was the feature attraction and made herself very well liked by the audience.

Miss Dooley has a very lively act. It is a "kid's" turn, with seven young- sters, including herself, in it. The girls, including herself, wear Buster Brown suits with the caps. Their legs are bare. That should draw business almost anywhere, and the act through the bareness alone could be booked not because of two or three times next season. The only flash Yarce has had this winter came from burlesque shows, none of who is carrying as many people out and Wynn doesn't sufficiently vary his work ("gags") almost entirely. The act can get over in a way as it is now, and that is fine. It is, after all, a kind of show that is an idea Wynn should have made into a production, with six or seven people instead of trying to send it across in "one" with a skimpy and not unfamiliar setting.

The show was opened by Nip and Tuck, comedy acrobats. Pierce and Roslyn were "No. 2" with an act that has the fault of being too long. Their songs and music, with dressing, do well enough, but it can stand some clipping, especially the "jingle" business, along with a change to do somewhat more tidy and do less com- edy of his own. He isn't a comedian yet. Mr. Pierce's resonant voice will carry any of the popular music, and Miss Roslyn makes a wholesome picture, besides playing the piano-ac- cordion for accompaniment at the fin- ish. Mr. Del-La-Barre and Co. (New Acts).

Jane Wheatley, who played Calpur- nia in William Faversham's revival of "Julius Caesar" this past season, will again be a member of the Faversham company next fall. During the summer Miss Wheatley will play a stock engagement with the Jessie Bonnette company in Toronto. Faversham has gone away.

SHOWS NEXT WEEK.  
(Continued from page 14.)
MAJESTIC (Lyman L. Glover, mgr.; agent, Orpheum Circuit).—The bill at the Majestic this week runs a long run of the last 16 or so if Louis Mann had done the usual campaign by now, he’d have built up a good vaudeville program. The Majestic lacks the same split as the nearby Astor, and it is difficult to keep up the usual vaudeville in the bill. Why play two sketches or two reading acts of the Louis Mann caliber? It is a three-quarter of an hour act, that’s enough talk for three vaudeville shows. Still the Majestic has Helen Lomkin and Co. (billed as Great Pink Lady). A wealthy Jew named Awer-Qwik Dagan, a piece that answers questions for some around circuit, but it played everything including everything of the three-to-four hour, while our act was still the same. Majestic by Ralph Salley, a straight cellist. This week it is a much better deal. It helps to have a financial, with the Boston Symphony Orchestra and all. It doesn’t mean a change of audiences if Monday’s matinee did it to immediately, that is the change that Arthur and Salley Arthur and Salley——The name of the act may be that they are no too well known in the city. Ralph Salley has just gotten out of the habit of laughing and singing. He has made his name, it has remained the same with Jean Bedel smooth and meek. Arthur was up on the plates in the usual style. Louis Mann and Co. (New York) was an act that had stood for a year and a half in a real take. The two boys did so splendidly enough to be booked for another week. Cutting down to 20 minutes, which is enough for a single act, this is not a vaudeville show, and a half would stand up as one of vaudeville’s biggest hits. As it is, they took part of the act to $4.00 more. The house Monday afternoon was about a normal $5.00 show, but it would have been without the same of Mann and Hilar. The bill was cut back so some of the doors have been open during the week because of the lack of money. The Astor was closed down Dr. Harvey’s last week, but it has re-opened. The Majestic program has it all over the Majestic for an out and out vaudeville show. There is no chance of the Majestic to be either of the two prime sketches. A Majestic comteauNothing and the Palace contains three or four singing and dancing acts with a good look, but it is not so divided about and several acts with having a chance to content themselves with a high class cellist and a first rate pianist.

The bill at the Palace is not as well balanced either. There are three strong acts, but the second bill of the program and although the second half of the program has been good, the first half has been all that a vaudeville audience asks for. Cecil Howard is the name of the act that is the biggest act in the city. Mayfield follows Edwin Stevens and Tina Marshall, who is in turn followed Fred Bailey and William E. Sheldon. It’s not a good arrangement. Bailey and Sheldon (New Acts) are a good acting couple. The Four Hunters with their comedy down further to the drawing room, but will there be life and youth and good looks and vaudeville must offer the opportunity for one to entertain. The Four Hunters and dancing and dancing are the vaudeville’s biggest lack of performers. The Four Hunters are a very strong act, and a strong act. It is a good act, and they are the new dance of the week. However, it lacks the Majestic, merely incidental to real vaudeville. The Majestic, as a Majestic, was a good act, but it is the act that is too much of a vaudeville show. It might be fun to look at for Henderson, business is said to be greatly in need of an act from there. Conditions generally all over the coast are understood to be among the best three days of the week, but for what exact reason is not apparent, while it should be the result of too many playhouses.

A legal opinion handed down May 16 in the United States District Court here, appears to have definitely and unalterably disposed of the chances of a New York man, C. A. D. Hill, of winning the $5,000,000 bill for the New York stock and securities. Hill’s suit was filed by the wife of John Hopper, for $1,000,000 damages. The Hopper affair is the only one that has ever appeared in the last three years. It was adjudged that the $5,000,000 bill had been correctly paid and that the case is at an end. It was ordered that the New York stock and securities be sold and the proceeds turned over to the estate of the late John Hopper.

The "luring" pictures were withdrawn by the manager of the Hippodrome after the last picture was exhibited on May 16 at the Hippodrome house, and the manager was said to have been sufficient to convince Manager Groome some one had handled the pictures.

According to latest advice from Honolulu, the ship "Industrial" arrived there last week and in pham on May 8 at the Honolulu Opera House what might be termed a "hit." Mrs. Henrietta Goodnough Muir has returned from a trip to the Philippines and was seen to be in high spirits. The lady was assisted at her arrival by Mr. and Mrs. Goodnough Muir, who were married in Honolulu, where she was assisted man-ager and press agent at the Hawaiian Opera House and at another time editor of the woman's page of a local daily newspaper.


While standing by the switchboard in the wings of the Palace, Manager W. W. Leary, in conversation with the head of the house, the famous chef of the switchboard, was offered the use of the Cafe Society Club at the Palace for the season by the Manager. The Palace Theatre Association and is planning to proce-duce an act for the theatre. The condition was not considered serious.

The Players’ Club of this city is making preparations for its annual performance of Olney’s "Magical Magic," May 24 in the theatre. The Palace Club has been offered the use of the Cafe Society Club at the Palace for the season by the Players’ Club Theatre Association and is planning to proce-duce an act for the theatre. The condition was not considered serious.

Olive Morgan is now being featured at the Portlock-Louvre with the "Revue" show. Miss Morgan is the leading dancer in the "Revue." Manager Lester J. Fountain hooked recently with the Palace Club. The "Revue" show is the current attraction at the Palace Club.

When the steamship Tasmania of the Union line docked at this port May 16, the unusually large passenger list was found to include a number of tourists from the United States, including the famous "Revue" show. The Palace Club Theatre Association and is planning to proce-duce an act for the theatre. The condition was not considered serious.
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PITTSBURGH

By P. L. LANG

GRAND (Hall of Fame, op. mgr., agent, U. B. O.); Opened, Sis. Keeler, beautifully dressed, and Miss Davenport, an excellent artist, to good; Berlin, Morton, well; Brothetown, Miss Moore & Mr., good; Liberty, Miss Keeler, well; Oatland, Miss Moore & Mr., good; Scranton, Miss Moore & Mr., excellent; Geo. Thomas, very good; C. Raymon; La Belle, Miss Moore & Mr., very good.

AMERICAN (J. J. McCormick, op. mgr., agent). Walton Kettle, Miss Moore, Miss Davenport, and Pauline Russell, artful burlesque, to very good; B. Duren, Miss Moore & Mr., good; Mabel Jane; Miss Moore, an excellent artist, to good; Oatland, Miss Moore & Mr., and Miss Moore, to good.

ALVIN (J. F. Reynolds, mgr., agent). Miss Moore & Mr., good; and Miss Moore & Mr., to good. Miss Moore & Mr., a splendid four-piece dance, to very good.

SMITH (J. E. Smith, mgr., agent, Roper). Miss Moore & Mr., good; Miss Moore & Mr., to good; Miss Moore & Mr., a splendid four-piece dance, to very good.

NOTICE TO THE PUBLIC:—A tip will be the charge, and Mrs. Moore & Mr., to good.

Festival week will begin at the Grand next Monday. It is to be a series of holiday events throughout the current season, and a fitting climax to the season's Grand Vaudeville week. The festival week will be marked by the presentation of a world-wide reputation. The novelty of the bill will be the first opportunity for audiences of the Grand opera songs. Marie McFarland, known as "the American Cream" and Madame, the masked worker.

The musical performances are to be given in the Alvin Theatre on Saturday evening, March 28th, and the second and third at the Grand Theatre, March 29th and 30th.

Manager A. C. McGhee, of the Empire, arranged to go on tour for the season, and will be in town during the summer months.

F. L. LANG

AUSTRALIA

By MARTIN C. BRENNAN.

PALACE— Bert Bailey's Dynamic Co. open tonight, March 19.

HER MAJESTY— "Poo in Boots."
FOURTH, Cincinnati, O. 509 Westminster St., Providence, R. I.

Western vaudeville managers had better have their eastern representatives see what's doing in and around New York Town.

Lots of folks are compelled to remain in town all summer. Somebody's going to furnish them amusement.

Pictures are the thing, and KINEMACOLOR is the thing in pictures.

Why Not Keep Open?

KINEMACOLOR COMPANY

132 East 4th St.,

REASONABLE!

Broadway, New York.

532 So. Dearborn St., Chicago, Ill.

COLUMBIA (A. P. Weesler, mgr.), Pictures.

COLUMBIA (A. P. Weesler, mgr.), Pictures.

LITHE (W. P. Burroughs & Co.), Pictures.

HAPPY HOUR. Vaudeville and pictures.

WILLIAM DAILEY, mgr. (The American, H. C. D. 36), has a number of improvements this week, which will come in with 15,000 lb. long. The park opened Sunday.

GRENVILLE, LaIRD'S O. H. (24a D. Marshall, mgr.):
AGENT, RICHMOND.—Roy Hunter—second show, James Hunter—liked; Parson—lots of ness in PARSON’S.

MERRY AND HAY

Thoroughly mystified and made them laugh as hard as the Americanans.

PLAYING LOW TIME

Clem Bevins and Co.

IN THE QUANT LITTLE COMEDY

DADDY

By GEORGE T. SMITH

MODERATELY

LYRIC

(L. M. Gorman, mgr.; agent, W. V. A.); first half of mat, with Smith, well liked; Thel, Please.

NORTHPORT

(L. M. Gorman, mgr.; agent, W. V. A.); first half, Miss Beards & Co.; second half: “Winning Widow,” tabloids.

LINCOLN, N. B.

Lyricon (L. M. Gorman, agent, L. M. Gorman, agent; W. V. A.); first half, Miss Beads & Co.; second half, “Winning Widow,” tabloids.

MOBILE, ALA.

The Dreamland, in a straight picture for the past several weeks, has again made a change in its policy, with the vaudeville policy. The house was recently purchased by Leon D. Brooks, professionally known as Don Davis, in L. B., and will be furnished by Chan, E. Kirkwood First feature: “The Kitten” (Parlin). Three Musical Spectacles, all well received.

The Hip-Hop Walters Co., playing the Olympus May 14, celebrated its 15th consecutive week this week.

The Lyric with “Little Johnny Wโซe” as its star this week, “The Phantom Kid.”

Jennie Gladstone, formerly of the Gladstone in Nashville, is now manager of the Garden Theatre, New Orleans, spent last week visiting friends.

B. W. JAMES.

MONTEREY.

His Majesty, D. Brooks. bro.

NAY ROBINSON IN “A Night Out.”

THE EMPEROR.

Orpheum Players in “Seven Slaves.” Business good. agents in the city.

ROAD TO HAPPINESS.

24, Gertrude Hoffman.

RASCAL DANCE.

24, W. C. Fields.

ROSE AND ROSE.

20, E. P. & Bros.

ROYAL BAND.

J. F. B. H., Misses

STARRING.


IMPERIAL.


DOWNS.

(6. B. Quist, manager, James F.吸取) Miss Harry Dana, Hamblin Show, the Ti- blets, Pigmy Savages. Hand and Hand. Opened 17 to fair business; weather good.

GAYETY.—Closed.

Zyeno—Marin wrestling match 14.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus O’Neil; rebook to the Gem).—weary, Fit; C. W., C. W. & Pie; Cherburn & Carlyle, please; Hunter & Ross, big; Mabel Marshall, big. Went big.

NASHVILLE.

PRINCESS (6. B. Quist, manager; agent, Charles H.)—Closed; Keefe; rehearsal Mon. 19.

THE MERRY WOLF, a musical tableau in the costume of the original, was presented with a detail of the cast at Marietta Lake, who assume the love scenes and many other roles in the play. Electric effects in use in the production.

Newark.

NEWARK, N. J.

PROCTOR (6. B. Quist, manager; agent, U. 6. O.; rehearsed Mon. 9.)—18-21, Jean Weir & Co.; entertaining; CIRL Bailey Trio, good; Mr. & Mrs. H. C. Brand, lively; Helen Kavanagh, pleasing.

LYRIC. (Proctor.)—At the sea, Shore; Bertha Stair, very good; Ray & Patsy, good; McCarthy & Major, good; Miss Martha Leblanc, good; Juley, Delina, Miss Leno, Marie, Andy, very good.


ORPHEO (Wm. F. Hynes, mgr.; agent, W. F. Hynes; Wll & Jo, men and chorus; Mrs. Wll & Jo, chorus; Wll & Jo, good; Mr. & Mrs. Wll & Jo, chorus; Miss Wll & Jo, good; colors & hair, clever.


NORTHPORT.

NORTHPORT.

LYRIC.

GEM.

LIBERTY.

COLONIAL.

EMPIRE.

ORPHEO.

NORTHPORT.

EMPIRE.

THEATRE.

NORTHPORT.

EMPIRE.

ORPHEO.

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NORTHPORT.

EMPIRE.

ORPHEO.
Ernest Edelsten

VARIETY AND DRAMATIC AGENT.
17 Green St., Leicester Square, LONDON.

John Tiller's Company. Walter C. Kelly, Little Dick. Two Sues. Was Georgia Wood. ALWAYS VACANCIES FOR GOOD ACTS.

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CHICAGO'S LEADING VAUDEVILLE REPRESENTATIVES.
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(AUSTRALIA AND NEW ZEALAND)
WANT TO HEAR FROM RECOGNIZED NOVELTY FEATURE ACTS.
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FREE MAN BERSTEIN
Manager, Promoter and Producer of Vaudeville Acts.

THE FOX AGENCY
EDWARD F. KEALEY, Manager
212 WEST 42nd ST., NEW YORK
Phone, 1247 Bryant

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10 WKS IN NEW YORK CITY
Playing Vaudeville's Best Acts.
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Prudential Vaudeville Exchange

CARL ANDERSON, Booking Manager.

Consolidated Booking Offices, Inc.

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THE HIDE AWAY BIG TIME CIRCUS. Booking everything while from Quebec to Chicago, Illinois, Montreal Office 111 St. Catherine St. East, Local Manager, CHAS. L. STEVENS, Booking Agent. FRED F. STEVENS, Fox's Theatre Building, TORONTO, CANADA.

SULLIVAN and CONSIDINE CIRCUIT
SULLIVAN and CONSIDINE OFFICE, Chicago and Cincinnati Buildings, Third and Market Streets.

NEW THEATRE
Baltimore, Md.

JOHN QUIGLEY

J. H. ALOZ
Canadian Booking Company, Orpheum Theatre Building, Montreal, P. Q.

Billy Atwell

FOOTLIGHTS
The only Canadian penny weekly devoted entirely to Vaudeville and the Theatres generally. A policy of legitimate news and criticisms, irrespective of sentiment or bias. Published in Toronto. Guaranteed circulation throughout Canadian and American territory, 2,500 copies weekly. All communications to Mr. H. T. Moir, 510 Carlton St., Toronto.

Newspaper Notes

of all performances going to Europe make their arrangements through B. A. CASTLE, 150 Carlton St., Toronto.
REYNARD

PRESENTS HENRY JACOBSON JASON D. SCHEVHERL
AND LEO HALSTEAD
IN "A MORNING IN HICKSVILLE.

DIRECTIONS: GENE HUGHES.

STUART BARNES
JAMES B. PlUNKETT, Manager.

MASON AND KEELER

Direction: MAX HORT, Putnam Blvd., N. Y. C.

3 MUSKETEERS 3

(Ubusham) (Farrell) (Edwards)

We have solved the mystery why so many sets are being tested before you can find the answer back of the third base line at the Polo Grounds. If you have seen any play that you can’t understand, the actors have trained to say “I only stepped out.”

LEWIS and NORTON
New in Their Tenth Week, Direction: HARRY SHEA.

MAX RITTER
Professional Manager of the WATERBURY, BERLIN & SYNDEY Co., 112 W. 21st Street, New York. All my friends at home and abroad, please write.

HARRY TAYLOR's
FISHING & MOTORYING

NEW YORK ENGLAND AUSTRALIA AFRICA

WILFRED CLARKE
130 W. 44th Street, New York

JUST A MOMENT!
HOWARD and RALPH
ANDERSON

"THE BOYS WITH THE CLASSY ACT"
CLASSY — NOVEL — ORIGINAL

CORRESPONDENCE

(Continued from page 251)
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Palladium Park will not open this season.

Contrary to a threat at Washington, D.C., was set last week for D.C. Variety. So much for the "friendliness of the city!"

TORONTO.

ROYAL AlexANDRA A. London, March 29, 1925, Royal Alexandra Theatre, in the presence of the Governor General, opened in costume in a large smoke 26, Percy Hassell & Co., in "Men Only!"

PRINCEP (J. B. howard, mg.), 29 and balance of week, carlosa stillman in "Ike" reading.

WED, 12, 3:30, mg. "The Third Degree," 24, "The Professor.

THURS (J. over, mg.): The Bowling Alley Players in "The Man From Home," second act, is proving a popular success. To continue all summer.

OYETTE (C. H. Henry, mg.) - Alexanders Burlesque, 24, Merry Go Rounders.

MAJOR (Peter F. Griffin, mg.) - Rose City Four, Kaufman, Jenkins & Parker, 19, "New York High Life," mg. & "MADIRRO BACH (F. L. Hubbard, mg.)" - opened for the season 12, Tradut & Newman, Herbert & German Trio, Bal of Miscellaneous Acts.

The Griffin circuit is opening a branch office in Buffalo in the near future.

Every Hassell with a strong supporting company will open his annual season of summer stock at the Royal Alexandra, Toronto, May 28. The opening piece will be "Men Only!" and his list of plays for her engagement, which will run for nine weeks in the City of Detroit. If you don’t get to the theatre in time, you missed the premiere of "Men Only!"

Robert Carni will be Miss Hassell’s leading man, while the light comedy roles will be played by Kingham Pinto. Others in the company are Julia Haschett, F. C. Gilley, Espana Blanding and many other noted actors.

A new amusement company has been formed, named the Kennedy’s Paradise Co., to build an open air vaudeville theatre to hold cases at the corner of B Arch and Queen street, Toronto. The company will produce popular vaudeville and motion pictures. They expect to be ready for business in two weeks time.

Blanche Hart and her Big English Polka Burlesque Co. are having a most successful season at the Star, and expect to continue during the summer.

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Unless you select a medium that reaches.
Consult any newsdealers anywhere about the
ACTUAL SALES of the theatrical papers:
THEN YOU WILL USE VARIETY
Wherever a theatrical paper belongs you will find it.

VARIETY prints this week's news this week.
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American theatrical papers combined.
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"An Act of Class and Distinction"

ETHEL WHITESIDE

In Vaudeville with a Production Differing from Anything Yet Shown on the Stage

FIVE SPECIAL DROPS AND UNIQUE LIGHT EFFECTS

TUCKER

"THE SINGING VIOLINIST"

BOOKED as a FEATURE on the PRINCIPAL TOURS OF EUROPE for the NEXT FOUR YEARS SOLID (Not 3 weeks a year)

ROBERT HALL

THE EXTEMPORANEOUS BOY

Chicago roundly endorses him. A tremendous hit in all parts of the town. THE BIG CHICAGO FAV.

One of Musical Comedy's Favorite Stars

Colonial This Week
WESTERN VAUDEVILLE ASS'N ALARMED BY THE OPPOSITION


Chicago, May 28.

The Western Vaudeville Managers' Association does not feel over-confident in its own strength, from reports about. The opposition developed by Jones, Linick & Schaeffer is threatening the future existence of the association, once the largest booking agency between New York and the coast.

The dilemma which the experience of young Charles E. Kohl has led the association into is being universally blamed upon John J. Murdock. Murdock apparently has found a way to control young Kohl. It is said the enforced departure of Jones, Linick & Schaeffer from the association offices was at the instigation of Murdock, who used Kohl for his tool in the operation.

Murdock's scheme is reported as the breaking up of the association, when he can once more assume control of the western vaudeville bookings through the branch agency of the United Booking Offices now established here. Murdock wants to return to the middle-west (which discredited him years ago) in full sway. His practical expedition under lowered skies from this section is a sore spot, and with the authority he has assumed in vaudeville in the east, Murdock wants to "come back" among his old cronies who turned him down at the same time the late Charles E. Kohl did.

The Jones, Linick & Schaeffer opposition to the association is a very tangible one. Around Chicago the saying has been for several weeks now that Aaron Jones has been riding rings around the association people. Mr. Jones has them in a position where it is understood he can at any time lift the best houses out of the "association" suite, leaving little else besides the walls. A few "sharp-shooting galleries" might remain with the association, but once Jones concludes to take away the association's principal manager, the others will go along.

In this connection it has been related that young Mr. Kohl shortly after Jones, Linick & Schaeffer left his offices. decided he had been hunked by Murdock into making an error, and is said to have sent indirect word to the three-firm they could return. Nothing came of this as far as can be learned.

With certain connections to be made east and west it is claimed by people on the inside that the Jones, Linick & Schaeffer booking office, before next season starts, will have more available time in affiliation with it than the association has ever mastered.

Between the "opposition" and the managers still remaining in it who insist on placing taliboids, the strictly vaudeville managers of the association are getting to the point where they can not hide their great concern over the situation the W. V. M. A. general manager has brought about.

LEE SHUBERT BUSY.

According to advice from abroad, Lee Shubert is a very busy man, travelling all over the continent and entering into negotiations for a long list of desirable plays of foreign creation—musical and other. He expects to sail for home June 19 from Liverpool, on the Adriatic.

FINED IN TORONTO.

"Deborah" died two deaths here last week. "Deborah" is a play in which Deborah dies. After the police had viewed it, the piece was declared immoral and the players were dragged into court. Manager Maynard White was fined $20 and costs. Carlotta Nillsom, Maud Sinclair, Marcie Day, Frank Gilmore, Myra Brook, Elliott Dexter and Florence Windsor, members of the company, were assessed $5 and costs.

Hereafter the Committee of Forty, and not the Play Censors, will decide whether any production playing Toronto is pure and free from immorality, suggestiveness or vulgarity. William Banks, chief censor, said in court that the play was not immoral, but that the committee opined otherwise. It looks as though many American managers will run amuck of this committee next fall.

MET. RINK FOR LEASE.

The last of the roller rinks in New York has passed. The Metropolitan at Broadway and 53rd street is for lease. About $20,000 yearly is the price asked. The property, 80x250 (running through to 7th avenue), is owned by the Eno Estate.

Long Beach, N. Y., May 28.

The Long Beach theatre, managed by Harry Williams last summer, is on the market. The house seats 650.

Foreclosure proceedings have been started against the Bijou theatre, New York. The mortgagee has a claim of $142,000 against the property, owned by the Sires.

NINE OUT OF TEN DO IT.

New Orleans, May 28.

Ten citizens were arrested Saturday. At the police station when searched it was found nine carried plans of proposed picture theatres.

BELASCO ACCEPTS PLAY.

It has leaked out that David Belasco's first production in the fall will be the presentation of a play by Roland Burnham Molinaux, who achieved world-wide publicity several years ago through standing trial for murder in New York. The subject of the new piece has a strong "motive"—it being an appeal for prison reform. It is designed to show how an innocent man may be incarcerated and, if a weakening, transformed into a criminal through the present prison system.

During his weary months in the Tombs Molinaux devoted a portion of his time to writing a series of short stories which attracted favorable attention in the literary world. He is an intelligent, well-educated man and the turning out by him of a drama strong enough to attract the favorable attention of the wizard of producers is not surprising.

Several important people are under consideration for the cast.

MOROSCO PLAY BY LAIT.

Chicago, May 28.

Paul Armstrong and Oliver Morosco have accepted a play from Jack Lait entitled "Help Wanted," which they will produce in Los Angeles in September. The piece will be staged by Mr. Armstrong.

July 1 at Los Angeles Armstrong will produce a new piece from his own pen entitled "The Pirate," with Cathrine Calvert in the leading role.

TWO-FOR-FIVE SCALE.


Manager Moore, of the Criterion here, is the first to allow two persons in his theatre for five cents, to see the pop vaudeville show.

RICHMOND'S TWO-A-DAY.

Richmond, Va., May 28.

Jake Wells' Lyric theatre will play two-a-day vaudeville commencing Aug. 25. This will place it in the big time class.
BERNHARDT DRAWS $22,000 IN ONE WEEK AT PALACE


$2,000 was taken in at the box office of the Palace last week, Bernhardt's third there. This gave the theatre a profit of around $6,000. The Palace will hold at the Bernhardt scale (up to $2), about $25,000 gross on 14 shows. With the regular vaudeville the Palace has become practically a $1 house, with seats held at $1.50, also some front rows at the same figure.

For its closing half week, the Palace management had to distinguish itself by a piece of petty business not understandable to people in commercial life. Bernivici Brothers were booked there last week. Only after playing the Monday matinee was it discovered the act would conflict with another on the same bill. The team was let out and told that they would play the first half of this week and receive a full week's salary therefor. Last Friday they received notification that the date was off, no reason being assigned for the arbitrary action.

D'Armond and Carter walked out Monday morning when they discovered at rehearsal they would be second on the bill. McKay and Cantwell were substituted. After the matinee they also wanted to quit as they found it rough going.

Tuesday afternoon of this week Bernhardt missed her first performance since coming over here for this trip. Illness prevented Madame's appearance at the matinee. Barnes and Crawford were brought down from the Colonial to substitute.

HARVEY'S "LIVING DEAD." (Special Cable to Variety.)
Martin Harvey will soon produce "The Living Dead," now running in Berlin.
Harvey has arranged for a return tour of America commencing next Christmas.

"CROESUS" FAILS. (Special Cable to Variety.)
Baron de Rothschild's play "Croesus," about which so much was printed in advance owing to the litigation in which the author, Arthur Bourchier, and Salter Hansen had over it, was finally produced at the Garrick and proved an utter failure.

$100 IN EVELYN'S SALARY. (Special Cable to Variety.)
The salary of Evelyn Nesbitt Thaw, if she appears at the London Hippodrome, will be $400 weekly. That is the amount agreed for four weeks. The contract carries an option for a longer period, but the date of Miss Nesbitt's first appearance here is indefinite, owing to the hue and cry raised by the London papers when it was first announced she had been engaged.

PALLADIUM CLOSED. (Special Cable to Variety.)
The Palladium, Johannesburg, is in liquidation and the house is closed. 50 acts were booked there, including Daisy Wood and Williams and Segal.

POSSING ACTS COMING OVER. (Special Cable to Variety.)
Two posing acts have been engaged from this side for the United Booking Offices time next season. They are Marie Loé's and "The Angelo Pictures," the latter a continental product, said to have been contracted for at $500 weekly.

ANNA HELD AT O. H. (Special Cable to Variety.)
It is rumored Anna Held has been engaged for the London Opera House for July.

HOT WAVE IN LONDON. (Special Cable to Variety.)
The hot wave here is having telling results, seriously affecting the business at most of the theatres and music halls.

MADE IN HARRIS HOUSE. (Special Cable to Variety.)
Cyril Maude will open next season in a repertoire under the management of the Lieberts at one of the Harris houses, New York City.

ILLUSTRATED SAYINGS
"CANNED CHICKEN"

SAILING.
Reported through Paul Tausig & Son, 104 East 14th Street, New York: June 5, Otto Ernesto, Ernesto Sisters (Pres. Grant); June 5, E. F. Hawley, Frey Twins (Cedric); June 3, Arturo Bernardi and Company, Chris Richards, Tom Mahoney (Kr. Wilm.); May 31, Mr. and Mrs. Sam Sidman, Mr. and Mrs. T. M. Carlson (Minneapolis); May 31, Mrs. Nellie Goodrich (Lapland); May 29, King Louis, Mr. and Mrs. A. Barnes, Clark Sisters and Sterling, Jack Travilla (Celtic); May 29, Mme. Sarah Bernhardt, Suzanne Saylor, Fernande Mercantoni, Louis Mercantou, Ellen Ormay, Blanche Boulanger, Felix Marot, George Dennenbourg, Guy Favieres, Jacques Terestr, Paul Piton, Romilda Supino, Dominga Supino, Marie Louise Bacon (La Lorraine); May 29, Mr. and Mrs. W. F. Wincherman Diaz (Kr. Aug. Vic.); May 28, Gordon Eldrid and Co. (Frotoria); May 27, Mr. and Mrs. W. C. Fields, Van Bros, Travilla Bros. (Kr. Wilm. Il); May 24, Williams and Warner, Marco Belli (Niagara); May 23, Berg Bros. (New York); June 7, May Robson (Coronia); June 7, Mary Elizabeth (Kroonland); May 30, Elizabeth M. Murray (St. Paul); June 3 (for Gibraltar), Mr. and Mrs. Taylor Granville (Moltke); June 5, Adele Covert, Helen Lynn (Uranium); May 29, Leonard L. Gallagher (Celtic).

(Special Cable to Variety.)

(Special Cable to Variety.)
(For Seguin Tour, South America) Dardins, Pichet Mimosave, Marco Duet (Cubanita).

San Francisco, May 28.
May 27 (for Honolulu), Hartford Sisters (Lurline).

MISS KELLOGG MAY RETIRE. (Special Cable to Variety.)
The Hippodrome revue may miss Shirley Kellogg shortly. It is said Miss Kellogg is a possible candidate for the new operette Albert DeCourville intends putting on.
To replace her at the Hippodrome it is understood Carrie Reynolds, an American girl, is being negotiated for.
Following Loew Carefully in His Theatre Operations, Keith Tries for First Chance by Accepting Any Figure Given. Managers Say Keith is Badly Frightened Over Outlook for His Big Time Next Season.

Through the humbled spirit in which E. F. Albee, general manager for B. F. Keith, has assented to terms made by managers having theatres to dispose of, it is not surprising among show people that B. F. Keith has grown frightened at the prospect for his big time vaudeville next season.

The humble spirit, however, has only been asserted by Albee when in quest of properties he has heard Marcus Loew is after. Nowadays an offer from Loew is equivalent to call from Albee, who asks that Keith be given the first choice. This has resulted in prices going up, but Albee has agreed without a dissenting tone.

It is said Loew has been very active of late in looking after new stands for his pop vaudeville, and his moves have kept Albee on the run.

The lease of the Metropolitan Opera House in Philadelphia by Loew and the quick work which followed, giving a Loew show there within a week after the house passed hands, sent a shock through Albee's frame that is still visible whenever Loew's name is mentioned.

REEVES AUSTRALIA BOUND.
San Francisco, May 28.
Billy Reeves has received contracts for the Rickards Circuit in Australia and will sail on the Sonoma from Honolulu June 3.

RAY SAMUELS IN HOSPITAL.
Wednesday afternoon Ray Samuels left Broadway for the Presbyterian Hospital, where she was to undergo some slight operations for abscesses.
Miss Samuels will be looking at the pretty pictures on the walls for about two weeks.

PERCY DENTON STRICKEN.
Chicago, May 28.
Percy Denton, who opened here with Louis Mann at the Majestic last Monday, was stricken with a heart malady after the Tuesday performance and was taken to the Ontario Hotel where he was staying. The physician attending stated that Mr. Denton would not be able to work for at least three months to come.

WEBSTER IN WRONG AGAIN.
Chicago, May 28.
The White Rats and its attorneys are once again upon the trail of the Webster Circuit.
Alfred Webster, who recently took over the circuit and all its liabilities (agreeing with the White Rats to submit all future complaints to arbitration), has not been living up to agreements with the organization.
Webster was reported in Chicago last week, but neither the Rats nor the lawyers saw him. The Webster Circuit, formerly conducted by George Webster (now in Europe), was reported to have about 20 or 30 claims which the Rats held. Alfred agreed to settle everything and things were peaceful for a time.

HUGH MCDONALD HERE.
San Francisco, May 28.
Hugh McIntosh arrived here yesterday on the Wilhelmina and is slated to leave Friday evening for Los Angeles, going from there to Chicago and then on to New York where he takes a boat for London.

MARRIED TO HER JOB.
A young business man in New England will have to remain a bachelor or marry some one else other than Sophie Levitan, who is secretary to Marcus Loew. The young man threatened dire things to himself if Sophie did not consent to become his wife.
While a Variety representative was present Miss Levitan dictated the following to him:
"Do you want me to be arrested for bigamy? I am married to my job."

SHANGHAIED FRANK EVANS.
Some of the Weber & Evans acts shanghauled Frank Evans aboard the Mauretania last week. Mr. Evans is now in London. His clothes followed on a later boat.
Among the firm's acts sailing at the same time was Felix Adler. He and the others shunted Harry Weber and Evans about until Mr. Weber was ashore as the final signals were soundning. During the process Mr. Evans had been inveigled into a stateroom and the door locked.
As the boat moved from the pier, the news was shouted to Weber, who had to laugh, even as he threw aboard all the money he had with him, about $200 for his partner.

BAD PALACE OPENINGS.
(Special Cable to VARIETY.)
Morgan and Bailey opened at the Palace Monday and did only fairly. No ragtime act has yet made a hit at that house.
Muriel and Frances also appeared. It is not a Palace turn and will probably do better in the provinces and the suburbs.

POLAIRE LONDON-BOOKED.
(Special Cable to VARIETY.)
Mlle. Polaire is booked for the London Opera House, to open June 9.

JIMMY DEVILIN IN TROUBLE.
Last Sunday brought trouble to Jimmy Devlin, who is now confined in the Hudson County (New Jersey) jail on the charge of murder. Devlin shot Patrick Considine, a Cliffside, N. J., resident, with the latter's revolver.
The wound resulted in death Tuesday.
Devlin and his wife, Mae Ellwood (Devlin and Ellwood), toured in vaudeville in the Girl from Yonkers for about 18 months ago when Devlin retired from the act. Miss Ellwood has since played on different circuits and at odd times with another man in his former line.

For some time back Devlin has been around Times Square. His friends knew he was despondent. The desperation is said to have been caused by belief his wife no longer cared for him. The shooting of Considine occurred after Devlin had accused him of being too intimate with Mrs. Devlin. The police officer, a big fellow, jocularly handed little Devlin his pistol, upon the latter remarking if he had a revolver he would shoot him. Devlin then shot the officer and walked off.
Several show people this week talked over ways and means of helping Devlin in his plight. The Comedy Club and the Rats are said to intend interesting themselves.
Considine died in the North Hudson Hospital, Hackensack, refusing from the time he was shot to make an accusation against the actor.

PROCTOR'S 50. PICTURES.
Mt. Vernon, N. Y., May 28.
With his lease expiring July 1, Proctor's started Monday to show pictures at an admission of five cents.
The theatre reverts to the Rosenbergs. They have received $4,000 in profit from F. F. Proctor since he leased the theatre six years ago.

BACK TO FORSYTHE.
Atlanta, May 28.
Next season the big time vaudeville house here will be the Forsythe. It held the first class variety shows before the Grand, the Hippodrome, and the Hippodrome.
Many acts are refusing to come down here in the hot months. The Grand is having more trouble at present than ever in making up its weekly bills. There is hardly anything left for the act after paying the big transportation necessary for the jump in and out.

CONSIDINE'S DAUGHTER MARRIED.
Seattle, May 28.
Ruth Considine (daughter of John W. Considine, Jr., of a wealthy broker of Vancouver), who were married May 16 at St. Peter's Church, New Westminster, a suburb of Vancouver.
The couple stole a march on their parents and accompanied by two witnesses, motored out of town for the nuptials. They returned immediately and apprised their folks of the event.

PETITION AGAINST PARADE.
Cleveland, May 28.
The Barnum and Bailey Circus may not be able to give its street parade in here Decoration Day and Saturday if the Mayor heeds an appeal handed to him this week to stop the pageant.

TANGUY'S BOX-OFFICE TEST.
Chicago, May 28.
Eva Tanguy is the topic of current discussion in Chicago theatrical circles. Both legitimate and vaudeville magnates are deeply interested in watching the results at the American Music Hall. The Vaudeville, which ran over $11,000 last week was voted phenomenal by everyone.

With everything against her the "I Don't Care" comedienne put over a winner against what seemed to be an overwhelming odds. The American Music Hall is poorly situated at best and there must be something there the people want to see before they will go to the house, closed for three weeks before the Tanguy engagement opened. Weather conditions, which affect Chicago show business much more than in New York, was not of the best.
The legitimate managers figure Miss Tanguy drew every nickel that came into the place and couldn't have drawn a cent, and the house has no clientele. The legsits can't see why the vaudeville managers would not pay a man who could draw $11,000 in one week, $3,000 salary.

The advance sale for this week at the Music Hall augers well for another week of $10,000. One or two changes may be made in the show before it leaves here for St. Louis.

ALEX CLARK REHEARING.
Alexander Clark is rehearsing a mixed two-act this week. It was written by Vincent Bryant and is intended for vaudeville.

Glenmore Davis will look after the turn.

POP CONTEST HELPS BIZ.
Omaha, May 28.
A popularity contest is being held at the American Hippodrome for which the first prize is a steamboat. The contest has been attracting attention and the business of the Hipp has increased accordingly. The event will last 12 weeks, the management $100 a week more than received in the increased receipts.

ARMSTRONG'S NEW SKETCH.
Chicago, May 28.
"To Save One Girl," the Paul Armstrong sketch which opened at the Orpheum, Madison, last week and was hailed as an immediate success is in Milwaukee this week and will come into the Palace, Chicago, after laying off a week.
Catherine Calvert and Harry Meyster (the big hit in "The Escape") are in the cast.

"FAUST" AS A TAB.
Chicago, May 29.
Walter McCullough has completed a tabloid version of "Faust," the drama founded on Goethe's great poem of the same name, which he will offer next fall over big time in vaudeville. He will open about September 1, and will be seen as Mephisto, a role played by his son, Louis McCullough. He has added a ballet and a quartet of singers, and will make a big production of the play.
CHICAGO'S COLONIAL BOOMS OVER EASILY ON MONDAY


Chicago, May 28.

The Colonial, the new popular priced vaudeville house opened in the “Loop” by Jones, Linick & Schaeffer, welcomed a vast host of patrons Monday.

At 2 o'clock the entire house was filled. Many were waiting in the spacious lobby throughout the day.

There was much paper circulated, naturally, and tickets could be secured at the Boston store at one cent each, but the fact that the house showed itself to eight or ten thousand people on the opening day is quite enough to satisfy the management the interest and people are there.

The Colonial was a good one. Four performances were given during the day, at 11, 2, 5.30 and 7.30 p.m. This policy may be kept in vogue or there may be three shows given. It will depend upon the demand.

The opening seems to have set at rest the idea that perhaps the new bidders for honors in the pop vaudeville field had bitten off too much. It is almost certainly the Colonial will prove an enormous success. What harm it will do to the two first class houses in town is difficult to assess. What will be the utmost price the uptown pair will be a certainty, for in every case where a big pop house has come into the territory of a first class vaudeville theatre, the uppers felt it.

The Palace and Majestic, with their reduced prices, are said to have held big matinee crowds Monday. The Eva Tanguay show at the Music Hall was a little off in business following the largest day the show has had, doing over $2,000 Sunday.

Weather was against hopes for the show. Hard rain set an old drenching down pour of rain helping the down town houses.

Fred Nixon-Nirdlinger and Marvin Welt, from Philadelphia, were out to see the new house get started. The Jones, Linick & Schaeffer entire staff were at the evening performance in full regalia, and a big party at the College Inn followed the successful opening.

“BIG” BILL DOESN'T DRAW.

This week closes the season for the Orpheum, Brooklyn. For a closer the United show was framed up a Big Festival Week, but failed to pull. Monday the house was comfortably filled, but vacant chairs were discernible in every section of the orchestra. Upstairs was exceptionally light. Tuesday it rained and killed expectations and the remainder of the week didn't look much better.

A tough week also came with the National league baseball schedule bringing the leaders from Philadelphia to Brooklyn to play off a series that will decide the leadership for the time being. This naturally killed the Orpheum matinees.

Monday night while Franklin Ardell's suffragette act was on, a souse in the rear of the orchestra temporarily broke up proceedings by interrupting Ardell's speech during a reference to women in general and suffragettes in particular by Ardell, the "souse" yelled "Sand bag them." An auditor nearby said the souse was looking at the talking pictures billing when he uttered the exclamation.

“BLACKLIST” CALLED OFF.

Chicago, May 28.

The Great Northern Hippodrome, lately put under the ban by the West ern Vaudeville Managers’ Association, is once more to have the liberty of selecting acts from the books of the various agents booking through the Association.

E. C. Cox supplies the bills for the Hippodrome, but there are always feature attractions desired at the house which Cox cannot furnish. These, until recently, were taken whenever they could be secured.

The Association finally declared the Hippodrome "blacklisted" and called its agents off.

The opening of the Colonial this week and the advent of McVicker's into the pop vaudeville field in the near future are probably the cause for declaring open door for the Hippodrome.

Though the Association did not allow its members to place acts at the Hippodrome, they have been doing it more or less openly, and are in fact placing acts with all the other booking offices in town in the same manner.

One of the outside books of the week he had no trouble getting acts wanted no matter who booked them.

The entrance of Jones, Linick & Schaeffer will help this along," he further stated, "and next season," he said, "we will be able to get any act we want, providing we can pay the salary, and this we can do if the Association can."
FOREIGN "LIFE TARGET" FILM MAY AFFECT PICTURE BUSINESS

Invention From Abroad Covers Main Moving Picture Points With Additional Feature of Allowing Sharpshooting Practice at Moving Objects. A. H. Woods Controls Rights. Intends Spreading Novelty Over North America on Rental Basis.

Wednesday afternoon A. H. Woods gave a private press view of the latest thing in moving pictures, import ed by Mr. Woods from the other side. Called "Life Target Pictures," it is a variation of both the moving picture exhibition and rifle practice.

A specially constructed "sheet" carries the film, projected from the customary booth. From one end of the shaped rifle range, shots are fired at the objects as they appear in motion. At each shot the sheet stops, an illuminated board disclosing where the marksman's bullet has struck. At the Wednesday showing some of the newspaper men present remained glued to the guns, saying they found it great sport.

Mr. Woods said he had settled upon covering the country with the novelty, on a rental basis of $40 weekly, to include equipment.

The Life Target Picture is adaptable for a theatre, store show, concession or even in homes where a rifle range has been constructed. Words stated that 100 subjects have been pictured especially for the machine. Among those shown at the private exhibition were automobile and horse racing, wild animal scenes and birds flying, besides a short section of film given over to the shooters who like wild duck hunting.

The abrupt stopping of the film at every shot brings out some natural comic, persons and animals being caught in ridiculous positions. At one shot a cat was bounding about, the sheet made them linger in the air, midway on the spring.

The mechanism of the invention is contained in the operator's booth. It is along the theory by which wireless telegraphy was made possible. The stopping of the film (not over 30 sec onds at any time) is secured through sound vibrations, taken by a switch board attachment and connected with the projecting machine. The machine in use Wednesday was a Gaumont. It worked satisfactorily, and the film was protected from freezing by putting on its many stops by a strong fan blowing cold air upon it from beneath.

The sheet carrying the film is backed by steel. Two sheets of paper on a roll automatically move in opposite directions one-eighth of an inch at each shot, covering up the holes made by the bullets. Two arc lights behind the sheet show the illumination for an instant before the paper moves.

A moving picture man present said he thought the Woods invention might have a tendency to revitalize the picture business over here, as the sub jects were of the kind young people

particularly like and were sufficient in themselves to attract. An idea of admission was gained through a remark that the Life Target could be placed as a show, with ten cents to see it, the admission price entitling the patron to six shots. Nothing resembling the Life Target picture has ever been shown on this side before. It is about two months old abroad, and is a German-French invention. Mr. Woods has secured the rights for North America.

BEDINI PRODUCING STOCK.

Chicago, May 28.

Jean Bedini has made arrangements with Mark Heiman of the Finn and Heiman Circuit, to place a summer musical stock organization in the Orpheum, Madison, Wis. June 23 is the date set for the opening. The present plans call for an engagement of six weeks.

Morrissey and Hanlon, Moore and Young and Langdon and Daly will be among the principals.

TENANTS DRIVEN OUT.

Monday morning many of the tenants in theatrical lines who have offices in the Cohan Theatre Building were given notice they must vacate by June 1.

The building has been in litigation for some months. Several of those receiving the eviction notice had refrained from paying rent during the legal holdup.

Some who must move are saying the building people treated them very leniently. Forcing them out June 1 will save the agents the trouble of looking for another office before Sept 1. Those not renting other suites will buy a new hat for general headquarters, or hire any desk they may find lying around loose.

DEMONSTRATING KEYBOARD.

Chicago, May 28.

Amusement managers of the middle west are inspecting the Bartola key board attachments for pianos at Schlier Hall, where daily demonstrations have been conducted under the direction of Walter F. Keefe and Claude Humphrey, who control the exclusive selling rights. James Harrington is in charge of the exhibit.

C. H. Miles, W. S. Butterfield, Frank Thilen and Thomas Saxe are the first managers to purchase the new attachments.

The Bartola Invention makes it possible for any pianist to play an ordinary piano and pipe organ with all the bell, xylophone, marimba and drum effects at the same time or in combination.

FOX IN FLUSHING.

William Ford has secured a site on the main thoroughfare of Flushing L. I., for the erection of a pop vaudeville theatre.

The contract was closed Wednesday, and work will be commenced immediately to have the house ready for opening early in the fall. Seating capacity will be 1,700.

LITTLE SCRAPP UP-STATE.

Gloversville, N. Y., May 28.

Steve Hagerty, Cabaret singer at the Lincoln grill here, and Milo Bel don, filling a local vaudeville date, engaged in a physical combat where which was spread out through the newspapers and which resulted in Hag gerty paying a $25 fine.

The trouble started at the hotel where Hagerty and his wife and Bel don were stopping. Hagerty, the story goes, berated his wife too strenuously to suit Beldon and he took a hand. Hagerty used Beldon pretty roughly and the police stopped the encounter.

MAY CLOSE MORDORDROME.

Cleveland, May 28.

As a result of the death of Julius Surn on the track of the Luna Park Mordordrome, local citizens have taken steps toward having it closed. The Mayor has City Collector E. K. Wilcox investigating the operation of the track and his report will determine the future of the Mordordrome.

GREEN RUNNING HOUSE.

Chicago, May 28.

Gene Green may take over the W Illard for a few weeks this summer, running the show and featuring himself.

NEW BIDS OPENED.

New bids were opened Wednesday for plans for the erection of the Strand theatre on the site of the Brewster block, Broadway and 47th street.

SHOWS IN PUBLIC PARKS.

Boston, May 28.

Mayor Fitzgerald believes he can put on open air operettas and concerts in the city parks at five and ten cents for admission.

Corporation Counsel Corbett tells him that he is not allowed to charge admission in the parks which belong to the people of the city. But "Fitty" is going ahead with the idea just the same.

NEW KIND OF "THREE-ACT."

A new kind of "three-act" is being framed by Stepp, Eddie and King for next season in vaudeville. Louis Stepp has designed a turn that runs on lines not before tried out by "piano-acts."

The "Eddie" of the trio is Eddie Goodrich. Jack King in the new number will play "straight" in evening clothes. He is the blonde fellow with the falsetto voice and has been at work upon a humorous selection at the piano for himself. The Louis Stepp was at first of Stepp Mel linger and King, later of Stepp, Allman and King, Messrs. Stepp and King having been of the original trio.

TOMMY'S TATTLES.

Trainmen near Hardman, Pa., reported they saw a frog over two feet high. Perhaps a corny-telling looking for a notice.

This is "anniversary week" again at Hammerstein's. Nobody knows what anniversary, though it is rumored Solly Lee had a birthday.

Sweet little Leading Ladies, Don't you cry; Not Goodwin, will marry you Bye and bye.


There's a film advertised called "Highbrow Love." Can that mean the big agents?

Met a song writer yesterday who wasn't in business for himself. Something must be wrong somewhere.

Over 20,000 students will graduate from the various colleges in June. It's tough on our chorus girls.

A biblical quotation for vaudeville: "Many are called but few are chosen."

Some good may come of it yet. That Anti-Japan bill may stop some of those rolling ball games in Coney Island.

Man in Waterbury was dead for two weeks and nobody knew it. Anything can happen in Waterbury.

T. Roy Barnes says he's going to plant encores on some of his Freeport property. The ones he can't use he's going to sell.

With all the "Parlor Entertainers" singing in the Cabarets it looks like a bad social season for America.

Last week Hammerstein's played a Lord and there's a "Lady Constance" billed as "coming." When is Willie going to give King George a week?

If the strike of the New York and Brooklyn barbers isn't settled soon look out for a rush of "Chilly, Bitty Bee" acts.

"That's all right, I'm packing up."

TEACHING TRENTON TROT.


Florence Kolb, of the Morton Opera Co., is to give up stage work to teach Trenton society folk how to dance the trot.
CALIFORNIA TOO FAMILIAR TO MOVING PICTURE PATRONS

Complaints From All Over Including Europe That Frequency of Repetitions in Landscape Scenes is Robbing Coast-Made Pictures of Their Value. Companies Expect to Move Away From There.

Los Angeles, May 28. — It may safely be predicted that a change of base for the operations of several motion picture concerns here, will occur in the near future. Owing to California's beauties and locations having been used by so many film stock companies the past four years, complaints have lately risen on the frequency with which certain locations appear.

Even European exhibitors are finding fault with this condition. A letter from a London firm recently complained that every tree, rock, and blade of grass were becoming familiar to English audiences.

The heads of one plant here have posted a list of 18 locations, to be avoided.

Among the prescribed are the hollow tree and giant rock at Griffith Park, and a bit of rocky coast at Santa Monica beach.

Several eastern managers of concerns located here have come to Los Angeles for the sole purpose of looking into the situation. The biograph always withdraws its people from this field for six months of the year. Keystone went to Mexico for a change of scene and contemplate east to different picturing settings. Edison left here very early; Essanyah has gone to Niles, the Lubin players have left and the Kinemacolor company has used Grand Canyon and Yosemite Valley for a change.

Should the expected exodus take place it will mean a loss, not only to Los Angeles but to the many "native son" actors and house actors from the East who have bought homes and settled here.

It is a constant topic of conversation in all the studios.

BELL RETURNS HOME.  W. H. Bell, the former general manager of the J. D. Williams' Australian Film Exchange, suddenly returned to New York this week. Williams reached San Francisco last week.

BANS "SCARLET LETTER."  Providence, May 28.  The chief of police, who also holds the distinction as being the chief picture censor of this city, after looking at a display of Kinemacolor's new three reel feature entitled "The Scarlet Letter," declared that it was unfit for the eyes of Providence's picturegoers.

It was a body blow the picture makers could not fathom: Here's a picture made from the novel written by Nathaniel Hawthorne, New England's literary genius, which ran the gamut of public approval and library inspection for 50 years, which appeared in stage form and played by that fa-

mous star, Richard Mansfield, deemed as ungodly, immoral and wholly unfit for Providence's picture houses.

The police have probably forgotten that Nathaniel Hawthorne lived in this part of the country and that he helped to make New England famous. There's nothing about graft in the film, but the Providence missionaries of the law haven't had any outside publicity since it laid its hands on the late Jack Zelig, who figured prominently in the "unpleasantness" resultant from the Rosenthal murder.

PICTURES IN HIGH SCHOOL.  San Francisco, May 28.

The idea of using moving picture films as part of a scientific course of public school education has just recently been introduced here by the city Board of Education. A motion picture machine has been installed at the High School for Girls and with films owned by the Board of Education, it is proposed to exhibit at frequent intervals moving and stationary pictures for scientific demonstration.

GOING AROUND THE WORLD.  Charles Pryor and two camera men will depart Sept. 1 next for a tour of the world and will take pictures each country visited for the purpose of educational instruction.

The Kalem Co. of late has been obtaining rights to foreign player successes and the latest on tap is "The Orphans," by D als Bouchaud, which has just been given true Florida color.

The Kalem also long ago produced "The Colleen Bawn," "Ar.

ran-na-Pogul" and "The Bhangra" which are also played by Bouchaud's catalogue.

The Palco Co. this week released a special film with a bull fight as its piece de resistance.

PICTURE LEAGUE PROTESTS.


A strong protest against the taxation of moving picture theatres on the grounds that it would be "class legislation" was made by M. A. Neff, national president of the Motion Pic-

ture Exhibitors' League of America at the second annual State convention in session here.

President Neff also advocated that sweeping changes be made in the censoring of films and expressed himself in favor of the creation of a national congress of censors. The delegates were royally entertained here and inspected the big plant of the Lubin Company.

GAUMONT CHANGE.  Dr. Herbert Blache, who has resigned as general manager and vice-president of the Gaumont Co., has been suc
ceded by Dr. A. C. Bromhead, managing director of the Gaumont concern in London ever since it was organized. The Gaumont's American factory is located at Flushing, N. Y.

Leon Gaumont, one of the foremost of picture men and who heads the European end of the Gaumont Co., is in New York.

Charles Feuling is now with the coast company of the Kinemacolor.

Col. C. Hray Pryor, who wrote "The Battle for Freedom," was a former British officer and is the only South African engagement from which he photographed the pictures. It's expected that the famous scenes will be subject to be produced by an American company.

Picture men of Texas will get together in New Orleans May 30-June 1 to discuss the recent feature "Texas," starring Deeds, to be released June 2 and to be the largest feature produced in the Southwest this season.

An announcement is made that the Kineorama stock companies for having worked hard and faithfully for a solid year to be given a month's vacation. President Brock says there are sufficient negatives piled up to enable the players to take a nice, long rest.

William Clifford, the Boise playing for, owns a new bangow and is now ready to attack.

Jane Wolfe owns one of the prettiest bungalow of any of the Pacific Coast players.

The first of the Decoration Day pictures is out today in "Unwilling Separation" (Edison), written by Lil.

Lee, and directed by the Joke and "Uncle Sam." "Frolic's Day," a short film, has been released.

The Maltese Players, touring Australia, have turned a mining picture of that country, entitled "Gold and the Goldfield Way."


Thursdays, Fridays, and Sundays.

The longest run on the week is that of "Their Mamma."" In Los Angeles, Mr. B. W. B. Keeler, president, has just given short notice to the managers of a new feature, "From the Other Side," in which they are using a number of stars, including James Cagney, George Arliss and others. The film is to be released the 8th of June.

The Los Angeles Casino has a new manager in the person of Mr. B. W. B. Keeler, president. A new feature, "From the Other Side," is to be released the 8th of June.

According to the weather, the past week has not been a happy one for the film makers.

Lionel Barrymore is proving to himself and others in America that he is still the same actor after all. His gifted parents and grandpar-

ters and even Uncle Tom will be interested in his fine portrayal of the Japanese villain in "The Bar M," which will be released here in a few weeks.

Mr. W. A. Barrymore, who is engaged for "The Bar M," has just returned from London where he will be for some time, and his wife, Lillian, is attending school.

A film of several scenes incident to the burning of the water tower in Los Angeles' new amusement park, June 11, will be sealed in the corner stone of a beautiful water tower to be erected in Exposition Park at a cost of $50,000.

Universal City, about six miles from Hollywood, is having a municipal election today. The mayor is running for mayor on the Democratic ticket, his opponent being Leo Wolters, a Universal Company manager.

Miss Paula Oakley is (who plays the part.

A motion picture company here has connected with Robert E. Jones to put "Tremendous," "The Great Divide" and other plays in which she has appeared, into shape for film presentation. Miss Holman has bought the trailer and farm land and is to make her home here.

David Miles is at San Juan Capistrano for his final week.

J. H. Parley is a member of Mr. Fleming's (Kinemacolor) company. Mr. and Mrs. Jack of the L. S. Kineorama of this city, and their sweet little girl is one of K. K. (Kinemacolor) players.

The Lyceum here is to be opened about as a picture house of a new type, so the producers claim.

Picture films are to be made on the stage, the audience taking part. What the value of this is, it is hard to say.

Wallace Reid, son of the well-known play-

wright, Harold, has been offered a picture role by the Universal Company. In a recent addition to the Universal force, had a character part long after a friend's death, I believe there is nothing in the way of sporting legs, this line of parts can be "sold out the goods."

Richard Daley (biograph) broke his arm a week ago, but not the camera, but just ax-

laying.

Mrs. David Miles, wife of Kinemacolor's director-in-chief, has left for New York, hav-

ing resigned from Viagrasch, I understand.

Changes are so many and so rapid here, one scarcely makes an assertion when it is time to review it.

Mr. and Mrs. Frank Woods leave for the east tomorrow to see their relatives, the mother of Mr. and Mrs. Frank Woods, all of whom have known them for years. Mr. and Mrs. Frank Woods have never left here this year to be Superintendent of the factory for Kalem Blanche.

The Keystone Company has returned from Mexico. Their director tells me he has "some great stuff."

Charlie Murray is improving and is already making a joke of his accident. Swatted in the face, but opposed being a green of board, he stood before a mirror the first day out of bed and looked so funny he wanted his friend to make a full reel of him on the spot. He had, all the make, that he can laugh.

 Took a walk this morning and to one block, met Charlie Avery, Carlton Haskell, W. E. Wines, Eddie Ullman, Leo Web-

ner, Eddie Ullman and Bob Leonard.

G. M. Anderson has been cutting his name in the "Wrestling" picture. In San Francisco last week he attacked a theatre, leaving his fin-

als waiting. When he came back, he was out of sight. An immense water main was burst and the rush of water washed out a hole twenty feet deep into which his machine had slid.

Director Griffith of the Biograph is soon to star on his two reel biblical feature, for which he had secured a special grant from the state. Mr. G. has looked, as so fond of from his constant outdoor work.

Robert horse and Mr. Bobby Cobb has had several leading roles with Biograph re-

proving.

Met a crowd of boys at Dorothy Davenport's party last week. Among them Denny O'Sullivan, Charlie Fish, who is doing much, and the irresistible Billy Smart. Just Days!

I guess Marshall Neilan lost that bet with Henry Walthall.

LADY BUG.
O. E. Wee, operated on last week for appendicitis, is up and around in his room at the hospital.

J. J. Coleman, who directed the recent Irish Pageant in New York, may perform a similar service in Boston this summer.

Bert and Hazel Skattelle and the Dagles will leave together at Detroit's Beach, Cal. The Skattelles sail Sept. 10 on the Mauretania to fill European engagements.

Adela Covert has left the "Dance Dream" act and has engaged passage for Europe June 5 via the Uranium. Helen Lynn, a picture actress, will accompany her aboard.

In addition to the six or seven road companies of "The Law" which are going out early next season, Archie Selwyn, of the American Play Co., is forming a company for Australia.

Primrose & Dockstader's Minstrels close their present season June 6 in New York. Earl Burgers will again be manager for the burringtons next season.

The Orpheum, Jersey City, didn't think it advisable to play a show last week. Joe Shea took the house, 50-50, and with Tempest and Ten as the feature, drew $3,000.

J. H. Donahue is building a 1,000-seat capacity pop vaudeville theatre at Freehold, N. J. The town has a population of 7,000. The house will cost $25,000.

Edna May Spooner is confined in a Brooklyn hotel with nervousness. Several physicians are in attendance. So far no great alarm is felt as to her recovery.

"A Man's Game" will again be produced next season by Arthur C. Asston with Estha Williams featured. The shows opens early in September in Norfolk and the first leg of the journey will include a southern trip.

Will H. Marshall has obtained the producing privilege to "Little Miss Fix-It." He will feature Lucille Parish in Alice Lloyd's former role. The opening date is set for July 25 at Atlantic City.

Ethel Bell (Mrs. George Franklin White) has entered a New York hospita to submit to a severe operation. Her husband is in Winnipeg on business for the Boyle Woolfard tabloid productions.

Lucille Berdell of the "As It May Be" sketch, while returning Sunday by boat from Albany was seized with appendicitis and is now confined to her apartments on East 37th street, New York.

Though "The Family Cupboard," which had a trial performance in Plainfield, N. J., last night, is now resting in the storeroom, the play will have a complete production next fall by William A. Brady, for Broadway.

Al. Millman, character singer, is being sought by relatives, as his name is falsely ill at home on Tree Street, Philadelphia.

The Full Dress Rehearsal of the Green Room Club will be held at the Majestic, Brooklyn, Sunday night, and on the same evening will occur the Charity Fund Benefit of the White Rod Scamps at Weber & Fields' 44th street Theatre.

May Robson, after 105 consecutive weeks touring to the Coast and back, closed her season last week and has booked passage for Europe June 7. Next season Miss Robson will star in "The Glory of Clementina" under L. S. Sieg's management.

The Cabaret Trio (Devore, Herman and Stone) deny they were at the New York theatre recently, although billed on the program there. The genuine Cabaret Trio last appeared in New York Dec. 9 at Hammerstein's, and returns to Hammerstein's Roof July 7.

Sam Lederer the new press agent of the Western Vaudeville Managers' Association has issued a press sheet in the interest of the association calling for the Westerville Call. It is an interesting and newshy little sheet of the doings of the W. V. M. A.

A man in the booking offices of the Putnam Building is very apt to have his name printed in Variety as 'standing in' with a certain agency in the business. This fellow is always being for him to be aiming for it, as like some others he isn't content to remain in the middle of the road.

Blanche Ring closed her engagement at the Illinois, Chicago, Saturday night in "When Clauda Smiles," and has gone to Mamaronck, N. Y., for the summer. She will tour the country in the piece next season and expects to play a New York date. Harry Conor has been re-engaged.

Edward P. Silvers and Adam Friend have secured the rights of "Life's Shop Window" for the one night stands and have set up a company next season, opening Aug. 25 at Auburn, N. Y. Harvey Orr has contracted with the western rights and expects to send a company to the coast in the piece.

Thomas W. Ryley sailed for Europe last Saturday on the Olympic to be gone a month or so, visiting Paris, Berlin and London before returning. Ryley, before leaving, signed Isobel Lowe to play the Charlotte Walker role in his road production of "The Trial of the Jonesone Fine" next season. Miss Lowe was with the Ryley show this past year.

"Polly of the Circus" is going out again next season. William Moxon and his son, having decided to give it another road fling. The show will open Labor Day and will cover dates in the south and west. Negotiations are on to engage the St. Leon for their corner roles. The St. Leon's are now playing a summer engagement at Luna Park, Coney Island.

"The Reckless Age," which closed in Toronto after a tryout in that city, will begin a new season in July. The show being put on by the New York Haymarket Theatre Company under the management of Mr. and Mrs. Edwin M. McMullen.

Frank Chapman, who managed "The Naughty Nellie" in New York, has been engaged for the light of "The Blue Bird" for the new season under Cecil DeMille. A number of changes will be made in both the piece and company for the new start.

Richard Bennett, now appearing in "Damaged Goods" at the Fulton and who will do a stock star turn in Richmond for two weeks following his New York engagement, is planning to appear in a new play next season. The title of the new vehicle will not be disclosed for some time yet. Strong inducements are being brought to bear for Bennett to reappear in "Damaged Goods" next season.

All animal acts playing Canada should read up on the new law which went into effect there April 16 last. Instead of going into Canada under the "In Bond" classification as here, they will have to pay the following duty: Dogs, 75 cents a head; ponies, $1 a head, with monkeys coming under a nominal fee or what the customs officers appraise. There is no refund on leaving Canada.

Billy Atwell wanted to ornament his bedroom so bought a small automo- bile and put his own head on the corner of the roof and took it back to the street to see if it would go. That was Sunday morning. Before the day passed Mr. Atwell drove the car 100 miles. Now he says he is a great driver because down on the Merrick road he ran right over a nail, something none of the other chauffeurs had been able to find. The nail might have been still going only Bill stopped long enough to hire a boy who put on a new tire for him.

Monday night Geo. Jones and Maude Ryan accompanied a young woman over on the Jersey side. The young woman wanted to collect $45 from a "shooting" chum arriving there. Miss Jones and Mr. Jones started laughing when the proprietor said to Jones who had asked him to have a drink, that he could go out between the seventh and eighth show. George wanted to know if it couldn't be done between the fifth and the sixth, but the manager replied he would be busy then. The manager replied he was working there next week, and were the Carters, a musical act. The stage was all "one." Miss Ryan said they needed a full stage. The manager wanted to know their props. Maude replied two large kitchen tables full of musical instruments. The manager replied that his booking agent was always sending him back if he couldn't handle. The kidding was kept up until they left when the young woman remarked they had forgotten all about $45 she should. Tuesday afternoon Jones and Sylvester were booked for the Orpheum Circuit. They open June 1 at Spokane.

The State Association of Bill Posters will hold its next big meeting in Atlantic City in July.

R. A. Coverdale is seriously ill with pneumonia at John Hopkins Hospital, Baltimore.

The Juggling Millers played the Monday matinee show at the Brighton theatre and then withdrew.

Miller and Mack, the dancers, have been booked through the Mariniell office for the new Hippodrome, London, revue in December.

"The Elixir of Life," with Frank Bacon as the principal player, is scheduled to open at the Cort, Chicago, Aug. 3.

The annual meeting of the Eastern Managers' Association was held in the Hotel Walton, Philadelphia, and fully 100 of the 175 members attended.

Besse Wynne expects to leave New York in three weeks to rehearse for an operette at the Prince of Wales, London.

Maude Rockwell has been engaged as prima donna of the "Golden Crook" burlesquers by Jacobs & Jermon for next season.

Mrs. Pauline Boyle, officially connected with the Brooklyn stock houses of B. F. Keith's, will spend the summer in New Orleans.

Charles Stuart Johnson, who originated a comedy role in the "Ne'er Do Well" production, is ill in New York, threatened with pneumonia.

"The Yellow Jacket" will be back on the road next season. Among those re-engaged for next fall is Lyman B. Tobin.
SAME MEETING DATE STARTS
FRICITION TWIXT T.M.A. & I.A.T.S.E.
Seattle T. M. A. Lodge Sends Circular to Sister Locals
Protesting Against Both Conventions Being Held on
July 7 in Separate Towns. Local 62 Accuses
Prominent T. M. A. Officials of Assuming
Too Much Authority in Changing
Original Meeting Date.

Deep dissatisfaction was being heard on all sides as a result of the action taken by the Theatrical Mechanical Association in changing the date of its convention to be held in Spokane, which led to the protests. A meeting in Chicago deemed it expedient to hold the Convention a week earlier, as the original date would have the delegates rate the trip in other proper railway accommodations to and from the convention and difficulty in securing hotel accommodations.

A few weeks ago the T. M. A. decided to change the date to July 7, the same date the Alliance meets in Seattle. As many of the T. M. A. members are delegates to the Alliance meeting it was finally decided to hold a convention in Spokane on a date which would be better for the delegates to work on them through the same meeting dates. Some of the officials and members of the T. M. A. as well as local Alliance members are incensed over the decision and that the action was taken without their consent and in conflict with the by-laws of the T. M. A. When it was done, they say, by a general consent which went out by the Association secretary.

A strong protest has been sent out by the local T. M. A. Branch No. 62 to every Alliance lodge in the country. It is as follows:

Officers and Members of T. M. A. Lodge,

Greeting: We ask you to join us in a protest against the action of the present officers of the Theatrical Mechanical Association, in changing the date of the Spokane Convention, whereas they secretly held their meeting at Atchison, Kansas, and have not been made known in the by-laws, nor have they been made known to the majority of the members of the association.

According to well-founded rumors and also information received from active and reliable sources in the lodge concerned, the T. M. A. Convention, if held in Spokane July 7, will be illegal and, in fact, any attempt to hold it on that date will probably result in failure of the T. M. A. to assemble on any other date.

Great preparations are being made by the Seattle branch of the Alliance for the 21st annual convention which will be held here in the Labor Temple, beginning July 7 and continuing until all the business is over, taking a week or longer.

June 30 the General Executive Board will be in the Richmond Hotel, chosen as the headquarters of the delegates, the board session closing one week in taking up the various problems that will be put before the Alliance.

The day before the convention (July 6) will be devoted to an outing by the delegates, who on a specially chartered boat, will sail up the Columbia River to inspect the large canning industries.

When President Shay of the Alliance, was seen yesterday by a Variety representative in New York regarding the friction in dates he declared to discuss the matter in any way, saying he had the Alliance’s welfare only at heart and that the action of the T. M. A. was wholly illegal.

He said the Alliance would positively hold its convention in Seattle July 7.

REOPENING "HAVOC."

Chicago, May 29.

Rodney Ranous and Marie Nelson are figuring on appearing in "The Havoc," by Harry S. Sheldon. Plans are being made to open the piece about July 22, after it has had last about four weeks around Chicago, and be ready for a run in the fall. This piece was acted by Henry Miller and company. It calls but for four in the cast.

TWO COURT DECISIONS.

Decisions were handed down in two big theatrical suits this week. Justice Bijur decided for the defendants in Liebler & Co.'s action to recover about $100,000 from the Shuberts, on the premises of "The Blue Bird." An appeal is to be taken.

Justice Giegerich decided William A. Brady is not entitled to recover more of the proceeds from the sale of the lease of the Auditorium, Chicago. On hearing the verdict Brady instructed his attorney to appeal.

FRIARS’ ELECTION.

The Friars will hold their annual meeting and election of officers at the Monastery June 6 at 4 p.m. Only resident members in good standing will be permitted to vote, and no proxies will be allowed.

The regular ticket recently nominated is as follows: Abbott, John W. Rumsey; Dean, George W. Sammis; Corresponding Secretary, Arthur S. Phinney; Recording Secretary, William Collier; Treasurer, Ralph Trier; Governors (two-year terms) W. Livingston, Harrison Fisher, R. H. Burnside, Channell Pollock and Frank D. Thomas.

MINISTER-AUTHOR-PRODUCER.

In addition to reviving "The Leopard’s Spot" next season which is having a route laid out, Rev. Thomas P. Diggins plans to produce "The Root of Evil" and "The Southerner." "The Root of Evil" is a dramatization of Dixon’s latest novel. Ernest Collier is acting as general manager for the Dixon attractions.

SUING FOR SAVAGE.

Chicago, May 28.

Adolph Marks has entered suit in the United States Court to recover damages from the Warrington Theatre Co. of Oak Park, in behalf of Henry W. Savage who alleges the Warrington Theatre Company produced and "Madame X" without his consent. The penalty for this is $5000. Mr. Marks is still the full amount.

DAIZE DISCOVERED.

When Jack Flynn of the Herald left his regular daily Broadway theatrical beat Monday to drop in at the Manhattan Opera House, he thought he recognized in Ann Arter (playing the role of Gertie, the landlady’s daughter in “Get-Rich Quick Wallingford” this week), Dazie, the dancer. Mr. Flynn assured himself was right the next day morning carried the story and her picture.

Dazie says she thought the experience with the St. Louis courthouse in the Manhattan would be of future service to her. $25 weekly is Dazie’s salary as a talking actress. The dancer was undecided as to whether the career of song and dance probably depends upon the weather.

KOLB & DILL SEASON ENDS.

Los Angeles, May 28.

The Kolb and Dill company is announced to close its season Saturday night at the Lyceum. The comedian plan to lay off during the summer, but expect to open early in September under Oliver Morosco’s management.

FIELD'S NEW SHOW, BIG. Atlantic City, May 28.

Lew Field’s “All Aboard” got away to a fine start here Tuesday evening, though running over three hours and a half.

It is in two acts and twelve scenes. The production is superb, the costumes many and extraordinarily rich. There are 19 numbers and several very attractive shows.

Mr. Fields, as a sailor visiting many lands, offers a good excuse for the costume changes. The satire on suffragists, when we were in rule in 1913 is a hit. The burlesque on motion talking pictures is very funny.

Fields, Carter DeHaven and wife, George W. Monroe, Dolly Connolly, Zoe Barnett, Will H. Philbrick proved the stars.

The show is massive with plenty of material left after the usual eliminations. The first act will be cut the most. It ran two hours.

“All Aboard” will open at Lew Field’s 44th Street Roof Area. The announced opening June 2 has been postponed.

The Roof will seat about 1,100 and has cost $100,000 (six shows). The Field’s production is costing about $75,000 weekly. The Shuberts and Mr. Fields are equal partners in house and piece.

“TIK TOK” NOT SO GOOD.

Chicago, May 28.

The Tik Tok Man of Oz” opened at the Grand Opera House Sunday night. It is an Oliver Morosco production, and is not so good. The main faults are in the cast, and the resemblance to The Wizard of Oz,” by the same author.

The piece has a chance here now through most of the theatres being closed.

“The Tik Tok Man” is fully reviewed on another page in this issue.

It is reported Harry Kelly will be added to the cast.

PHILLY’S SEASON OVER.


The season in the legitimate houses comes to a final end this Saturday night with the closing of “The Passing Show of 1912” at the Lyric and “Bought and Paid For” at the Adelphi.

BUSINESS OFF IN PRIBO.

San Francisco, May 28.

The newspapers returned an unani-

mous verdict that Raymond Hitchcock and “The Red Widow” were a hit at the Columbia. It was a big triumph for Hitchcock, although the business was not what was expected. The show’s impression is likely to help the receipts before the end of the week.

“Hanky Panky” scored at its opening in the Cort, but business was said to be prisingly ordinary considering the hit made.

Box-office conditions are undoubtedly bad here. There appears to be no im-

mediate salvation, although the two current attractions are conceded to be worth the price of admission.

Ching Ling Foo will play Hammer-

stein’s Roof during July.
NEXT SEASON'S PROSPECTS
NOT OVER-ENCOURAGING

Big Producers Are Skeery At Outlook. "No. 2" Shows Seeing Their Finish. One Nighters Depend on Feature Film.

There are not many legitimate productions announced, or in sight thus far, for next season. The booking agents are very much perturbed over the situation.

Experience the past season shows the one night stand audiences will not accept "No. 2" company of new work successes, believing the casts are inferior and that they are not getting full value for the money paid into box offices in these towns.

Color is given to this report of conditions by looking over the list of managers who have in the past made a specialty of handling duplicated productions for the road. At the present time the vast majority of them are financially embarrassed.

It has been found that one night stand theatre-goers whose towns are located within reasonable distance of the larger cities prefer to run into the week stands visited by the original companies for their legitimate amusements.

Last season many of the second and third companies presenting the big metropolitan hits have gone along for long stretches, playing to less than $200 a night, when the running expenses footed up considerably beyond that sum.

The small town managers are not worrying very much about the situation as they have depended, and are doing so more and more, on moving pictures to fill out all their open time at a profit. Last season it was very much overdone and now they look to the numerous feature films to support them.

The big producers are wary of the coming season. If any, if at all, bring any of the season ended, and all appears in accord that '33-'34 does not bode any golden promise.

A circular letter lately addressed to one-night stand managers by the Shuberts has apparently alarmed the Klaw & Erlanger forces, to the point where it is said a circular reply has been drawn up in answer to it. The Shubert circular listed the firm's attractions available for next season. The K. & E. people interested in the one-night stand end of the "Syndicate" business seemed to be a little disturbed over the Shubert letter an intention to corral the exclusive bookings.

At the Shubert office this week Jules Murray, the general booker, stated that the letter mailed by them was in the ordinary course of business and no increased scope was intended in the booking department.

It has been understood that in the agreement recently reached by Klaw & Erlanger and the Shuberts looking toward the smooth running of the respective circuits that a provision was set up regarding bookings.

MORONEY A PLAY.

"Marriage," a new play whose story is somewhat similar to that of "Good Old Goods," will be produced early next season.

Several well known Broadway men are in on the proposed production.

NO DIVORCE IN AUSTRALIA.

San Francisco, May 28.

From Australia comes the report a suit for divorce instituted in Melbourne by Robert Alexander Meyer, a theatrical manager, against Dorothy May Meyer, who in stageoland is known as Dorothy Grimston (daughter of Mr. Mel), resulted in a decree nisi and with costs against the plaintiff.

Misconduct with a dentist by the name of Oswald Shields was alleged.

TRYING "CO-RESPONDENT."

The "Co-Respondent," a new play by Alice Leal Pollock and Rita Weiman, was rehearsed for a trial performance at Poughkeepsie, N. Y., Decoration Day with Madge Kennedy playing a newspaperwoman. Her efforts to uncork the inside dope of a sensational divorce case furnishes the principal action.

It's a modern play.

KINOPLASTIKON AGAIN.

The Shuberts have decided to make their production of "Kinoplastikon" sometime in the early fall. Rights for this were obtained by the Shuberts a couple of years ago. Klaw & Erlanger, then unfriendly with the Shuberts, un-successfully attempted to beat the brothers to it.

"Kinoplastikon" is the throwing of miniature life size figures upon a stage without a sheet. It is not unlike in effect the "Tanagra" concession recently on the New York Roof.

FRISCO HIP CONFIRMED.

San Francisco, May 28.

John Curt, now here, has confirmed the report negotiations are pending for the purchase of a site downtown for the construction of a big Hippodrome here. The Hipp will be built along the same plans as the New York Hippodrome.

BOSTON GIRL AT MILAN.

Boston, May 28.

Evelyn Parnell of Boston has been engaged to sing at La Scala, Milan, next season.

ONE MORE TOO MANY.

New Orleans, May 28.

Plans have been made for a new theatre to be erected corner St. Charles and Pryor streets, just a half square from the Orpheum.

New Orleans has two theatres too many, it is.

HOWARD LEASES WHITNEY.

Chicago, May 28.

Joseph Howard has secured a five year lease on the Whitney Opera House, which has not figured prominently in the Chicago theatrical world of late. He will take possession Sept. 1.

The policy at present outlined is stock musical comedy with odd Chicago favorites at popular prices.

The names of the principals to be sought have not been given out, although it is understood that Johnnie Slavin (now with "When Dreams Come True" at the Garrick) was offered the first contract.

$12,000 a year is the price reported the Whitney went for.

Joseph Howard and Mabel McCane in their vaudeville specialty start a 12 weeks' tour of the Fantages Circuit in June.

It is understood that O. R. Hinkle, formerly press representative at the La Salle Opera House here and for the past few seasons manager of the Orpheum, Madison, will be the manager of the Whitney under the new regime.

"TOLANTEE" IN REP.

The success of the revival of "The Tolans" at the Casino Theatre determined the Shuberts and William A. Brady to retain it in the repertoire of the Gilbert and Sullivan Opera Company when that organization takes to the road next season. The repertoire will include "Mikado," "Pirates of Penzance" and "Tolansie"—the latter replacing "Pinafore."

It is expected "Tolansie" will remain at the Casino until the time arrives for the new Marie Dressler show rehearsals.

FOLLEES' AT AMSTERDAM?

F. Ziegfeld's "Follies of 1913" will play the Amsterdam, after all, according to report. It is rumored about the "Little Follies" opening on the Amsterdam last week, will be moved away from there in time to let "The Follies" in.

The "Friend" show will rest over the summer. It did $9,500 last week, playing 60-40 with the house. B. C. Whitney produced the show.

The completed cast for "The Follies" is Frank Tinney, Leon Erroll, Nat Johnson, Dave Collins, Elizabeth Brice, Florence Maud Nugent, Stella Chatelaine, Evelyn Carlson, Rose Dolly, Martin Brown, J. Bernard Dillyn, Marvelous Miller, Peter Swift, Ethel Ammon, Annie Kelley, Anna Hesington, William Le Brun, Murray Queen, besides the usual chorus people.

FEAR GOING TO LONDON.

A report this week that "Fear," one of the sketches at the Princess theatre, New York, will be taken to London seems to have been false. Mr. and Mrs. Edward Ellis could not be confirmed.

Mr. Illin is director of the Princess Theatre Players and the leading man of no company. The house is due to remain open throughout the summer, dependent upon the weather.

Tom Mahoney sails next week to open at Southsea, England, June 23.

TURKEY TROTTING IN OFFICE.

A well known musical comedy and "revue" producer of New York, at one time the husband of a famous operatic star—and who bears somewhat of a reputation as a "ladies' man," has been seen of late devoting considerable attention to a prominent musical comedy comedienne who is under contract to him for his next production, worthy to be made. Visitors to the manager's office have found him "turkey trotting" with her and folks are beginning to wonder what her husband will have to say when he finds it out.

The husband is his wife's "personal manager," and perhaps he doesn't mind. The producer believes he is an AI turkey trotter, and perhaps he is.

OSCAR IS ILL.

Illness in the form of indigestion has tackled Oscar Hammerstein. He was quite indisposed the early part of the week and did not go out.

FRED THOMPSON SICK.

Luna Park, Conny Island, has had to get along without the directing hand of Frederick Thompson so far this season. Mr. Thompson has not allowed him to assume active charge of the park.

President Nelson of the operating company has been acting as general manager Monday Mr. Thompson was at the park for the first time.

MARGUERITE CLARK THEATRE.

St. Louis, May 28.

Opperheimer Bros. have leased the old Olive theatre, making extensive alterations. It is now the "Marguerite Clark," and will support this star and her stock company, which consists of a very good cast brought here from New York.

WOOD-WELCH SUIT.

There is talk about that a law suit will be the finish of the joint journey A. H. Wood, who married to Germany. They did not return together both are in New York at present.

Just before Mr. Welch's arrival an announcement was given out from the Woods office he was no longer interested in the Woods foreign enterprises consisting of pop vaudeville theatres in Germany.

Since Welch got back, it is said he states a claim exists in his favor against Woods on the Continental project and a suit may be brought to determine the amount due him.

BILLIE BURKE'S NEXT PLAY.

Billie Burke, now appearing in "The American Bar" at the Empire, at the conclusion of her New York engagement will go abroad with her mother.

Miss Burke is expected to appear in a new play next season by W. Somerset Maugham, author of "Mrs. Wife" and other plays. Her Empire engagement is expected to end June 7.

COHN TILLS HIS FOLKS.

Boston, May 28.

Mr. and Mrs. John Nathan of Brookline, have received a letter from their son-in-law, George M. Cohan, saying he will leave the stage for good.
ASHER LEVY PUTS IT OVER.
Chicago, May 28.

Asher Levy, the nifty little manager of the Garrick, has put over his next press work for the Eva Tanguay show at the American Music Hall last week.

There has been a cry in Chicago for the past six weeks against the caricature of the Hebrew on the stage. When Levy went in person by the committee to use his influence in the matter he immediately saw his opportunity and informed Brady and Mahoney their Hebrew character would have to be cut.

In appreciation for this editor of a Hebrew paper here took it upon himself to inform the press which has been interested in the movement and so the show received columns of very good press matter and the management, including the star, the Shuberts and Mr. Levy were roundly applauded.

FEW SHOWS IN CHICAGO.
Chicago, May 28.

There are few shows left in Chicago, but they are doing business this week.

At the Garrick "When Dreams Come True" will run beyond $10,000. "The Tik Tok Man" opened well at the Grand Opera House. Willie Colier's "Never Die" has closed, and "7,000 last week at the Princess. Eva Tanguay, with her vaudeville company, will fall a little below last week's receipts at the American Music Hall, but still take in $10,000. "The Ghost Breaker" is doing a nice business at the Cort. Next week the only shows will be in the "Dreams," "Tik Tok" and "Ghost" pieces.

CLOSEING ON COAST.
San Francisco, May 28.

Henry W. Savage's "Everywoman," after a season of 41 weeks, is slated to close at Marysville, Cal., July 26. Only one company of "Everywoman" will be out next season.

"LITTLE LOST SISTER" ON.
Chicago, May 29.

"Little Lost Sister," a dramatization of the story of the same name by Virginia Kluge, has been produced at the West House, and the characters have been developed through the stage, according to the printed story, that red had been written. The manager has said that the world would be better off with them there.

In the week's capacity, the manager has said, in the printed story, that red had been written. The manager has said that the world would be better off with them there.

Louis Cohen is the house manager of the Washington (William Pate) Theatre upstairs, and P. O. Miller looks after the management of the Manhattan Opera House.

Elsa Goodrich got a new newspaper space on the front page of the Women's Edition of the Chicago Tribune, on which she printed a series of stories about the women's movement, according to the printed story, that red had been written. The manager has said that the world would be better off with them there.

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DeWolf Hopper and Nat Goodwin missed again for the fifth time. Two actors to ten wives. Looks like an electrical contract with a two weeks' notice.

The six "Within the Law" companies and four "Office 666" ought to travel together next season.

J. J. Rosenthal accompanied by his son Jack Rosenthal, Jr., left for the Pacific Coast last Wednesday to visit Kathryn Osterman (wife and mother of the two Rosenthals). Miss Osterman is playing on the Orpheum Circuit with Louis A. Simon in "A Pearl's Garden," and does not close her season until July 14 at Los Angeles. When the Los Angeles engagement is terminated Mr. Simon and Miss Osterman will have played one solid year. They will resume their tour at Minneapolis the first week in August.

All the printers and bill posters are sore on Fritzi Scheff because she does not believe in putting out paper.

Adele Rowland threatens to dash into vaudeville all by herloneliness.

Joe Buckley is home from Leipzig.

Eddie Cooke is going to Ireland in a few days and Sandy Dingwall is off for Scotland.

William H. Crane will spend some of his past season's profits in Europe. He's on his way with his wife.

Ben Harris will try and induce Wilkie Bard to come to America.

Julian Rose will spend part of the summer in New York and part at Hamerstein's.

Trentini has raised the ante to $1,500 a week next season and refuses to sing Sunday nights and Wednesday P.M.'s.

Orin Stair, of Grand Rapids, is visiting New York and incidentally finding out how many attractions will use the electric sign.

Walter Sanford came from St. Louis to find out whether he or Will Cave will be the manager of the Olympic Theater.

"My Little Friend" at the New Amsterdam is a chocolate drop compared to "The Chocolate Soldier."

The Century theatre, St. Louis, is now the rain coat department of a big dry goods store.

F. D. Stair, newspaper owner, dairy man, hat manufacturer, etc., of Detroit, motored into New York the other day and trimmed the New York Central out of $15.

Clarence Hyde is now on the tenth floor of the New Amsterdam.
MANHATTAN STOCK.

The Manhattan Opera House Stock Co. began last week a spring and summer season of stock productions of popular plays with "Alas Jimmy Valentine."

Judging it from the standpoint of the "Alas Jimmy," it is apparently a well organized and run show and in any event, will serve its purpose—that of keeping the Manhattan at its high mark all the days.

The leading man is Sidney L. Mason, a good-looking, clean-cut chap, with a good voice, but markedly awkward with his lines. Mason played Rockie Daw in one of the "Wall Streeting" companies last season. Eleh Grey Terry is leading lady. She is a handsome woman with a large amount of what is known as "pantomime," and gives promise of becoming a favorite. The female lead in "Alas Jimmy Valentine," however, allows small opportunity for her. But the prime favorite, strongly remembers last season, is Joseph Byron Totten, light comedian and stage director. It is rather easy down there for Joseph, from the acting end at least.

Bernard McOwen is the heavy, Frank Hall and George C. Staley, old men. Others in the cast were Henry Keen, as "J. C.," Carl Gerhard, Harriet Ross, Marie Chambers, Sigmund Fischar, John Raymond, Dan Burns, Florence Moore, Wilson Monroose.

There seems to be a lack of virility and tension in the personnel of the players, with the single exception of Totten, whose work in the "Alas Jimmy" makes one of the characters least required to assert strength. This gives the piece a tempo that comes close to bordering on monotony. William Riley Hatch joins the organization next week. He should quicken things up a bit. The scenic equipment for "Jimmy" looked scant. It needs a lot of scenery and furniture to fill the Manhattan stage. Julo.

PAYTON STOCK.

At the Park theatre last week where the Corse Payton stock company expects to stay all summer, the bill was "A Battery Man." It's a good piece to bring out the full playing strength of any stock company.

At the Park only one member had a look in and that was the leading woman, Edna Archer Crawford. She was the frivolous, airy Peggy Admaston and right well did she handle it. She looked attractive, dressed becomingly and in quite charming. Claude Payton (a blood relative of Corse's) was Roderick Collingwood. Claude wore his evening clothes well. The role offered him a chance to become hero or do battle with a dirty villain, but he's to be complimented for not spilling his lines.

On the other hand, "A Battery Man" is a very attractive play. The reason being that it has a great deal of excitement, a hair and canseal considerable laughter. Owens is a youngster compared with the company he's traveling in, but he has stage manners, a good voice and will be heard for a long time in bigger stock productions.

Edward J. Farrell was a handsome George Admaston and considering that he was out of his comedy element acquitted himself with credit. Farrell is there on looks and has a voice that is far reaching.

Edna Earl Andrews, who not long ago was at the point of death in Yonkers, was a trifle pale but worked hard and got away in splendid shape. Miss Andrews has gowns which are most becoming. Eugene Fraizer, as the Admaston's counsel, handled the court room scene with vigor. Claude Cooper was effect-ive last week. The three-performances of the mad, and made herself heard. All the minor roles were excellently disposed of. Corse Payton's stock company had played the piece before, at the Warburton, Yonkers. That helped the New York production. It was adequately staged, which also helped.

The general verdict is that for cheap admission prices, the Park company will do.

Corse Payton must have had a hand at making that just right, for it looked like a few of Corse's stage hands from the old Lee Avenue theatre, while others had an air of Williamsburg about them. Mark.

STOCK IN PITTSBURGH.


Harry Davis has to oppose to his stock company at the Duquesne. Mary Hall, once a leading lady for the Davis company, has been engaged to head the Pen stock company, to open in September.

The Penn seats 2,400. It is at Penn avenue and 9th street. The rental is $40,000. No names have been disclosed as the directors of the new stock venture.

Miss Hal is well remembered here through some publicity received by her shortly before leaving the Davis company.

THREE-DAILY WITH SHIPT.

San Francisco, May 28.

When Manager Harry Bishop of Ye plant theatre company in Oakland puts his advertised a-day policy into operation June 9, with a double shift of players, there will be a recruit in the person of one Robert McLaw.

CONSTANCE MOLINARO NOW.

Utica, N. Y., May 28.

Constance Molinaro has replaced Mary Allen as leading woman of the Majestic Players.

IN PRINCIPAL ROLES.

Waterbury, Conn., May 28.

Lewis Coyle and Harriet Woodington opened Monday with the local Poli stock company in the principal roles of "Seven Sisters."

MASON'S VOICE GONE.

Sidney L. Mason, the Manhattan's leading man, lost his voice playing in "Alas Jimmy Valentine" last week and will be out of the stock productions there for some time. Clifford Bruce has taken up his roles.

COMPANY AT THE CROWN.

Chicago, May 28.

An all-star stock policy started at the Crown theatre May 23 when T. C. "Paton offered Edwin Milton Boyle's "The Unwritten Law" as the first bill. Frank Sheridan, who appeared in the original production, was featured in the stock presentation here.

Sheridan will also appear in "The Boss" and "The Master of the House," which will follow this week's bill. Other plays underlined are "Self Defense," "The Benediction," (Frieda Hall's) and "The Man Higher Up."

Sheridan is Edith Lyle, leading woman; Harry L. Minter, Thomas F. Swift, Burnette Radclife, Hazel Kelly, Harry Manners, stage director, and Walter Jones.

ELEVATING MABEL ESTELLE.

Newark, May 28.

While Mabel Brownell, leading woman of the Corse Payton stock is away on a long vacation abroad, her place will be filled by Mabelle Estelle, whom Payton lifted from the ranks. Miss Estelle has been a Payton ingene for 19 years.

Clifford Stork and Miss Brownell (Mrs. Stork) depart Saturday for Europe.

CLOSING FOR SUMMER.


The Broadwing Co. announces, as of Saturday night. Schiller expects to resume his present policy early in the fall.

LATTIMORE'S TWO STOCK.

Ernest Latimore announces June 2 as the opening date of his stock company at Roanoke and Lynchburg. W. Va. "The Gamblers" will be the starter at Roanoke and "The Third Degree" at Lynchburg.

Latimore engaged a number of people this week through the Paul Scott agency. Louise Kent will be one of his leading women.

LONERGAN'S RETURN.


Lester Lonerog, out of local theatricals for a year or more, has obtained a lease on a local theatre and will install stock next fall. Lonerog expects to head the New Bedford company.

PROSPECTS OPENING BILLS.

"The Master of the House" has been selected by Frank Gersten as the opening bill for the resumption of a stock company at the Prospect theatre, Bronx, June 2.

The leading roles will be enacted by Richard Gordon and Bertha Mann.

LONEROG CO. CLOSING.


The Lester Lonerog stock company closes its season at the Empire here Saturday.

REICHENBACH'S $10,000 SUIT.

Bridgeport, Conn., May 28.

Harry Reichenbach, manager of Poli's Lyric here has a $10,000 suit upon his hands. It was brought against him by Elinore Cleveland, who opens in stock at the Sprinldale theatre in Bridgeport next Monday.

Miss Cleveland is a strong favorite. Reichenbach wanted to wean her away from the Fall River stock, but the course of the negotiations, which finally failed of consummation, Miss Cleveland alleges the manager attempted to gain her to the stock, gave her threats, and wants the money as a balance.

There is a possibility, of course, the press agent has been press agent. Reichenbach was formerly press representative for the Fox Circuit. If the Fox people thought the matter of a $10,000 suit against him would mean publicity for Miss Cleveland and the start of the stock policy at the Fox, he was mistaken.

Auction sale June 10.

Phillips' Lyceum, Pittsburgh, the stock policies, which for the most part was a stock, is to be sold at auction June 10.

When Phillips failed to make stock pay during the past year he permitted prop vaudeville to go on, but it, too, flopped and stock was tried again only to flicker out.

The theatre is owned by Brooklyn brewery. It is understood certain parties are after the site for a new building block.

Lee avenue theatre.

The Lee avenue theatre, which the Corse Payton-Morris Schlesinger Co. started out on another stock regime recently after having the Brooklyn house rebuilt, is reported to be closing June 7. Business has not been good.

Dedyne Company stops.


This is the last week of the Severin Dedyne stock company at the Gaiety.

Morton Invading Albany.

Albany, May 28.

Musical comedy stock is the latest thing promised for local theatregoers. Lew Morton is announced to open here with his operatic company June 9. The Colonial will be the house.

Newark, N. J., May 28.

The Olympic Park Opera Co. will open a summer stock company at Olympic Park Decoration Day with "Boccacio." The company will be under the direction of the Franklin-Baggott firm.

"Sheramy" in stock.

"Madame Sherry" will be used in stock for the first time by the Cecil Stock Co. in the Bronx week June 9. George W. Lederer will use a talkie version of the big musical comedy success for vaudeville.

Mille in Stamford.

Stamford, Conn., May 28.

Charles Miller has opened a stock engagement at the Alhambra, the starter being "The Fortune Hunter."
The Jardin de Paris, which opened this week, is under the direction of Paul Ruez. He has introduced some ameliorations, which will no doubt be suitable for the Jardin de Paris. If we have a fine summer, there is every indication that the garden will regain its lost vogue. Unfortunately the climatic conditions at present are not favorable for any of the al fresco establishments, and as the ash budded before the oak (a famous prognostication) it is to be feared we shall have a wet summer again. Afternoon tea, with dancing, is to be a feature of the program.

Laurent Feraud, formerly secretary of the Etoile Palace, has been appointed administrator of this popular hall in the place of the late M. Saly. After a brief stay at Algiers, he is due in June. The house will close until Aug. 22, during which time some necessary cleaning will be undertaken. Marius Combes remains as director next season, in spite of rumors to the contrary.

Clement Bannin, manager of the Folies Bergere, authorizes the statement there will be no change of management at this fashionable resort next season.

The title of the summer revue at the Folies Bergere, due in June (when the temporary management takes control), will be "Paris en Chemise." Light attire for the dog days will be the feature of the show.

C. M. Ercole has returned, after his tour with Napierkowska, and is again in charge of the Braff office here. M. Lapin has been transferred from London to the Paris branch as secretary.

Ferry, the human frog, having made so good at the Casino Engein (near Paris), has been extended an extra week, most unusual at this fashionable establishment.

The Nouveau Cirque, at Ghent, will reopen soon as a music hall, renamed the Grand-Palace, under the management of E. Faltzgibier; E. Vandermeulen, stage manager. It will be one of the largest vaudeville theatres in Belgium. The Scala, at Brussels, is also reopening, under the direction of A. Carton, of the Eden and Varieté at Charleroi (the coal regions).

R. Plateau will mount an operetta by R. Dieudonne and Gustave Quillardet, music by A. Chanteur, at the Cigale, Paris, next season. In the meanwhile two new revues are due during the present summer.

When the pantomimist Paul Franch figures as manager of the Folies Bergere this summer he will present a revue by the authors of the present show, Bataille Henry and Lucien Boyer.

A Polish troupe of actors will occupy the Gymnase for a Paris season, from June 1.

The new piece of Georges Feydeau, "Les 100,000 qui Tombent," will not be produced at the Palais Royal until next October. About the same time this author will have another new farce produced at the Comedie des Champs Elysees, to be entitled "On va faire la Cocotte," in which Signoret, and possibly Eve Lavalliere will play.

A season of operetta will be given at the Etoile Palace during June.

The Alhambra is doing tremendous business, the result of a strong bill.

The summer revue at the Folies Bergere under the independent management of the dancer Paul Franck, which is due in June, will be played by Anna Held, Pierre, Genevieve Williams, Alice de Tende, Saint-Bonnet, Gaston Sylvestre, Dorville, Rechal and Enbourn. It is possible Otero may join in July, or perhaps Cleo de Merode.

While her theatre is let for Italian operetta Mme. Rejane will make a tour in Algeria and Tunis with "Mamadès Sans Gene" and "Zaza."

"Vercingetorix," an opera by Fourdrain, book by H. Bernede and "Tana-gra" by Paul Ferrer and H. Hirschmann will be the work first mounted by the Isola Brothers at the Gaite next season, in October.

Anne Dancrey, who is retained here in "Le Petit Duc," in view of her success, will shortly be married. It is rumored a well known tenor of the same theatre the happy man.

Mlle. Napierkowska opens at the Tivoli, Barcelona (Spain) end of May.

PARIS
By E. G. KENDREW
06 Bibus St. Didier

The Cabaret managers at Coney Island have already placed a complaint against the one o'clock closing law. Perhaps this is being more strictly enforced on this seafront just now than in the city, with a consequent bellow by the Cabaret men. One said Sunday evening it meant a difference $350 to him that night. Coney Island had a great day Sunday. Every Cabaret did business every minute. A slight rain fell around seven. It cleared shortly after but from then onward not a seat was to be had any where. There must have been 200,000 between the Island and Brighton. Over at the latter place is the new Shelburne, formerly the Jefferson, hotel. It is just opposite Reisen- weber's Casino. The names are joined in the advertising for Shelburne Cabaret, so it is likely the two places are the same.

Shelburne Wallie Eddinger was chief feature with a Tango. Eddinger is said to have sailed for the other side Saturday.

Henderson's, Coney Island, is giving its vaudeville show as usual with the restaurant doing its always big business. The one o'clock closing is hitting the restaurants and cafes as well as the Cabarets. The Island may not be emptied by an hour after midnight but it is certainly dry.

Steepchase, Coney Island, has put in a dancing floor above the pony track on the north end of the building. It will accommodate between 200 and 300 couples. No charge is made other than the gate combination, for which Steepchase compels a payment of 50 cents on Saturdays, Sundays, holidays and gets it. No trotting is allowed in the dancing, but they don't seem to object down there if a few cents wear their hats while spinning. The Steepchase "theatre" is drawing better than ever. A couple of the clowns from last season hold over, and they are using the slapstick pretty strongly on the men entering the gate. A couple of new wind blasts have been contrived for women's skirts and are doing very well. The only handicap the blasts are against is the narrow skirts now worn, but this is offset by the meagre underdressing of most of the women, and when the wind does get a skirt right, it sends it right sky-ward with a rush. Steepchase (where Geo. Tilyon first discovered there is more money in letting people make themselves laugh than there is in trying to amuse them otherwise) is now allowing women to ride the "Human Roulette Wheel." Tilyon is allowing the females to enter more fully into the entertainment this season. Special rides on two or three revolving contrivances are held for women only. They slide off the sides like the monkeys. In one bowl-shaped affair, when landing outside the wheel, the girls are helpless until the bowl stops. Ofttimes their position while waiting for that is anything but elegant. Luna Park has a couple of new amusement devices, but its biggest thing is "Fire and Sword." Luna Park is allowing its concessions to do more ballyhooing this summer than before. On Surf avenue is an Auto-Polo concession, but there are no new dips nor rides. The big coaster at Brighton is getting 15 cents for the first ride, and drawing lots of business. That's about all there is at Brighton just now. It won't be really opened until the hotel and music ball start. The Motordrome, with its motor-cycle races did a little business last Sunday.

The Grand Jury in New York handed up a presentment Tuesday against Cabaret dancing. It will further nail down the lid around. The Jury suggested immediate legislation to prevent improper dancing in public, and recommended the liquor license of any place permitting trots be canceled. In the message to the court the Grand Jury stated they had investigated at this term, many complaints were received from young girls who traced their ruin to dancing places where liquor was sold.

At Whiting's Cabaret down Coney Island way absolute quiet is insisted upon while the performers are on the stage. This is very difficult on Coney Island. It sounds almost impossible, but Whiting does it, no matter what the hour. One night a couple of parties at the table didn't believe the waiters (who form the "shish" brigade) knew what they were doing when uttering the silence sound. Whiting settled the point by telling the waiters to escort the two parties to the door, leaving their tables empty.

Atlantic City, May 28.
Additions to the local Cabarets are Walter Dawson's "The Swiss Knobs"; at Old Vienna the newcomers are Carl Doell, Annie Clotaire, Nat Hawkins, Laura Evans and Chas. Reicher; at the Duplex are Jack Marsden and Malcolm Franklin.

Adams, Sheehan and Fields are no longer at Stanley's. The trio left the restaurant after a run of 56 weeks. Now that they have had a rest the boys will look around for a seashore engagement to take another vacation period in over the summer.

Schoof, Offerman and Angelo is the name of a new trio formed of Cabaret singers looking for vaudeville time next season.

Hale and Paterson opened successfully atlero Restaurant, Paris, last week.

Max Anderson, of Anderson & Ziegler, denies a change of policy is to be made at the Walnut Street theatre, Cincinnati.
VARIETY

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


Frank Kennedy, credited with the authorship of "The Purple Lady" must have been pretty well acquainted with the work of Ralph Lynn for he has fit- ted that capable comedian to the last thread. Incidentally it is doubtful if anyone could step into Lynn's shoes in this particular vehicle and carry it through as he does. Working opposite Lynn is Mercedes Lorenze, an attractive brunette with singing and dancing, but to look she passes alone, for Miss Lorenze has the whole stage to herself in this section. Backed by a chorus of six and two other principals Lynn and Lorenze get through with a nicely written story and a few good numbers, the best being "The Girl I Met on Sunday Night" in which the chorus work to both Mr. Lynn and Miss Lorenze. Impersonating both girls and boys in this number the chorus get in their best work as the latters. They brought home several encores, although the other numbers failed with one exception. The title is a mystery. The story tells of a double love affair with the usual complications and the usual finish. Lynn's uncle is in love with Miss Lorenze's aunt. These characters are handled by Denny Dagmore and Adelle Barker. Both are capable and brought home a part of the producer, B. A. Rolfe. It seems that Auntie at one time wore a purple dress. That's the only reason given for the name. It doesn't matter much, however, for the dialog is excellent and the laughs are plenty. The costuming of the chorus is nothing out of the ordinary, pretty, appropriate, but not a flash. The numbers are staged exceptionally well. At the Orpheum the act pulled a safe hit. With a few week's work it will become a standard vehicle for the big time. — Wynn

Harold Crane and Florence Mackie. "The Key to the Heart" (Musical). 16 Mins.; Three (Interior). Fifth Avenue. On looks, voices and a brand new song routine, Harold Crane and Florence Mackie, who won favor at the Fifth Avenue Monday night. It's a light and airy offering which Edgar Allan Wolf and Silvio Hein have provided Crane and Mackie with. The music is particular pleasing. The action is sup- posed to take place in an ante room of a fashionable dancing hall where a young man in evening clothes has been allowed to enter the ladies from chicken legs and a kidney stew. A pre- possessing young blonde enters and un- thinkingly locks the door, secreting the key in her bosom. She, too, is in even- ning attire and unaware the room is occu- pied. Several songs are sung which lead up to the meeting of the couple. The woman attempts to leave but finds the door locked. She has forgotten about the key in her breast. The woman pouts and frets and smashes a few dishes. The man carries on a frivo- lous conversation and entertains her love. The key is finally found and they exit light heartedly. The dialog furnishes nothing more than a feeding me- tal for the song which is well ren- dered, Crane and Miss Mackie having splendid voices that blend nicely. The opening is neat. "If You Tell Me Your Name number was well liked. It's a nice little act. — Wynn.


The Turner Twins. With Pat Baker. Songs and Pictures. 15 Mins.; Two. Stuyvesant. The Turner Twins are two golden- haired little kidlets. They have ap- peared in Broadway productions and moving pictures. Now the kids are in a brand new picture called "It Did Most Gummy put the act on? One of the Twins has a wink, but they are so youthful and so cute really that any gathering of adults with a fondness for children will surely take to them and the act. — Wynn.

John Miltern and Co. (Mr. Miltern), The Girl (Mr. Parker) and The Servant (Mr. Sime). The Man and the Boy love the same girl. The Man sends for the Boy, informing him he is too young to love a nice girl when she is betwixt Boy can see it that way, says the girl reciprocates his youthful affections, and he likes her so well $1000 in cash on the table, offered him as a motive to forget. He sees no avail in it. Then the Man says, with the money still on the table, the kid must fight it. It's going to be a duel with pistols. The Servant will count. Each of the lovers takes a wea- pon, but the Servant can't articulate. Either the sight of the money or the consequence has driven his nerve away. The Servant takes the alphabet for a substitute and is as badly off. Mean- time the audience is laughing very heart- ily at the Servant's predicament, giving a melodramatic sketch something that has seldom, real laughter. The signal is finally sounded or dropped (it's a handkerchief). The Boy shoots. The Man falls to the floor. The Boy and The Servant talk it over. They de- cide to take the $10,000, and vacate. Curtain lowered for one minute to in- dicate lapse of five hours. Servant re- turns with a man. Says it was all framed, the pistols held blanks and after making The Servant return his $1000 share of the ten, asks if The Boy ran far away. The Servant replies, The Servant re- Ped to that he did. When The Man wants to know if he saw the girl before leaving, the Servant answers yes, saying the Servant is a big man and been in the best surprise finishes in vaudeville but the piece was there without it. Now back to the program, relates the lamps in the setting were furnished by C. J. Vieau & Son of New York. Let's hope Mr. Vieau or his son gets a sale or two out of that, because they were good lamps, but Mr. Parker has some way not to tell where he got them from as well? — Sime.

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York Theatres

"All Aboard," 44th St. Roof Garden (June S).


Colonial.

As a sketch for vaudeville "The Girl" is all right. Edward Pepe wrote it. John Miltern is the starred player. The program says he is supported by Al- Exense & Company. That leaves Max Montesole unmentioned before the printed cast is read. Not re- buking Mr. Parker at all for having his name repeated, still if it is acting that gets one's in print, Mr. Montesole might be given the preference over the other minor member of the cast. If it's a matter of contract making, then perhaps he can know bet- ter next time when engaging for vaude- ville. But even allowing for his good company of two males, Mr. Miltern is also a star, and so should know better. When it is a good song in vaudeville, the woman who tries to convince the girl what a clever actor he is, instead almost frightening her to death. An- other exit and he returns as her sweet- heart, some dialog and the finish, an auto song delivered on two chairs rep- resenting the auto which finally turns out to be a champagne bottle. The man is a showman, but should imme- diately begin the prunin process that will eventually bring this sketch to big time if it hasn't been made ready. The plot is O. K. The trouble lies entirely in the action. The lawyer bit drags and spoils in a small way the work of the other characters. His changes are rapid and his voices well handled. The woman makes a fine foil, but shows weakness when hold- ing the stage alone. Her solo dialog should be cut down to a mere phrase- tion. The dialog throughout is ex- cellently written. When the woman found it necessary to use the "phone she called for Columbia fourteen- ninety-two, which in itself brought a laugh. Later on, as the sweetheart, the man explained that because he was a broker's son, there had been some trouble in his past. If properly doctrine, this bit will measure up with the best in vaudeville's comic line. Incidentally the man might come down with a matic bit. He's liable to lose his voice otherwise. A big hit and de- served it. — Wynn.

Martelle and Lloyd. Dancing. 10 Mins.; Full Stage. Audubon. The two best things about Martelle and Lloyd are the girl's clothes and the Texas Tommy dance used for a finale. The girl opens with a dance that is hard to explain. It looked like an imitation of Negy Varad giving an imitation of Cucca Loffo, imitating Maud Allan's famous dance, only it wasn't. It was something else, some- thing original, something that looked like an imitation of a school girl's prank off to a hand organ. However, it didn't hurt much, for the pair came right back for a round of the double dance, the good old, good new, then the Tommy finish. The young woman was attired in a pink silk creation that at times looked like a pair of tights. It sure was a bear. Martelle and Lloyd will have to improve to leave the small time big small timers. — Jolo.

"Prince Floro" does an "educated monk act," with much of the same routine showed before by other animals from its home town. Some new business is playing pool on a miniature table, and riding a giraffe wheel at the finish. "Floro" is handled by a tall, stout German, who does not always seem certain whether he or the monk is running the act. But "Floro" is not vicious and retained his temper until three matches whilst trying to light a cigarette. The cuspador bit might be taken out. This is good for a laugh or so with the low brows, but it is not nice, never was with any of the others and should be omitted. One point in the "Prince Floro" act that goes to its credit is the brevity. Usually these monkeys try to give the whole show. Stine.

Grant Gardner. Musical Monolog. 3 Mins.; Full Stage. Union Square.

Grant Gardner is a musical monologist now, appearing in blackface and making his name known in attendance as a "single" at the Union Square this week. Mr. Gardner was formerly of Gardner and Stoddard, one of the first of the "piano-acts" in the days when the piano was not so immensely vaudeville popular. It is as a musician Mr. Gardner does more alone than as a monologist. For his finish he played the cornet, also the hand bells and got over quite strongly with these. Previously he had told a few stories, wound a ballad with interpolated explanations of lines, and also played the piano. A bit of fun that needed rehearsing to serve the full value was two stage hands abruptly removing the piano from the stage in the middle of one of Mr. Gardner's selections. An unnecessary bit was the shooting of two revolvers off stage for the only purpose of allowing the piano player to jump upon the top of the instrument and snap back a toy pistol at them. It meant nothing and fared that way. To qualify as a big time single Gardner will have to strengthen his turn quite some, particularly in the talking sections. The piano part might be moved farther down in the act and more made of it.

Mephistro's Cabaret (6). Dancing (Two special sets). 24 Mins.: Full Stage. Union Square.

Mephistro's Cabaret opens for a few seconds in "one," showing a "souse" on his way home. He has just reached that stage where he sees the pink-winged bata. Mephistro, in this case a lady-devil, overtakes him and invites him to Hades. He doesn't like the idea, but for a coxer she has the stage manager raise the curtain to show one of those black art sets with a quartet of girls doing a skeleton dance. Mephistro is the only man in the place and glare of the headlights the idea is all right. In fact, it was so voted years ago. The four-dance is followed by a duet, after which the girls prostrate their legs through the black back drop and do a leg dance. The lights go up then and the girls go through a sort of macapat routine in "one," while the thrifty stage crew prepare the Hades scene which follows. This consequent scene is a good impression. Mephistro tries to induce the "souse" to register in Hades admission book, but for awhile he balks. The "souse" executes an eccentric dance for the Devil's benefit, but the boss of Hades can't see him exiut, so brings on the quartet again for another dance. The "souse" falls for the girl stuff and gives himself up. Nice idea, surrounded with good scenic stuff and four good macapat dancers. Great for large small time. Not quite strong enough for the higher brand.


"Flashlight Cragn" listens like a photo man, but he's not; just a de- gift which adds a pretty good the "crook" class. It's not at all bad in its way, having a holding quality that carries to the finale. Jessie Arnold is mostly responsible for this. She plays the widowed mother of a youth gone wrong from close association with saloon loafers. The story has everything in it and was set up to appeal to the Union Square audience as out of the ordinary, but as a matter of fact it is very realistic in every detail, and lent another atmosphere. Mrs. Randall (Miss Arnold) is doing washing to support herself and boy. Mrs. Tibs (Fredricka Flemmons), a loquacious neighbor, drops in for a short visit, to gab about the bad news she has heard the past 24 hours. Mrs. Tibs knows it all and selects the one candidate that seemed to be envio- nous of Mrs. Randall's blonde hair and good looks. Incidentally she mentioned there had been a shooting in the German Cafe, and curiously queried where Jimmy Randall might be at that moment. The mother didn't know, but did Mrs. Tibs suspect Jim- my had gotten mixed in the scrape? My dear noo, replied Mrs. Tibs, as she bolted for home and left the sketch altogether at the same time. Before leaving Mrs. Tibs commented to the Cragn of a show around the neighborhood and thought there would be something doing shortly on the shooting affair. Mrs. Randall signs up as the other Cragn. It was 15 years ago, but ah, well. Then Jim- my, the son, showed. He wanted to make a jump in a hurry, but found his mother only had eight dollars. That sounded like Heston to Jimmie, and he started to pack its trunk. It was a sample case disguised. Jimmy forgot his negro clothes, and while getting up the off room, Flashlight blew in, a gun in one hand, his derby on and somewhat rough in speech for the first few moments. The name was "Flashlight". "Maggie," "Jimmy," don't you have any boy?" "Maggie, you turned me 15 years ago when I was driving a croc- gery wagon, and now I'm a cop. Dooty Cop. Kid, get your coat on." "Oh, Jimmy, I had to turn you. Mother knew a fellow with money and I married him." Cragn finally fell for the ball and released the woman without asking Maggie how her boy looked like 22 on a 15-year married run. Then he told Maggie he would marry her anyway. By this time every one had grown to like Miss Arnold's playing, and Mr. O'Donnell shared in it, for in the later scenes he did very well. A. C. H. O'Donnell did a sort of monody for quite some time. It is not known if the similarly named men are one. Addison Dolen played the son. He and both played the sort of monody roles. "Flashlight Cragn" is going to get over. The Square audience (there weren't many present) made Mr. O'Donnell deliver a prepared speech.

The Human Organ (10).

Songs. 1 Mins.: Four (5) Special Set (3); Over (4); Patrol (6): One (6). Union Square.

A little novelty was played in "The Human Organ" to send a singing act over. And it may get over yet, for the novelty is amusing, if the straight singing is shut. Enough of that hap- pens in the opening, where, from a prop organ, with a girl at the keys and a boy at the bellows, heads pop up from behind the pipes for each bar of the song. The heads all belong to men. They are grotesquely made up and there while rem- moving the dragginess that "classi- cal" songs bring with them to vaude- ville. Immediately after to permit a change in the set a young woman sings. With the scene changed to a tavern room, the male organ sing more, finally going into "one" when the same young woman returns in a small country costume. A popular song is sung, with the young woman leading it. They did very well with the number, getting it without a trace of boredom. The girl, who presented a very fetching appearance besides singing well. It should teach the act its lesson. If they will rig up a turn of pop selections after the novelty opening, the crowd of ten will have a vaudeville act that can get over anywhere—if the ten people and their manager can afford to have what the vaudeville managers will pay. The program says the act has voices from the Metropolitan Opera Company. Maybe so, maybe no, but don't bet any money the voices were among the Met principals.

Downes and Gomez. Singing. 1 Mins.; One.

Man and woman, colored, almost white. High class vocalists. Man has learned while singing. With the woman a really wonderful, remarkably pure, apparently highly cultivated mezzo-soprano that ranks her with grand opera vocalists. She sings without notes, easily, sweetly, naturally and without affecta- tion. High class solos and duets are offered. The woman is worth listen- ing to—a genuine musical treat.


Actor and actress (man and wife) broke and out of employment, owing three weeks' hotel bill, etc. After a lot of preliminary comedy, wife flashes a pre-nuptial agreement signed by both, in which they agree never to part and when adversity strikes them, to die side by side, etc. End. Telegram: "Open in stock in California at once; will send tickets; wire if you want any money advanced; first play was finished. No time to rehearse and but- league. 'You didn't get the right scene. Intelligently played sketch, ad- mirably suited for big small time."

(Continued on page 19.)
**IF YOU DON'T ADVERTISE IN **

**DON'T ADVERTISE AT ALL**

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**NEW YORK**

**HAMMERSTEIN'S (67) (Closed Monday) (One to Sit)**

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**Sherwood (Closed Monday) (One to Sit)**

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**SUNDAY**

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**Let's face the music and dance!**
Jacques "Cloak Models" (9). 20 Mins.; Full Stage (Special Set). 23d Street.

Jacques "Cloak Models" could easily be turned into a first class act for the small time, and if capable principals were secured, the act, with a few alterations, would be in line for big time bookings. The turn has six of the best working choristers seen in a long while. In point of clean, but the misses are too much dialog, along with the three principal players, none of whom register an impression. Two more numbers or the act shortened four minutes would make a big difference.

There is a Hebrew comedian (wearing evening dress in a shop during the afternoon) who seems to have been given full sway. At best he's quite conventional in his line, but has a good memory. The "straight" man passes fairly because of the slow company in line. The principal girl who has nothing on any of the half dozen young women behind her. A five-piece orchestra lately installed at the 23d Street helped the music. The finish is the company going out in the audience. It might be a good investment to give a regular producer this act for a couple of days. He would rip it up, even to pieces for a start and depend more on the girls than the principals. The "Cloak Models" is worth looking after. It's good enough now for the small time.

Sime.

Nijinsky, "Jeux" (Russian Ballet). Theatre Champs Elysees, Paris. A new and fascinating ballet with quaint music by Debussy, was produced at the Theatre des Champs Elysees, May 15, in connection with the series of Russian ballets. Much interest was manifested, because the dancer and his two female partners appear in tennis costume, a departure in ballet dancing. In a park setting, the three tennis players have lost a ball and are supposed to be seeking for it by lamp light. They run after each other, first, quartet as a game, when suddenly a ball rolls towards them and the charm is terminated. All this is portrayed in terpsichorean antics, but the effort to present modern life without the usual bright or fantastic dress seen in the Russian ballets, did not appeal to the audience. Bakst has mounted the act in pretty style. Miles. Lutdinlla Schollar and Karsavina, may support Nijinsky.

Ken.

Bootblack Four. Songs. 14 Mins.; One.

The framework is not new to vaudeville. Four young men work in street gamin garb with one in messenger boy makeup handling the comedy. At the Auditorium the last half of last week the quartet did exceedingly well with their harmony. The four tackle all the minors imaginable and considering that one voice is of falsetto range the results were decidedly pleasant. The messenger boy is funny. He works hard. The Bootblack Four is a spunking, harmonious combination for any box office.

Barrett and Stanton. Travesty Sketch. 11 Mins.; Three (Exterior); Special Drop.

Barrett was formerly of Gallagher and Barrett, who presented "The Battle of Bay Rum." The new act is of similar construction with one man doing a cowboy and the other appearing in Mexican vaquero garb. The outside of a western camp on the plains is shown. Seated on a leg with his back to the audience is what appears to be a Mexican. The scene lightens and from the box comes the big westerner with a report of a shootout. The supposed Mexican is not Pedro the greaser but Casey in Pedro's clothes. Between the cowboy and the Irishman comes fast repartee and conversational absurdities. The camp is attacked by imaginary foes. Both men are shot down with the fun hinging on the same line as that used in "The Battle of Bay Rum" and "Battle of Too Soon." The western act contains a lot of new material and is well worked up. It's funny and despite the other battle sensationalities is bound to laugh till one has a laugh. There are chances of improvement and more speed will help. Mark.

Harry LaSalle. Instrumental and Juggling. 10 Mins.; Two (Special Drop).

Harry LaSalle is attired in some sort of a foreign hybrid costume—Spanish, Mexican, or a cross between the two. Opens with some very ordinary juggling of knives, etc., while "jiggling." This disposed of, he takes a guitar, reappears with his finger tips and plays the instrument in a horizontal position, fashioned after the method of the wonderful artist in the Toots Paka Act. As the man's work, however, is listless and not likely to emerge from the small time.

Goddall and Irwin. Singing, Crossfire, Stepping. 15 Mins.; One.

Bench act in frame-up, but the seat is not utilized to any great extent. In some respects a conventional man and woman, singing, stepping and crossfire turn, yet it is different from the others in that the man is an excellent "out" comedian and woman a first rate feeder for his comicalities. In addition the woman is pretty and in a bald unlucks a good singing voice of wide range. Man shows his talent by taking a popular song of the day and doing it in recitative form. This and the bright cross-fire stage the act as a candidate for two-day honors.

Harley and Jarvis. Sidewalk Conversation. 16 Mins.; Two.

It is a lay-out different from the regulation. Entrance of two men is made in a prop trolley car, the straight as the gripper and man woman (Canuck) as passenger. Comedy comes in at the last minute, the misunderstanding of the foreigner for the slang phrases of the day. Talk is built around a heart interest tale. Both are well drawn types. But 16 minutes of solid talk without a break is a bit too long. Chopped to 11 minutes and not waiting for the laughs, this team has a good chance for two-day honors.

Casey and Smith. Talk and Musical. 12 Mins.; One.

Two men, straight and Hebrew, both clean-shaven, the character man in bellboy costume. A more or less original line of crossfire talk, a brief monologue by the comedian, finish with cornet and saxophone duet. Good big small timers.

Jola.

Grey Eagle. Equine. 11 Mins.; Full Stage.

"Grey Eagle" is a high school horse presented by George R. Hobbs, who is clad in idealized cowboy costume. The animal is caparisoned with fancy trappings and silvered heels, making a good flash on appearances. It marches, two-steps, sidesteps both ways, pirouettes with front legs still, cross hind legs, walks with front legs crossed (Hobbs claims this trick has never been accomplished by another horse), cake-walks, "cooches" and walks on hind legs. Good for early opening or late closing on a very long two-a-day program and a "novelty" for the big small time.

Jola.


A curtain announcement says that "The Bishop and The Thief" is taken from the life of Jean Valjean away back in 1820, who had spent 19 years in prison for stealing a loaf of bread. That was tough on Jean. It's going back some when "Les Miserables" is handed the small timer in tabloid form. However, the Robert Vivian Co. did all it could a stage tragiads to put it over. The man playing Jean had a voice that could be heard ten miles away (19 years in jail might give any one an awful pair of pipes.) Mark.

Obituary

Mrs. Rosa Keller, aged 77 years, former proprietress of the old professional hotel, the Keller House, Chicago, died at her son's home in the Windy City, May 19.

Emma Valadon, a famous Paris cafe concert singer many years ago, under the name of the great Theresa, died at Neufchatel-Saoneois, France, May 14, at the age of 76. Theresa retired from the stage about 20 years ago.

Mrs. Charles P. Lawrence, wife of Charles Lawrence (Lawrence and Peters), died in Detroit May 22.

William Arlington, aged 78, died in Los Angeles, May 25, at a local hospital, of heart failure. He achieved fame in the '60s with Christy's Minstrels in New York.

Stanislas Rzewuski, an authority on the Scandinavian theatre and member of the staff of Comedia, a theatrical weekly, died in Paris May 16.


Boston, May 28.

Antoine Serieux, better known as Thomas Lambert, an "angel" for theatrical ventures, committed suicide May 23, in his room at 43 Milford street. After he had lost $1,000 in the last show he backed. He had furnished the money for the "Pullman Tourist" Co. Death was caused by shooting through the right temple. Serieux was 43 years old.


F. Kitamura, the father of the Japanese acts in American vaudeville, died suddenly May 16 at his home in Hoboken. He was an elderly man, very much Americanized, and had been represented for years in his voluminous theatrical bookings over here by Fred Brant. Kitamura's son, Manchechi, will continue the business with Mr. Brant remaining in charge of the bookings.
TIK TOK MAN OF OZ

The Tiki Tok Man of Oz is hardly more than a revised edition of "The Wizard of Oz". Both come from the fantastical pen of L. Frank Baum whose fairy tales have delighted the kiddies all over the country.

"The Wizard of Oz" had many reasons for a success, which its sister play does not possess. Taking nothing from the author, Montgomery and Stone and a generally well-balanced supporting cast provided one of the most enjoyable shows in a long measure for putting over the "Wizard."

"The Tiki Tok Man" has no Montgomery and Stone and no equally good supporting cast. Then the Wizard came first. This idea was new and original as well as quaint, and of course the "Tiki Tok Man," following in, lacks the novelty and the originality.

Scenically the "Tiki Tok Man" is equal to the first production. Oliver Morosco has spared no means in the producing of the piece and for this reason the show may take the stage life of which otherwise one would hardly dare forecast. The show should prove a good matinee attraction. There is much in it for the children. Beyond that there is little.

The harden theatregoer who knows his musical comedy will find it a long drawn out and rather tiresome affair. This would probably be so even if the company was up to the standard it should be. The music is not whistly nor tuneful, but fits the fantastical idea well enough. There are no numbers or two catchy numbers to remember. But one number in the show will be recognized when played in the cafes. Louis F. Gottschalk is responsible for the music.

A big first night audience saw the show Sunday night at the Grand. Their opinion of the principals and performances may be judged by the reception given the players after the first act. All the principals appeared to take curtain calls excepting the mule. The audience was fooled into taking the mule to take its bow and when it did not show, they started to call for it, but instead of the mule, the author came forth amidst the calls and made the usual curtain speech. It is said that the best bit of comedy of the night.

Comedy has been almost entirely neglected in the piece. There is a Tik Tok man after the Scarecrow idea, and a Shaggy Man after the Tin Man. The work is almost identical. Frank Moore is the Shaggy man and shows some ability away from the mule, and he should keep away from the old as much as possible. James C. Morton plays the title role. He is the same James C. Morton of vaudeville and burlesque without coat. After his first five minutes on the stage there is nothing more for him to do.

Lenora Novasio is Betsy who is shipwrecked instead of cycloned and carries her mule with her instead of a cow. Lenora is a bright, sprightly little girl and shows a dancing ability which she gets little opportunity to show. Between Montgomery and Stone, Lenora would have shown up much to better advantage.

There should be more of her as it is. Beatrice Michelle sang well but was rather stiff in a part that should have attracted attention. Dolly Castles is adding little or nothing to her reputation. She has a couple of good comedy turns, but is not the best of the cast (with the exception of the mule). Purcell was the only principal who seemed at ease on the stage. He acquired his repartee so rapidly in the capacity part never got started. There were others of more or less consequence, but none became prominent. Fred Woodward is the mule and was generally noted the hit of the piece. The answer to the question "What do you think of it?" after the show, generally elicited the response, "The mule was great."

There are few shows in Chicago at present, and this is the second musical one, "When Dreams Come True" now being produced with west of the stage, every reason to believe that it will do some business.

The "Tiki Tok" show cannot hope for success in New York in its present state nor could be expected to go over in Chicago under normal conditions.

Dana.

101 RANCH

No marked change in the lay out of the "101 Ranch" "wild west" program may be noted in this year's performance. It's in Brooklyn this week, the Miller Bros. and Arialton (Eddie) outfit always put over a straightaway wild west, without any flash trimmings. That sort of performance seems to be better liked by younger America. The only thing not tinged with the North American stamp are a few Cossacks, who certainly can ride, but they haven't the style of the cowboys on the horses.

A feature of this year's "101" show is the superb polo mule to take its bow and when it did not show, they started to call for it, but instead of the mule, the author came forth amidst the calls and made the usual curtain speech. It is said that the best bit of comedy of the night. The audience was fooled into taking the mule to take its bow and when it did not show, they started to call for it, but instead of the mule, the author came forth amidst the calls and made the usual curtain speech. It is said that the best bit of comedy of the night.

Miss Suratt drew in the full house the Colonial had Monday. "Capacity" and it often happened up there this season.

Tom Barnes informed the audience he did it, but even if he didn't Mr. Barnes with his "nut stuff" would likely be the reason they will return to see him during the week. Barnes and Crawford held the stage for 28 minutes. It's too long, but they were easily the laughing and applause hit of the bill. Besides saying he drew, Barnes remarked that all the squirrels are hungry now and there's nothing left for bunny since all the nuts have gone into vaudeville where they are making money. The couple have a new song for the finish with a funny bit of business where Barnes gets caught in the orchestra floor with a musket.

The Colonial had too much show Monday. It was 10.55 when Ed Wynn and Company appeared in "The Great Lass" with the Leitzen Sisters to follow, besides the pictures.

The first section, although playing fast and with a few sketches, separated only by Isabella D'Armond and Frank Carter. That was one sketch too many, and the fault of the show, if the appearance of Edna Monsey may be excepted. Miss Monsey, who opened the second part, a spot D'Armond and Carter should have had in this layout. Why Miss Munsey receiving the kicks at the Colonial with hordes of singles who are single vains trying to get a look in on the big time, even at the Bushwick, may be something for the booking men to explain.

The D'Armond-Carter team did very big but there is some rough matter that could stand toning down. Mr. Carter's kicking of Miss D'Armond's crinoline skirt is one thing. It secures laughs and all that, but it doesn't promote the class of the act.

After the O'Meer Sisters opened the performance Clifford Walker, an Englishman and a pianist did his act. And it's some act, the same he has been doing since over here, barring a recitation about "Hanging Johnny Deaver." Mr. Walker said they were going to hang Johnny at sunrise, but he probably gave two shows Tuesday notwithstanding. If Mr. Walker remains in Chicago a new act won't ruin his stage reputation over here. It would have hurt his feelings to hear his "Three Trees" bit referred to as from "Mr. D," of course. Originally, of course, but as nearly everyone saw "The Spring Maid" and Mr. Walker is not Tom McNaughton, but anyway, that new act this week.

The first sketch was Jack Kennedy and Co. in "A Business Proposal" registering a laughter score. It's a lively piece of writing by Daniel D. Carter, and Mr. Kennedy plays it well, putting a tempo into his work that rushes the sketch through to a somewhat unexpected finish and would immensely benefit the act.

It's only Mr. Kennedy's fast work that prevents Chauncey Monroe, as the antiquated bookkeeper, stealing the act away. In "Huntin' Warde" is in the other member and perhaps does well enough, through the role calling for a certain type.

The second sketch, with three people also, was "The Girl," played by John Miltner and Co. (New Acts). The Suratt turn did very big. There have been no changes in the Ted Weber company, the largest contributor to the results with their turkey trotting. Miss Suratt is working up the curtain calls nicely by giving the audience a beautiful voice is entirely agreeable to the success of the youthful dancers. And Valeska doesn't care. She has some sense.

Bina.

HAMMERSTEIN'S.

(Estimated Cost of Show $5,125.)

Of course Willie Hammerstein is a fool; of course he's not a showman, and of course he's got nothing. Here he comes in for this, the final week of the season before the opening of the roof garden, 17 acts at a total cost of over $5,000 and at the Monday matinees the performance concluded at a quarter to seven. In the evening the overture was concluded and the first act on at exactly 8 P.M. All turns were instructed to "chop," and still the closing number did not make its appearance until five minutes past midnight.

Of course all this is ridiculous and goes to prove that Willie is wrong. But on the other hand, Monday evening not only every seat and box was sold, but they were standing three deep. Yes, Willie knows nothing—barely enough to have "The Corner" earn enough to enable "the old man" to build an opera house or two every few years.

Frances Wood, hop roller; William Brothers, stepmers; Henri Kublick, violinist (New Acts), were the first.

Muller and Stanley followed at 8.22 and was just a good act wasted. The woman of the team lands everything she says and the man makes a carking
straight. The woman's singing voice proved a surprise to the audience. By-
ron and Lawrence Van Doren's "Detective" skit, proved that they have lost none of their old popularity. Tay-
lor Holmes, with his act designed for the lyricum, was "dropped" the show. It's not vaudeville.

Joseph Herbert, Jr., and Lilian Goldsmith, with their "The Dance of the Siren" effort, have an "idea" for an act, but are neither pantomimists or dancers. Their stepping is com-
monplace, the music not original and the whole, a bald imitation of the French and German style. Derrmot had a cream spot. Adler and Arline went very well. Cross and Joso-
phine are already programming "By permission of J. J. and Avon Shubert," and haven't yet begun rehearsals at the Winter Garden.

The only thing to relieve the tedium of a series of vaudeville acts, good and otherwise, was Frederick V. Bowers and Co. He has a woman in the act that is a little beyond "the limit." With not even a modicum of terpacho-
rean talent it has none of the surprises of various kinds that caused no end of derisive laughter. Walking into the audience clad in full tights didn't get her anywhere. The floor is more
emphatic the colored boy in the act followed right after her and burned things up with his stepping.

"The Little Parisienne," featuring Valerie Serice in the prima donna role, had a new "leading man," recruited from the chorus. Miss Serice is as affuring, physically, sartorially and vo-
cally, as her partner never does. She ever gets an op-
portunity in a Broadway musical comedy she will become famous over night. Conroy and Lemaire were the laugh-
ing hilt of the show. Stan Stanley Trio
wisely cut their turn in half owing to the late position and got the "meat" out of it, retiring in good shape. The same for Conlin, Steele and Carr, who only did five minutes.

Poor little Eva Shirley was handed the next to closing spot at 11.55. At 12.05 the drop was raised for the com-
mencement of "The Searcher," an attempt prob-
ing probably a record show for length, other than a benefit or something of that sort.

There are numerous vaudeville turns on the program, and numerous other con-
fusions, usually avoided by expert arrangers of vaudeville bills. When you mention one of those things to Willie a painted expression crosses his countenance, he agrees with you wear-
ily and walks away. It isn't a pleasant thing to be constantly reminded that you know a whole business. Yes, Willie is such a fool; he just won't learn; he hasn't a music hall, it's just a museum. All he knows is that his house makes a profit of a couple of hundred thousand dollars or more every year through his silly hand-
ing of it. He just can't learn.

Jabo.

AUDBON.

It's almost a cinch bet that the Audbon carried as good if not a more enjoyable show for the first half of the current week than the big time the other two theatres in New York or Brooklyn.

FIFTH AVENUE.

Some of these days the devotees of vaudeville will be able to satisfy their curiosity and demand that the powers which control the variety houses of New York appoint a song expungent, expur-
gating, unprintable, and maybe even caused to be emitted by Mephisto's act. A show that songs that one does not even hear on a Harlem flat phonograph and some of the old boys that flourished when Harry was a pup ram rampant in this house. There was a sign of relief when the agony was over.

Not a week passes but from one to six acts come along with the same songs and emit an awful holler when told that someone the week before or in the preliminary morning rehearsal has used the number. Ordinarily the acts demand accompaniments without looking at the music.

Rembrandt opened with his sketch-
ing of the real Harry and Warner was second with her harp. She started the song thing by strumming several that have been played over time-
ly of late. Her act was fairly well received.

Emily Darrell and Charley Conway were next in line with a song that has been hammered to a jelly in New York town. This act is a dainty little cabaret act and make the street cars on the fly. At the Audbon the films are just as important as the acts. They also draw applause.

There were three acts that come under the classification of "old timers." The youngest of the trio, Hayden and Borden, were reviewed in the New Act column last week. They are improving vastly and should soon qualify for the better grade of time. They work a routine similar to the one shown a few years ago by the trio, but hardly any. The original dancing finish brought them over big. Too much time is wasted on an im-
ersonation of two Englishmen singing an American nightingale.

The Monarch Comedy Four look like the remnants of what might have been eight or ten fairly good quartets. The tenor has a squeaky voice, portrays a silly as well as a truck driver might be expected to do, and the comedy would require an expert puzzling writer to report the blow. The other voices were as weak as they were 
rented. A rivalry was kept up with both speed and accuracy. They rendered no solos (wise individuals), but there were numerous quartette songs. The boys are willing though—so willing in fact, it looked as though they would make a night of it. Purely and simply a music publiser's act. Were they a riot? No.

Green's "Eisenhower's Son," a dramatically
sketch that might have been good a long time ago, warped its way through some 20 odd minutes and gathered a welcome. A lot of the old in the show were poorly played, the dressing is shabby to say the least and what small redeeming feature remains in the offer-
ing lies in the plot.

V. A.

ORPHEUM.

They're chirping the season's "Swan song" for the Orpheum this week in the form of a so-called Big Festival Bill, a collection of great old stars who Brooklynites into ducking a first divi-
sion ball game for a 12-act show. The Brooklynites may be getting wise. Monday the house was comparatively light considering favorable circum-
stances, great weather and the Big Festival Bill. A neighboring soda fountain clerk probably pulled it prop-
er when he opined "Percy Williams gave 'em a better show with seven or eight acts than these new people could with a hundred acts and ringing the bell for a
afterpiece." He also added the info that now you can get front
seats for Saturday night at seven or half past that evening, but in Percy's time you had to climb into line Mon-
day or Tuesday.

As for the show it's one of those au-
tomatic affairs laid out in the usual automatic way without the trace of a novelty from beginning to end.

Selma Braatz picked the opening spot and with the audience was coming in, but managed to ex-
cept some satisfaction with the hurrah torch finish. Ray Dooley's Minstrels suffered through this also. Incident-
ally this turn could stand considerable chopping. Every time you think the act is through, up they bob again and come back for more like a Malo Bill's. Farewell to the timeless Friars. Gordon Dooley's number should be changed instantaneously, not be-
cause of Gordon but the number is bad.

The show really started with John and Mae Burke who bumped their way to a limit of encore and bows finally making way for the welcome Silvera's. Those clowns cleaned up. Like-
wise Chas. and Fanny Van, nicely placed after the pantomimist. The new act, Don and Carol, filled into a fin-
ish is exceptionally good and brought them away a big hit.

Following intermission came Caesar Rivoli in the newly arranged porter specialty "A Scandal in a Restaurant." Rivoli's idea of showing the changes has cramped the act badly. Watching his work takes the edge from the story and also kills the scene. The best-
proof of this is that Rivoli didn't get a single hand after any one change as formerly. He should either provide himself with a new act or else return to the old idea as shown by Bernardi and Fregoli.

Elinore and Williams were a laugh-
ing hit with their usual routine, al-
though Williams's song didn't catch it, but on the whole the couple made their regular impression which says a lot. Ralph Flerz was a pleasant diversion and fits the necessary touch of class. Franklin Ardell and Co., were an honor car-
rier.

Nellie Nichols held the next to clos-
ing spot, doing fairly well for the place and time and Apdale's Animals closed to a seated house. "The Purple Lady" (New Acts). V.

VARIETY
JEFFERSON

Uptown Moss & Brill operate the Hamilton. Downtown their pop house is called the Jefferson. After looking at the audiences which percolate through the doors of each house one must admit that there's a big difference. On comparison the 14th street house shows much better class than the 14th street, and consequently Moss & Brill have a puzzle to solve each week. The program that might score like a house afire uptown might be subjected to hisses and catcalls downtown. So the same bill cannot be used at each house.

At first the Jefferson didn't do much business, but now that the 14th street neighboring houses, the Academy, is running stock, and the Dewey is now a straight picture house, the receipts at the Jefferson have gone up considerably.

Despite the inclement of the weather Tuesday night it was a pretty big audience in the Jefferson, considering that the capacity is almost as large as the Academy.

The show had little life and was very much "pop house" all the way. In fact, the bill didn't scatter any pepper until the last act, when the 12 Georgia Blossoms enlivened things. The Blossoms were the big act of the night and the Jefferson outfit had no trouble in holding the limelight. Those girls dance far better than the majority of the pop house production choristes and can give them all a few points on hard work and pepper display.

La Faydia and her poses opened quietly. Harris and Hilliard were second, and while they may never make it to the uptown house they got a hand on their singing. Robert Vivian and Co. had a sketch that may have been a trifle too heavy for the neighborhood, but the fact that the principal characters were a priest and a galley slave helped. It's a great street for the right stuff.

Smith and Keefe, who likely served a song apprenticeship in the Cabarets, were entertaining with their popular numbers. After a long picture entitled "Carmen" where there was entirely too much bull, both in the arena and in the photoplay, the Two, Mack's, with a pleasing full stage setting, gave big satisfaction with their music.

The Three Tip Tops, believed to be a new name for the Jefferson engagement, did very well with their-acrobatics. But, judging its stalling and attempted comedy and by working along faster lines, could go many steps higher with their present routine. They have ability. Mark.

AMERICAN.

It is probably pretty safe to assert now that the difference between big and small time consists principally in the number of acts rather than against the quality, and that the average bill at the American and kindred places of amusement is far superior to any small big time program. The American roof show for the first half of the current week is especially good, working out as smoothly as it is possible to make such things with an expenditure that has its limitations.

The performance began with Enigma, a mechanical doll turn, well worked. The Iliads and Tressett, a man and a woman team in "one," filled in nicely as second turn (New Acts). Fields and Coco, equilibrists, could open or close any bill. Downes and Gomez (New Acts) are a high class colored singing act. Tuesday evening the man used very poor judgment in making a "speech" protesting against an alleged case of hissing. Had such a thing occurred it was not noticeable to the majority of those present and he might better have proceeded without the bald bid for approval on the score of sympathy.

The three women in Graham Moffat's Players, offering "The Concealed Bed," have been changed, which makes all the difference in the world. Had the present company played it in America originally, the Scotch comedy playlet might have continued several seasons more on the big time. It really seemed like a new act, the entire sketch being pitched in a different key and never letting down for an instant. The result was a riot of laughter. It is good to see an audience so thoroughly amused at a sketch so clean in motive.

De Lisle and Vernon, a two-woman team, sing and cavort themselves very much to their apparent personal delight. They are a good looking pair and dress neatly, making several changes. One essay a bit of "yoiding" and comes very near succeeding. With a little practice she might accomplish this unusual "vocalizing," which would enhance her work materially. Adelaide Herrmann gave a most plausible illusion turn. Her production looked very pretentious at the American.

In the constant quest for next-to-closing turns on the two-a-day it is difficult to understand why looking circuits let Bobbe and Dale slip through their fingers. This team of men have class and originality. The comedian's method of working his Beulah, California, which of course means they are most artistic. "A N° With the Sculptors," a three women posing turn (New Acta), closed the show. Joie.

UNION SQUARE.

The bill this week should do business for the Union Square, if interest is that old B. F. Keith house can possibly become a second. The program is hot like lightning, starting about 8.20 and ending (just before the pictures) at 10.15.

The programe was well laid out and went through without a single change from the program numbers. All but three of the turns were new to the big time and one only to the Square. It is seldom a new-act bill can be gathered like this one. Whoever put it together must have supernatural intuition or is receiving reliable information on out of town showings.

The big laughing hit came last. It was George Rolland in "Fixing the Bill," he is an able assistant in Billy Kelly as the Jasho fellow, but isn't so fortunate in Mae Gerald, although Miss Gerald's role is a small one, merely to fill in for the story. Admitting "Fixing the Furnace" was founded upon Ed. Hayes' "Piano Mover" and that Mr. Rolland has the Bert Leslie slang idea, Mr. Rolland still remains a one corps good performer, and he put that act right over until it struck the wall behind the orchestra rail.

The show was opened by Carlos Caesaro, a strong man, who allows things to bump his head, finishing the turn with "The Human Gyroscope." Caesaro in his particular and perhaps peculiar line is a better act than opening-the-show might indicate, that could make Carlos wonder if he's a real vaudeville turn. If he is, he is entitled to billing and money, and if he shows it, he should find the field where he can best be made. During the summer Caesaro might become a good free attraction for any park or fair. Some of the small stuff could be thrown away, and two or three of his best tricks used in the open, closing with the "Gyroscope" that would stand up stronger the stronger the audience.

"No. 2" was Grace Wilson, who has all new songs for her, although "Everybody Two Step" went over the last lap among rats some time ago. She had to go in the "No. 2" spot on this program, nothing else being opened to her. Miss Wilson is using the straight, fish, rag, or can-can. She is doing very well with "Many Ways to Say Good-Bye" and takes nice care of the Irish number, besides able to sing a rag, but somehow Grace won't come to the top, and her success can't be explained by her ability. She has considerable of that, and it looks like poor advice somewhere is interfering with her stage advancement, for the girl is too presentable in every way to be standing still.

The turns under New Acts are C. H. O'Donnell and Co.; the Turner Twins, "Prince Floror," Grant Gardner and "The Human Organ." The Square didn't have half a house, top to bottom, Tuesday evening.
EVEN-CLUAN!

SAYS:

OUR TALKING FIGURES and THEY ARE A SUCCESS

American Music Hall, Chicago, Week May 18

Sunday Matinee  $561.00
Saturday Matinee  $5,186.00

Monday Matinee  $1,245.00
Monday Evening  $394.00

Tuesday Matinee  $810.00
Tuesday Evening  $519.00

Wednesday Matinee  $775.00
Wednesday Evening  $584.00

Thursday Matinee  $962.00
Thursday Evening  $464.00

Friday Matinee  $905.00
Friday Evening  $449.00

Saturday Matinee  $724.00
Saturday Evening  $1,257.00

Total  $10,526.00

DASH.

VARIETY

The H. & F. houses at Rockford and Gary will close July 1, remaining dark for five weeks.

J. Jones & S. will not play in their houses for this season or any time hereafter. It was reported Billy Bigelow was to take the beginning of a new musical comedy starring in the Z. & H. & R. houses, but this offer fell through, although seeing there had been some talk of playing Clay in his specialty.

M. Devereaux, of the Z. & H. & R. theatres, will open the 1921 season with "Little Lost Sinner," a company especially organized for a tour tour.

DASH.
Another Record!!

W. H. GARYN, Manager

Duchess Theatre
The Eclipse Amusement Company Lessee
Cleveland, Ohio. May 24th, 1913.

My dear Miss Clare:-

The management wishes to extend to yourself, Mr. Rawson and your Eight Little Girls, a sincere vote of thanks and their Compliments.

The present week has broken, by a considerable margin, the house record since we opened with Vaudeville and we sincerely hope and only wish that we could have an act like Frances Clare and her Eight Little Friends every week.

With best wishes, I am,

[Signature]

This Week (May 25) Broadway Theatre, Detroit
Next Week (June 1) Empress, Ft. Wayne, Ind.

Communications care VARIETY, New York
Western States Vaudeville Ass’n

IRVING C. ACKERMAN,
President.

SAM HARRIS,
Vice-President and Gen. Mgr.

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ELLA HERBERT WESTON, Manager Booking Dept.

Executive Offices, Humboldt Bank Building, San Francisco

be satirically alludes to Secretary of State Bryan being “upset” by the lately enacted California alien rights laws. When Johnny Come Marching Home” and like offerings are entirely too serious and conventional to success­fully serve the entertaining purposes of a resort like the Tivoli in these days, Ruth and Ditty virtually put their heads in last season’s at the Tivoli with very much the same results. Both the audience and the performers seemed to profit by their experience. Now the Tivoli thing is a novelty and the house manage­ment should attempt to prevent it from wearing off. While the writer’s knowledge of the entertainment policy of the former Tivoli is limited to what has been gleaned from the old residents, it is a safe contention that they were less triumphs at whose absence the Bobemas were accustomed to worship. This is the particular material element that is so noticeably lacking there now. The much ad­vertised “laurels fane” singed on the top of their heads amid the laughing multitudes at the Tivoli were genuine laurels, but were found to be quite too unfin­ished for any length of time. Where a display of some tables, “best goods,” and a few wares would have suggested the Bobemas life, not even the smoke of a cigar was in evidence here. Opening to capacity, the subsequent business has been big and particularly downstream, where there is a salient objection. “Six bits” ($1.50) for a down front reserved seat is a popular price here for a theatre of the calibre of the Tivoli and with the right sort of management should keep the Bobemas patrons plased in the house. Is the production, Edward W. Temple, be of New York “Big” fame, has put over a paper of staging that reflects noth­ing but to his credit. The settings, groupings, costumes, and other scenic details are about as near the faultless point as things of the stage. The majority of theatregoers know, is a military necessity and a very popular one. For 15 years has been working away back in 1894. As plays of that same peace, I have asked the audience to say, but the production is excellent. The entire company, both persons and chorus, is extremely capable, good looking, and can sing. The weakest spot is probably in the handling of the department. The boys’ share of the acting and vocal honors were pretty evenly divided between Reena Vivienne as Kate Pemberton, Sarah, Edwards as Mrs. Constance Pemberton, Em­                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               
When a man who gets a $1,000 a week takes your material, you must have the goods (the cigar gag—Pull away, brave boy—lifted from us and done at the Winter Garden, New York) and that is not all they have stolen.

The real class of the entire show, good as it is, is Mr. M. C. Caine and Mr. Odom. Mr. Caine possesses a personality that is infinitely superior to any other in the show and has a charming manner of delight. Mr. Caine is a good character player, and his idea of original humor and a capacity for getting it over the footlights.
**JOHN MURRAY GALT**

The underwear is destined to be a substitute for the undergarments of John Murray Galt as it has been condemned to him for over ten years. He has been under investigation under some clause in a protective measure. It was last heard of from Columbus, Ohio, in October, 1912.

**Nat Wills’ Parodies**


Ida Brooks Hunt died a suit in the 
Boskoff Municipal Civil Court this week against the Whitney Opera Co. for $100 for costumes that was allowed her in the show called "The Million Dollar Girl." She signed a contract on April 7th, 1912, to appear in the drama, making $500 a week for the week of the search, the clause not being satisfied to her, who was to be paid $100 for costumes. The contract entailed the usual two weeks clause. After she played one week, she claims that she was dismissed and then two weeks clause called forth a refusal of the $100 for costumes. She made the $50 for the costumes and interest.

Made O. Ostrer joined the ranks of "Sweetheart" this week, at the Colonial.

**Albolene**

The best preparation for removing all kinds of theatrical makeup.

Sold in half and one pound decorated screw cap cans, 50 and 75 cents respectively. Sample sent free on request.

MCKESSON & ROBBINS - NEW YORK
Challenge

As there has been considerable knowledge of various clowns and dancers, on behalf of

THE FRASERS

CHARACTER NOVELTY DANCERS, who have just finished their season of 37 weeks at THE NATION, have left for THE JAY P. O'FARRELL.
DUCHESS (W. B. Garvey, mgr.; rehersal Mon., Wed., Fri. 18.); KELLY (C. W. Bowers, Jr., jr.; good dancing; Klein Bros. far); THE FRENCHMEN (H. W. H. Smith, mgr.; Clark Keaton); The Flamingo (Leonard Fletcher’s players; pretty; Daisy Henderson, war; favor, Vaudeville); Jockey; headliners.

GLOBE (J. H. Michie, gen. mgr.; rehersal Mon. & Thurs. 19); Hugh Jessel; Tom Blackburn; C_Value & Morley Bros. Last half; John Eusebio; Mabel Stewart; Mont- gomery; Frank Wilson; Casablanca (J. H. Michie, gen. mgr.; rehersal Mon. & Thurs. 19); Simm & Brooks; Great Jones & Henry Street; Jerome Edwards. Last half; The Spectacle; Lois & Lassaline; Bill Thayer Bros.

COLONIAL (H. W. McLaughlin, mgr.); Chamberlain’s “Singles” shows; “City Lights” very well played and put on. The shows lead by Mabel Stewart, Mabel Collie, METROPOLITAN (Max. F. M. K. S., mgr.; Arnold Bros. Stock Co. the Regeneration).

STAR (Drew & Campbell, mgr.); Young Women’s Club.

OPERA HOUSE (Geo. Garvay, mgr.);
Kodak & Panorama pictures.

HPPIDORMYS (Harry Daniel, mgr.; rehersal Mon. & Thurs. last half; Mabel Stewart, Lion’s Head, pictures at the Hipp. Next week, summer vaudeville will be inaugurated.

HOLCOMBE.

CONNELSVILLE, PA.

ARCADE (H. S.clr, gen. mgr.; L. C. McLaughlin);—Theodol & Foster; Betty Reed; Lilian Morley; Magnes & Dyes; Binger Florio; Nina Lester.

DALLAS, TEX. MAJESTIC (H. C. C. winner; Intfr.);
Ascaria, very good; The Dethers, presented; Busby Berkeley, with is- sence Oliver, excellent; Isabelle Conn & Curves, half of bill; Fritz Well & Ray, Van & Hyman, pleased; Ivan Hapstick, pleased.

GARDEN (H. C. C. winner; gen. mgr.; agent; Miller),—Reed’s Royal Quartet, very good; Jack Polk, mgr.; D. W. Miller, mgr.; Prentiss, mgr.; Binger Florio Co. in “The Man From Texas,” presented.

The regular vaudeville season at the Majestic ended last week; the management is now commencing a tabloid policy beginning week 24, with machines and two shows at night, which will be continued during the summer if it proves to be satisfactory.

The Casino at Lake Cliff Park opened 24 with the Casino Players in "The Fortune Hunter." Lake City Boys, under the management of the late Geo. B. Walker.


BROADWAY (J. W. Ward, mgr.; B.C.; rehersal Sat. 11);—France Clare & Kinder, pleasant; Tom Moore, good; Harry & Big Flats, pleased; The Andersons, excellent; O. M. Story, good; Charles & Sons, very good; Mrs. Harry & Big Flats, pleasant.

CITADEL (J. H. Michie, gen. mgr.; agent; U. B. O. mgr.; C. W. Bowers, Jr., jr.; gen. mgr.; agent; George & Co. & Funy; George Tomsen, hit; TwoMacks, very good; Mr. & Mrs. Jack McGraw, Jr., pleasant; Flying Rags, very good; Billy Moore, fair; Joyce & C. D. Albright, very good; Mr. & Mrs. Jack McGraw, Jr., pleasant.

NATIONAL (H. C. C. winner; gen. mgr.; agent; Duple; rehersal Mon. 6:30);—Kilwee Andrew Opera Co. (H. W. H. Smith; mgr.; Miss Morris, nice; Sivers & Mahon, beautiful; Gladys & Maud Carneilla, well liked; Miss Adams & Van Seltzer, pleasant; Joe & Mrs. Jack McGraw, pleasant; The Andersons, excellent; O. M. Story, good; Kait & Duman, very good; Emmett’s Vision D’Art, interesting; Robert Kane, pleasant; W. H. E. Jones, excellent; F. H. K. S., pleasant; Mr. & Mrs. Jack McGraw, Simon, Rosa Va- beau, Trouper, very good; B. M. Watson, Elliott, Mac & Van.

AVENUE (H. W. H. Smith, mgr.; gen. mgr.; Duple; rehersal Mon. 6:30);—Tiger Lillie.

GRAFTY (William Reck, mgr.; first week of summer stock produced by Jack Shirley, Minstrel and Four Features.

POLLY (Hugh W. B. W. Smith, mgr.; “Yankee Doodle Land.”)

H. S. Butterfield has taken a lease on the Whitney theatre in Ann Arbor.

ST. LOUIS, MO.

RENOS & RAGS (H. W. H. Smith, mgr.; Joe Murphy, a new star; Lotte Lenya, good; Lillie Langtry, headliners; Zeitgeist). Last half: Ted Roberts; Roberta; Collins & German; Mabel Stewart; Headliners.

DAD’S THEATRICAL.

“O Theatrical of the Better Clear”

COOK’S THEATRE

Walden Restaurant. 
Post Office Hotel, 14th & Chestnut.
14th & Chestnut, Post Office Hotel.

HOTEL SHARBURNE, BRIGHTON, BEACH, NEW YORK

Special Rates Offered Artists Appearing at Brighton Beach Music Hall, Henderson’s or

HOTEL NEW YORK, 22 WEST 69th STREET, NEW YORK CITY

Brighton Beach, New York Parkway Station, Opposite New Brighton Theatre

HOTEL LYNCH, 102 West 44th Street, New York, N. Y.

“Up to Date”

“Out of the Heart of New York”

HOTEL FREDERICK, 211 West 44th St.—No better or more con- venient location—Our rates may be more for the money than any other desirable hotel, and they say it is a “neat” hotel too. If you are changing for the first time, we will advise you to investigate. Our patrons look upon the Frederick as a home away from home.

Among our artists at this writing (May 27) are shown below:

Ray Cox & Hazel Cox
Barbara Felty
Shirley Rice
R. J. Haas
Madeleine Rice
Harry Wardell
Madame Service
Harry Anderson & wife
Robbie Gordon
Harry Anderson & wife
J. A. Bailey
Dave Ferguson
L. B. Phelps
Shubert.

Regular season at the Detroit & Garrick theatres.

ELMIRA, N. Y.

MOZART (Fletcher & Van; A. C. Abbott, mgr.;—Fletcher’s “Bolsho.” Types: 

MOZART (Fletcher & Van; A. C. Abbott, mgr.;—Fletcher’s “Bolsho.” Types: 

MOZART (Fletcher & Van; A. C. Abbott, mgr.;—Fletcher’s “Bolsho.” Types: 

Walter Brewer, pleased; Carter; Lionel, pretty, good.

MAJESTIC (M. D. Gibson, mgr.);—24-28, 

REFERENCES:

LYCEUM (Lee Norton, mgr.; Reis Circuit);—Pictures; 

FALCON (H. M. Beck, mgr.);—Marley-Daniels Block Co. in “Mary Jane’s Fat,” business good.

M. BEERS.

FALL RIVER, Mass.

RAVOT (M. Ross, mgr.);—Talbot-Musical Comedy Co.

VARIETY
The VARIETY report reveals a variety of theatrical and music events taking place across different cities. The text contains information about various performances, productions, and venues, providing a snapshot of the entertainment scene of that time. The document also includes advertisements and promotions for different theaters and performers. Due to the nature of the content, it's clear that the entertainment industry was vibrant and diverse.
SAVANNAH, GA.

BIZOU (Cordia Beaton, mgr.): direction Wells, facing, March 18, musical, fare SAVANNAH, GA.

MOORE (Carl Reed, mgr.):—Wife's Traveling Capacity. C. E. D. & E. —Rose Stahl in "Magpie Pepper." Big business.

METROPOLITAN THEATRE (Hugh McDonald, mgr.): E & E.—Missie Mcghee,31.

ORAHERIN (Carl Beller, mgr., agent, di-

rent.—Harry Prine, Bob Shaw, Virginia, good; Willter & Calm, hit; "Girl from China," latest, Missie Mcghee, applause; Or-
nell Lottin, scored heavily; Hurley Troup, excellent.

BORDER (Ed Miller, mgr., agent, di-

rect.—La Bista, Kiss, Allen & Davis, praised; Edwin Ford & Co., for dancing, black Downs, scored; Josephine Trips, applause hit; Heras Family, wonder-

ful); EMMERS (Joe Milling, mgr., agent, S. C. C. —Lehman & Streeting, opened; Albert Leonard, good; Pan & Streeting, for Phineas & Co., scored; Crayton Eissen, amused; "Pain in the Asshole," laugh-tripping.

Raymond Tea has been booked to open here the first week in June for a tour of the eastern coast.

Eugene Arvelo, violinist, Stanilaius Band, "minstrel, and others, have been playing at the Eppley for the past six weeks. Will open Thursday in the Paradise on Tuesday.

Arline MacDowell left for Spencers to Join the Esther Morgan Co., but will be playing in the city at the beginning of the season in the Paradise Edmondson to open on the last Sunday in June.

The Brite-Photo Circus is billed to show here June 4-5.

Maple Adams in "PeterPan" is due to appear at the Eppley and the Eppley has closed temporarily because of the bad weather.EMPIRE (E. Buttermore, mgr.),—Batt, Kean, Col. Car-
daiges Matters.
Address Department
Where Players May Be Located

Next Week (June 2)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the cities they are appearing in, or at a permanent
of temporary address, which will be inserted when route is not received, for 5 years,
or if name is in bold face type, 10 years. All players, in vaudeville, legitimate,
stock or burlesque, are eligible to this department.)

A
Abdus Edward Lamba Club N Y
Adler & Atinas Variety N Y
Adams 4 W 14th St N Y
Alhambra Troop Variety N Y
Alhambra Great & C Harlem Bldg N Y
Allen Arch Marquise Bldg Chicago
Aloum E J Variety N Y

B
Barco Four Variety N Y
Barone & Crawford Freight N Y
Bernard Alhambra Variety London
Borey & Wallach Freight L 1
Bergner Edgar White Box N Y
Bertinier Vera 4743 Ridge Ave Chicago
Big Jim F Bernstein 1454 Wabash Ave Chicago
Bowers Walter & Crocker Empire London
Brooks Seven 614 E 14th Taunton N Y
Brady Shatt 152 E 140th St N Y
Brooks Nat Variety N Y
Brown Nat Variety N Y
Byron & Bungam Variety N Y

C
Calera Novelty 1334 6th St Philadelphia
Carrere Grapes Empress St Paul
Catron Novelty Variety N Y
Cartmell & Harris, Freight L 1
C C Davis Variety Bldg Newark
Clark & Bergman 111 George St Brooklyn
Clark & Hamlin Variety N Y
Clifford Novelty Variety N Y
Cliffe Max Roberts 1414 Wabash N Y
Curtis Novelty Variety N Y
Croan Elaine Roberts 841 E 116th St London
Crew & Josephine Winter Gardens N Y
Curran Sisters Third Time Orpheum Circuit

B
Davis Jospehung Variety London
Daly Milo J Jacoby 1413 Wabash N Y
Dawley & Co Variety N Y

D
Diamond & Diwan Variety N Y
Dingle & Emmerich Martini 1413 Wabash N Y
Dempsey Leo Price Club N Y
Drew Virginia Variety N Y
Duffy P J J Ashland Pl Brooklyn

E
Edwards Shorty Variety N Y
Elizabeth Mary Variety N Y
Elites Sydney & Hetie Arkey Detroit
Ettings Julian Ettings Theatre N Y

F
Ferry
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Fields W C Coliseum London Eng
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Four Regals Variety Chicago
P peel Fred 118 Mulberry St Cincinnati
Fox & Ward 1117 West 11th Philadelphia

G
Goldfray & Henderson Hooker Bros Chicago
Golden Morris Variety N Y
Gourley Taylor 204 W 44th St N Y
Green Hunt Lamba Club N Y
Green Ethel Variety N Y
Guero & Carmen 1108 N West Ave Chicago

H
Halligan & Burke Makaha Island Mich
Hamson Bros Empire Chicago
Hardcastle Teddy Variety N Y
Harshaw Great 1413 Ogden St Chicago
Heather Jane Variety N Y
Herald Virginia Variety Chicago
Hines Palmer & Girls Variety N Y
Holman Harry & Co Pasago Tacoma
Hohman Sisters Variety N Y
Howard Days Agency Grand London
Huffard & Chain F Casey 1205 Wabash N Y
Hunter & Ross Variety N Y
Hunter Wil & Co Empire Chicago

I
Iverson Hiders Variety N Y

J
Jarret Jack Variety N Y

K
Kearl Great Variety N Y
Krause Hans & Inn Variety Chicago
Krause Agnes Variety Chicago
Krause Harry Variety Chicago
Kron & Hallie Chicago Denver
Kros & Leighton 1445 Wabash N Y

L
Lamb's Manhattan Auditorium Quebec
Lamberti Variety N Y
Lamerd The Variety N Y
Lawson & Manon Variety Chicago
Lee & Mattox Variety London
Lee Landa Variety N Y
Lee Landa Variety N Y
Lynch M 211 W 1st St N Y

M
Mason Variety N Y
Maurice & Walton Variety N Y
McBain William Green Room N Y
Mullery May Variety N Y
Morgan Will Variety San Francisco
Morris Polly Variety N Y
Moore Nile Highlands N Y
Montevedo Ted & Eva Orpheum Rockford Ill

McMahon & Chappelle
Booking Direct
McCarthy Moe Variety N Y
McAuliffe William Green Room N Y
Mullery May Variety N Y
Murray Elizabeth Variety N Y

N
Newfould & Phelan 141 W 44th St N Y
Noble & Spencer Variety London
Norton Bros 1500 Amsterdam Ave N Y
Noma Bob Variety N Y
Nonelli T Casey 1612 Wabash N Y

P
Paddock & Paddock Empress Pueblo
Paglao C case J Levy 1414 Wabash N Y
Perry Charlotte Variety London
Pierpont Janet woliok 14 W Randolph Chicago

R
Rafael Dave 1181 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Rathbaker Trio Variety Chicago
Reddick Frank Variety N Y
Reaves Alice 1181 Wabash N Y
Richard Milly Variety N Y
Richard Hillie Variety N Y
Rice Biller & Tom Variety London
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Ritchie W E Palace London Eng

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Stella Walla Wash, June 19, Seattle, Wash.
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1. Wachita, Kansas.
1. Enid, Okla.
1. Greenville, S. C.
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St. George, June 1 Utica, 1 Albany, 1 Hastings, 1 Utica, 1 Binghamton, 1 Rutland, 1 Bells Falls 1 Clarendon, N. Y.
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B

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Beau Teressa

Beck & Bertacuto

Betty L. Roy

Betty Jolli

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Bonner & Meek

Booth Hope

Booth celery

Branch Marie

Brooks Helen

Brown & Maxim

Brown & Baldwin

Bryden Mae

Bryum Moore

Bucke Thomas

Brown Helen

C

Camila C.

Camilla Drew

Campbell Robert

Cary & Archer

Carradoren

Carroll Femme

Cash & Children

Clark Harry

Clayton Marie

Clyde Bob

Cliff & Coleman

Conner Frank

Coyne Jack

Coyne Edna

Craig Alex

D

Darcy & Chase

Davyline James K.

Davidine Mae G

Davidine M. H.

Debbie N H.

Denise James

Dorothy Helen

Doris Joan

Denny Albert

Dona Mora

Donna Mayse

Dorothy H.

E

Eddy Robert H

Edward Arka

Edwardita Kitty

Ellie Patsy

Elwood Moe

F

Fall Howard A

Falls Agnes

Farrington Moe P

Fay Eva

Fink Kittle

Foley Johnny

Food & Show

Francis Tittle

Freesley John

G

Gaffey Mr. L

Gardner Win G

Garrett Edna

Geddis & Iris

Gordan Alfred

Gordon William

Grace Law

Graffy Edith

Gore & Delaney

Gray Marie

Graham Jack

Gwynne & Gascite

H

Hail R. J.

Halel Fredrick

Hamada M. A. A

Harrison Dorothy

Hartman Mike C

Haywood Ed

Harvey Ed

Hendricks John

Herrmann Anna

Hildebrand Paul

Hollbrook Florence

Holmes Moe

Howard Arthur

Howard Berta

Hughes Karl David

Hutchinson William

Hymer Iveron

I

Imhoff Roger

J

Jerome & Lewis

Joe Young Lewis

Jewel Win L

Jewel's Juggling

Johnson Larry

Julietta Helen

K

Kelley Mike J

Kennedy Fred C.

Kennedy Jack & Co

Kennedy James J

King Alfred

Kramer Emma

Kramer & Rose

Kunihe Clarencce

L

La Balle Clara

Lamar Edwin

Lambert Mable

Landlady

LaRosa Harry

Leary Daniel J

Leonie Dale

LeVan Francis

Lewis Mable

Lorin Laura

Luttinger Al

M

Mack W. H.

Mansfield Marjorie

Marshall George O

Martin Oscar

N

Mary & Florence

Nutley Mary

O

O'Brien Mary

O'Brien Jack & Co

O'Connor James J

O'Malley Raymond

Orth Lillian

Owen & Wren

Palmers Gaben

Parker Louis

Piscione A.

Port Jack

Porto Blanca

Powers Carolina O

Quirk Billy

R

Raymond Lillian

Rice & Franklin

Richie Great

Simpson Goldie

River's Eddie

Romney John E

Rose Edith

Rose Mary C

Roth Edith

Roth Ross

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Rowley's

Ruben's

Savilles Mary M

Sexton Mrs. Jean

Smith M stationed

Spence & Sweeney

Smith M.

Spearman Marie

Spiegel A. A

Stevens L.

Stevens Betty

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T

Taylor Jerome M.

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V

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