HYDE & BEHMAN LEASE HOUSE TO K. & E.

Turn Over the Grand Opera House, Brooklyn, and May Let the ‘Syndicate’ Have Other Theatres

On Thursday the announcement was given out by Klaw & Erlanger that they had obtained lease from Hyde & Behman the Grand Opera House in Brooklyn for a 'bargain' term, commencing August 1st. During that month ‘advanced vaudeville’ will be commenced in the theatre.

The Grand has been playing combinations booked by Stair & Havlin. These will probably be shifted to the Bijou on Smith street, held under lease by Hyde & Behman, with eight years yet to run. The Bijou is now occupied by the Spooner Stock Company.

Richard Hyde returned from Chicago on Wednesday, and on his way back probably stopped off in Detroit, where he arranged with E. D. Stair, of the booking firm, to lease the Grand.

The object of Mr. Hyde's visit to Chicago was to compute the arrangements for the new Hyde & Behman theatre to be erected in that city on a site already purchased. The estimated cost of the new structure is $400,000.

It is rumored that although the new Chicago house was originally designed for the burlesque attractions of the Eastern Burlesque Wheel, Klaw & Erlanger may purchase the property, carrying on the building, and open the theatre in the fall as one of their vaudeville chain.

The Gayety in Pittsburgh, which belongs to Hyde & Behman, and is a well-built and modern theatre, is likewise mentioned as a possible K. & E. acquisition.

Another report connects the disposal of Hyde & Behman's two burlesque theatres in Brooklyn, the Star and the Gayety, to the Empire Circuit Company (Western Burlesque Wheel). The latter has purchased a site near the Gaiety, and announced that building would shortly commence. While the Empire Circuit has the land, it could be easily disposed of, and this move would prevent the opposition threatening, besides leaving the Eastern Burlesque Wheel without a Brooklyn home.

The indications are that Richard Hyde, of Hyde & Behman, is preparing to retire from theatricals. His interests are numerous, and do not altogether center in the variety branch of the business. What disposition is to be made of the present Adams Street, Brooklyn, vaudeville theatre conducted by the Hyde & Behman corporation is not known. It may possibly continue on as a vaudeville house, booking through the offices of William Morris. The fact of the Grand Opera House playing the continuous style of entertainment would not interfere with this policy. There is a possibility of it becoming a burlesque theatre.

The Columbia Amusement Company (Eastern Wheel) hold an agreement with Hyde & Behman under which they, the firm, agrees to play its attractions in their houses, the Gayety in Pittsburgh particularly, but sufficient time is allowed the Eastern people, in the event of Hyde & Behman disposing of their houses, to trench themselves in both cities before the opening of next season.

The reports of the past week regarding a possible Shubert-K. & E. amalgamation have simmered down, and are no longer looked upon favorably. The greatest obstacle to such a merger, to which A. L. Erlanger is said to be opposed, is David Belasco. While Mr. Belasco has no great financial interests in the properties of the Shubert brothers, he is holding a booking contract with them which K. & E. would have to assume if the "syndicate" took in the Shubert houses, although the latter move would give an "advanced vaudeville" circuit immediately.

The Stair & Havlin houses are not in a position to be turned over for vaudeville, and the sifting of all reports regarding the "big announcement" expected from K. & E. lately seems to point toward certain circuits favorably. Meanwhile the United Offices eventually going over to the K. & E. side. The executives of the United are believed to be giving this phase of the situation considerable thought.

Negotiations are pending for the acquisition by Klaw & Erlanger of the West End Theatre in Harlem, although it is not altogether probable that the deal will be consummated. The location being regarded as ay outlook for the coming season, the Circle will probably become a K. & E. vaudeville theatre, supplying competition with Pery G. Williams' Colonial.

HOEY AND LEE DISSOLVE.

A great deal of surprise has been occasioned the past week over the authentic report that Charles Hoey and Harry Lee, after a partnership of six years, during which their firm name "Hoey and Lee" has become a variety trade-mark, have dissolved, and will hereafter continue on separate paths.

Mr. Hoey has secured another partner. The new team will appear at the Doric, Younger next week for the first time.

When the new vaudeville play alone, he conceived the idea of a single act, in which he will give a Hebrew impersonation, with material written by Aaron Hoffman.

Hoey and Lee are playing their first week, at the Keith-Priest house in Jersey City. The partners stated that they did not desire to make public the causes of the separation.

VICTORIA LEAVES IN JUNE.

Vesta Victoria leaves for London June 20. This week she is playing Boston. From there she returns for one week to New York, playing at the Fifty-fifth Street Theatre. Philadelphia is next on this list, followed by the Twenty-third Street.

When Miss Victoria returns to America in the fall she will bring her own company with her, an agreement with Klaw & Erlanger providing that her supporting organization, which is to play their circuit, shall be entirely English. Miss Victoria will not take out a road show this spring as was originally planned.

MEETING IN CINCINNATI.

Cincinnati, April 5.

A meeting was held last week at the Sinton Hotel with M. C. Anderson, Henry M. Ziegler, George B. Cox, J. J. Murock of Chicago, James E. Fennessy and others present, but the business transacted was of such a nature that none of the persons who attended would discuss what took place.

The fact that Klaw & Erlanger have been offered numerous available sites upon which to build a vaudeville theatre in this city, no doubt is giving them some concern, and it is rumored that should K. & E. make any attempt to secure a vaudeville theatre, or build one itself, Messrs. Ander-

& Ziegler will change the plans for the Walnut and Olympic theatres and conduct vaudeville in both houses in addition to the Columbia Theatre. This would give Cincinnati four vaudeville houses.

It is also rumored that in the event that the Lyric Theatre does not prove as profitable an investment for the Shubert syndicate as has been anticipated, the Empire Circuit Company (Western Burlesque Wheel) might place burlesque shows at the Lyric, booking the best and most popular shows only, and proceeding with a policy similar to the "Wine, Woman and Song" company now playing at the Circle Theatre, New York.

MARIE DRESSLER ILL.

Marie Dressler went to Philadelphia Monday morning to play at Keith's Theatre, but when she arrived was too ill to play. Her trunks were in the theatre and up to the last minute it was hoped that she would be well enough to go on. She has been replaced by Grace Van Studdiford, and her appearance in the Quaker City has been put back a week.

LOOKING FOR GILOTTE.

$100,000 for 30 weeks is understood to be the terms the United Booking Offices are agreeable to if William Gillette can be corralled for its vaudeville circuit next season.

It will be the highest salary ever paid in vaudeville, if finally accomplished. Mr. Gillette wrote "The Red Owl," a dramatic sketch now playing in New York. With the big monetary engagements, it is thought he may be persuaded.

ANOTHER GUESS FOR CHICAGO.

Chicago, April 5.

It is reported here that Klaw & Erlanger have acquired the Studebaker Theatre for their vaudeville scheme and that they will have at least three theatres devoted to the variety line. Mr. Liebler and Harry Powers are at the head of a new corporation being formed to operate the Windy City end of the enterprise.

KNOWLES' SALARY ABOARD.

The only vaudeville engagement which will probably be played by R. G. Knowles prior to his several times postponed return to England will be the-tomorrow night at the Grand Opera House. Knowles goes back to England at a salary equivalent to $1,655 per week for one show a night and in addition gives two matinees a week with his lecture, for which he receives fifty cent of the gross receipts.

HAS UNITED MAY IRWIN?

A strong rumor was afloat this week that May Irwin had signed, or is about to sign, a contract with the United Booking Offices for a season of vaudeville in vaudeville houses booked by it, commencing next September.

The time given was 30 weeks at a salary of $600, but reports from New York amount to $2,500 weekly. No verification could be obtained. It is fairly certain that there has been some correspondence between the parties, and it would surprise no one if Miss Irwin signed.

Lanley's Medicine has a contract with Henry M. Sire, with three years yet to run, and any theatrical venture she might engage in would require his sanction. Various offers have been made to her in the past with a vaudeville tour, but time before tendered never approximated over ten guaranteed weeks.

JULIA SANDERSON TIRED.

Julia Sanderson, the singer, is laying off in Springfield this week. She will probably play only one more week in the variety. After that Miss Sanderson is scheduled to return to musical comedy.
Martin Beck and J. J. Murdock arrived in the city Monday and left for Chicago on Thursday.

The Melhams, hoop rollers, will have a new act for next season and claim that it will be a sensational one.

The St. Oge Brothers will play at the Lyric Theatre, Duvalle, Ill., instead of the Grand, Indianapolis.

"Maude Hall Macy and Company" will be the billing for the cast of "The Magpie and the Jay" next season.

Julius Steger and "The Fifth Commandment" have received offers from London to cover the entire next season.

Mr. and Mrs. Macarte and their monkeys sail for Europe May 30, to play an extended continental engagement.

Gus Edwards' "School Boys and Girls" have been engaged for Hammerstein's Roof this summer, opening June 3.

B. F. Keith, accompanied by Reed Albee, departs next week for the Virginia Hot Springs for a fortnight's rest.

W. C. Fields has been engaged for the bill to be presented on the New York Roof, which opens its season June 3.

Arthur Dunn opens at the Majestic, Chicago, Monday. He will go over the Orpheum circuit immediately after.

Richard Pitrot, the foreign agent, will leave for his annual spring trip to the other side about the end of this month.

Will H. Fox returns to England on July 6. His engagements on the other side are continuous from then until August, 1908.

According to the English "Performer" Arthur Bedini will return to this country, and accept another burlesque contract.

Della Ronco, formerly the violinist with the Zingari Troupe, has left that organization and will essay a single act in vaudeville.

Julian Ellinge, the female impersonator, comes to the front with the announcement that this will be his final season in skirts.

"The" Quartet has been booked for forty weeks next season through the United Booking Offices by Al. Sutherland, the agent.

The Camille Trio will remain over here until about January 1, next, H. B. Marielli having arranged their foreign time accordingly.

Fields and Ward are going to Europe together, next week some time. They may play on the other side, and each one of the team is taking the other over in case the chance happens.

Adolph Klein, manager of the Apollo Theatre, Berlin, who has been in the city for the past two weeks, returns home next Tuesday.

"The Italian's Defense," written by Geo. Broadhurst, will be presented in vaudeville on May 18 with Holbrook Blinn as the principal.

Spissell Brothers and Mack, now abroad, have been booked for forty weeks next season through the United Offices by M. S. Bentham.

Lewis and Ryan have placed themselves under the exclusive direction of Jack Levy, the agent. They will appear first around New York April 22.

For the first Monday in some time the local bills of the United Booking Offices played without mishap or disappointment this week as programmed.

It is a possibility that Max Hart, booking director for Lasky, Rolfe & Co., may pay England a visit during the summer in the interest of his firm.

Stuart Barnes, the Meredith Sisters and the Zingari troupe, all booked by George Homans, may go over to Europe soon, according to Mr. Homans.

Stine and Evans will produce a new piece called "A Bachelor's Holiday" at Pastor's week of April 22. Five people in all will take part in the act.

Irene Franklin is cast for a prominent part in "The Oedipus," when that Shubert production is seen for the first time Monday, at the Herald Square.

Monday night "Mike" Bernard, one of Pastor's pianists, was taken ill. Bert Green was in the vicinity, and was hurriedly impressed for the vacancy.

F. W. Stair, of the Star Theatre, Toronto, playing Western Wheel Burlesque shows, was in the city part of the week, leaving for home Wednesday night.

Ted Marks gives but three more concerts at the American Theatre after tomorrow. He closes with his eighth annual Jubilee Concert April 28th.

"Silver's" Oakley, the clown, will go to London next November, playing two months or so in England. Before returning the funny man will visit Sweden.

Julia Winston, formerly with Leo Wood's "Boy Wanted," will return to that act shortly. Miss Winston plays Atlantic City in her single specialty next week.

The annual testimonial to James H. Curtis, manager, and Edward Bull, treasurer, of the London Theatre, the latter will be there when the tour opens at the Apollo Theatre on April 14.

Alice Lloyd plays her first week outside of the Percy G. Williams houses at the Twenty-third Street Theatre next week. Miss Lloyd has received contracts which will keep her busy on the United booking offices time up to the closing of the present season.

Elliott, Belair and Elliott produced a new act in Chicago last week and were immediately booked for the remainder of the season through the Western Vaudeville Association.

Billy Wood, a member of the original "Wood and Shepard," a famous comedy musical act in their day, is on this side after a long stay abroad, and will probably return to vaudeville here.

The Big City Quartet, a newly formed act, arranged by Harry Leonardt, manager of the Twenty-third Street Theatre, presented Mr. Leonardt this week with a handsome jeweled Edk card case.

Bert Cooper, of Cooper, Kendis & Paley, was intimated into the White Eats last week. Mr. Cooper says he is the only music publisher belonging to the order. Mr. Cooper was an actor once—perhaps twice.

F. E. Wolflheim, who came to New York from the London office of Martelli, expects to return there on April 23. Martelli's London office was opened on Monday last. A reception followed the opening.

The regular play brokerage offices are busily engaged these days in digging up and carefully dusting all their old one-act plays, with a view to offering them for vaudeville consumption the coming season.

In order to forestall any possible tenders of bookings for vaudeville for the acts that play "Luna Park" this summer, Frederic Thompson has exacted an option on their contracts for the remainder of the season.

Charles Wilson, stage manager at the Manhattan Opera House (Hammerstein's), leaves for London on April 23, when his contract expires. Mr. Wilson was formerly in charge of the stage at the Alhambra, London.

Charles H. Acker, late of Lester and Acker, has recovered, after an illness of three months, having had a complication of diseases. He will produce shortly a new act in "one" written by Wm. Lester, of Lester and Manning.

The Majestic at Birmingham has closed. The Shuberts have leased it for the balance of the present season for their legitimate attractions. It will remain dark through the winter, reopening in September as a vaudeville theatre.

An attack of blood poisoning made the appearance of Harry Radford at the Keith- Proctor 125th Street house impossible last week. Mr. Radford was compelled to go to a hospital in Cleveland, and was unable to leave the city until late in the week to fill the engagement. Radford and his partner, Mlle. Valentine, sail for London April 10, instead of April 21 as previously announced.
CONTRACT FOR MONTREAL.

The Columbia Amusement Company this week announced that the contracts for the building of a new burlesque theatre playing the Eastern Burlesque Wheel shows in Montreal had been signed. The location is on St. Catherine street, a business thoroughfare of the Canadian city. Work will be commenced May 1, and the house will be turned over to the Columbia company early next season. This will mean the transfer of the Western Wheel shows from the Theatre Royal, where they have been playing, to the Theatre Francais, according to the statement of a Western manager this week.

ALL READY IN TORONTO.

Sam Scribner, of the Eastern Burlesque Wheel, was in Toronto last week getting things in readiness for the beginning of the work of construction on the new Columbia Amusement Company's theatre in that town. The excavators will commence work as soon as the frost leaves the ground, and it is expected that the complete house will be thrown open by the opening of the next burlesque season.

Scribner was also in Washington settling up a dispute between the former owner of the property where the new house is being built and a lessee of one of the buildings. The latter's lease had a year to run and he refused to vacate. The matter was compromised between the militiamen of the season, and the former owner of the property, who had contracted to turn over the property free of all incumbrance.

"NIGHT OWLS" NEW NAME.

The "Night Owls" name has been changed to the "Casino Girls" on the Eastern Burlesque Wheel circuit. Following the closing of the "Behman Show" to-night, the renamed Manchester-Hill show will swing into the unfilled time, beginning at the Standard, Cincinnati.

MAY HOWARD IN DENVER.

May Howard is now holding forth in stock burlesque at the Lubelhsky theatre, Denver, Colo., where she opened March 18, for an eight weeks' run. There is a weekly change of vaudeville and the main feature is a burlesque afterpiece. This is the house formerly played by the Western Burlesque Wheel attractions. The Tivoli Stock Company, from San Francisco, was there the early part of the season, and the Branden Dramatic Stock Company. Miss Howard reports good business.

FROM CHORUS TO LEAD.

Chicago, April 3.

May Strahl, who disembarked out of the chorus and assumed the leading female part with the "20th Century Maids," owing to Toma Hanlon's illness, at the Folly last week, gave such a creditable performance that she has been engaged for the show for next season.

SCHENECTADY'S SITE GIVEN.

Schenectady, N. Y., April 5.

The site of the new Eastern Burlesque Wheel theatre to be erected here, and called the "Electra," has been given out. It will be located at Albany street and Germania avenue. The main street trolley cars pass the corner. William H. Buck will be local manager.

EMPIRE'S MEETING.

Most mystery was made of a meeting of half a dozen members of the Empire Circuit in the offices of the Miner estate Thursday afternoon. It was at first denied that any meeting was being held, but later it was given out that the report of attorneys who had been searching the title to the newly purchased property in Williamsburg was being received. Banker Howe, the Cincinnati lawyer and counsel for the Empire Circuit Company, was present in the interests of his principals. Everything was declared satisfactory and it was expected that the company would take title by the end of the week.

Questioned as to the report that active negotiations were going on for the buying of the Hyde & Behman Company's Brooklyn holdings, an Empire Circuit officer said:

"We know that Mr. Richard Hyde would very much like to get out of the burlesque business, but we have made him no proposition within the last month or two, nor have we received any from him. The situation remains the same as it was at the beginning of the year except that we have now entered Williamsburg.

GIRLS FOR BURLESQUE.

Not less than 160 women will be imported this year from abroad for use on the burlesque wheels. They will be used to fill the chorus ranks and come in batches of from two to six, organized into "girl acts.

Of the large number of girls imported this year, probably the only "girl act" that will return home is that known as "Leonard & Clingons," which has been on tour with Weber & Rush's "Bon Tona." They have arranged to sail after the show closes in five weeks hence.

ADVANTAGE OF FAME.

Minneapolis, April 5.

It happened at the Orpheum. Warren and Blanchard and Lillian Shaw were on the same bill and the comedienne was singing "Jealous," wherein there is a reference to "Uncle Tom's Cabin" and "Marks." Blanchard was standing in the wings.

"That's queer," he said, "where does Marks come in to get mentioned in a popular song?"

"Didn't you ever see a Tom show?" demanded his shocked partner.

"No," Mr. Warren explained the allusion.

"Oh," observed Blanchard, "I thought it meant the Chicago lawyer."

"MEDICINE MAN AT LAST.

New York, April 5.

James Carson, who is well known on the road where the medicine show lives and has its being, will enter vaudeville.

"The Tramp Doctor" is the name of the offering, and Carson figures that with his neatly bought up knowledge he should make a strong appeal to the Crassians. Frank Maltese is writing the sketch.

SCRIBNER-COOPER MARRIAGE.

Sam Scribner, of the Eastern Burlesque Wheel, and Etta Cooper were married April 4, at the Holy Collegiate Church, Fourth and Twenty-seventh street, in New York.

They started for a honeymoon trip through the south immediately after the ceremony.

EASTERN DISCREDITING.

As an evidence that the Eastern Burlesque Wheel is considerably disturbed over the announced intention of the Empire Circuit (Western Wheel) to invade Williamsburg, Hyde & Behman's hitherto undisputed territory, there was a deliberate attempt made during the week to discredit the transaction.

It is said that title to the Broadway (Hyde) Wheel, which has now been sold to the Western burlesque firm and that what they announced as a purchase was merely the securing of an option which expired April 15.

From sources entirely disinterested, it was learned that the purchase of the Williamsburg property was a bona fide transaction, and that contracts have been signed between the Empire company and Dr. W. H. Schreiber, the former owner.

ARRESTS THEATRICAL AGENT.

Cincinnati, April 5.

J. W. Cole, a theatrical agent and manager of No. 11 West Fifth avenue, this city, was arrested on a serious charge here this week. Two girls, both under forty years of age, are held as witnesses against him.

Both came here from Pittsburg in answer to Cole's letters and were to meet him at the Hotel Oxford. They fell into the hands of the police and Cole's arrest followed. The prisoner will be turned over to the United States authorities charged with sending improper letters through the mails.

A DEATH DEATH.

Whoever dies first, whether it be George Fuller Golden, the monologist, or Claude C. Bartram, editor of the English artists' paper, "The Performer," it will involve upon the other of the pair to hasten to any part of the world where the death occurred, secure the remains, have them cremated and cast to the winds from the top of the Statue of Liberty in New York harbor.

The Bartram family made fourteen years ago, says Mr. Golden, between himself and Mr. Bartram. Both are from Bay City, Mich., and grew up together. Mr. Bartram was on the vaudeville stage here for some time, but emigrated to England, where he has since resided.

TOLEDO'S NEW LAW IN EFFECT.

Toledo, April 5.

In spite of the strong disapproval of the Mayor, and petitions from all of the local theatres, the new law has been enforced, and the following notice may be seen over the box office windows of all Toledo houses:

"NOTICE.—After Saturday, March 25, children under 12 years of age cannot enter this theatre unless accompanied by parent, guardian, or some adult member of the family. This order is required by the new City law, which becomes effective Monday, March 27."

A. Shapiro, manager of the Arcade and the Empire, has expressed the intention of ignoring the ordinance beyond the discretion of the above notice, and invited to a variety representative that, being no judge of ages, he will be compelled to take the word of any one applying for admission, having so instructed his ticket sellers.

Bert Cote, an American, has opened a school for dancing in London.

ASSESSING FOR TRANSPORTATION.

Tom Miner, who was recently elected to the position of treasurer and secretary of the Empire Circuit Railroad Committee, has just finished the work of assessing the different companies in the Wheel in the new scheme for equalizing the rail-road fares to the opening stand of this season. It figured out at about $250 per show.

Mr. Miner's former years has been considerable dissatisfaction on this score. The show that drew Kansas City for the opening week required to pay baggage charges and railroad fares amounting to nearly $800, while the lucky manager who had New York escaped without any transportation cost.

At Mr. Miner's suggestion during the Philadelphia meeting last Summer the new scheme was adopted of dividing the total cost of transportation for all of the thirty-seven companies into as many assessments and so equalizing the cost to each.

Mr. Miner has completed the railroad arrangements covering the remainder of the present season and has begun on next season in a general way. He has moved down stairs from the offices of the Miner Theatre to the Knickerbocker Theatre Building to the headquarters of the Empire Company.

EASTERN WHEELS B. B. CLUB.

Cleveland, April 5.

Manager Chenet, of the Empire Theatre, Cleveland, Ohio, is making arrangements to take the Empire Krypt Baseball Team on a tour around the circuit of the Eastern Burlesque Wheel houses, and issues a challenge to play a series of from one to three games, and in some towns five games will be played. The Empire-Century nine has defeated all local teams met.

The proposed trip will be from Cleveland to Indianapolis, where they will meet the Gayety Theatre team; from there to Cincinnati, where they will be played with the Standard Theatre, and from Cincinnati to Brooklyn and New Orleans. After New Orleans, Kansas City, and then a side trip will be made to Omaha, St. Joseph, Des Moines, and St. Louis. Not being able to arrange with Chicago, Maryland tour, they will take the team direct from St. Louis to Philadelphia and then to all Eastern cities where the Columbia Amusement houses are located.

Any theatre outside of the Columbia Amusement Company's houses wishing to arrange a game for a side bet of from $10 to $100 should communicate with Manager Chenet at once. Fourteen men will be carried with the Emperies, besides "Bugs," the mascot.

Rapid Transit.

Hayman and Franklin, the sketch teams, sailed from Plymouth on March 27, arriving here Thursday. The trip was taken under the doctor's orders. They will remain in New York a week, returning to England April 18, in time to resume work at the London Pavilion April 29.

Richard Pitrot has been in negotiation for some time with Les Rainbots, a trio of French bar and trapeze performers, one of whom, it is claimed, can do an alligator somersault from a bar, landing upright on the stage.
BARRING COMMERCE.

The threatened "barring" by the United Booking Offices of all acts playing the opposition has seemingly received a fair start with the case of Emma Carus.

Miss Carus has booked considerable time through the United, but had one open week in April, which was filled in the office of William Morris, if report be true.

The United, upon hearing of a rumor to that effect, gave notice to her agent that if the May 5th week was not booked by Miss Carus all her United time would be canceled. Miss Carus was sent for, but it is not known what position she took or what disposition has been made of the tangle.

It is said that Miss Carus booked the Morris week direct with that office, and it is supposed the contract called for her appearance at the Garrick in Philadelphia.

Another "barring" incident has been brought to light by the manager of the Savoy Theatre, Hamilton, Canada, which books through the Morris Office. An act booked to play there is said to have received a letter on the letter-head of the United, with the information, plainly intimated, that if the Hamilton engagement was played it would be barred out of the United houses for the next three years.

The Savoy manager is understood to have taken the letter from the act, had it photographed, and placed the case in the hands of his attorneys.

ROLLER SKATING ACT.

Twenty-five years ago, George Jackson, of the Jackson Family of cyclists, was known as "Master George Jackson, the fastest roller ever to ride in the world." Mr. Jackson skated all over the country during the "roller" craze of that period, and the revival of the sport at the present time has suggested to Mr. Jackson the advantage of his troops also giving a roller skating act in addition to their present cycle riding.

This would give the Jackson Family two acts on the same bill. It will probably be "tried out" shortly, and if found pleasing, continued during next season. All the members of the Family can roller skate, and Mr. Jackson's wife especially being expert upon the wooden wheels.

WHITE RATS MOVE.

On Wednesday last the meeting rooms of the White Rats were located in the two upper floors over Churchill's Restaurant, at Forty-sixth street and Broadway.

Eleven rooms are included in the space seconded by the society. A "house warming" will take place on the Rats have settled in the new quarters.

TOBY CLAUDE IN SERIOUS ROLE.

A condensed version of "Under Two Flags," by Margaret Mayo, will be presented at Keeney's, Brooklyn, during the week ending April 15, with Troy Collins and Cigarette. There will be special scenic effects and six people in the cast. M. S. Benham has the bookings.

A CIRCUIT OF THREE.

Joliet, III., April 5.

I. M. Goldberg has added the Bijou Theatre, Kankakee, III., to his string and now controls the Grand, Joliet, the Castle at Bloomington and the new Kankakee acoustics.

IMPROVED LAFAYETTE.

Detroit, April 5.

While it has been decided that there will be no Klaw & Erlanger vaudeville theatre in Detroit, the opposition will be represented there next season by the Lafayette, Dr. Campbell's house, which is now playing vaudeville booked through the Morris office.

The Lafayette will close its season this week. Immediately alterations and improvements will be commenced, until the theatre is a first class one in every respect.

There is a lot adjoining the Lafayette which may be purchased to allow of an enlargement to the present theatre building.

HARRY MOCK'S BASEBALL FEVER.

With the arrival of the spring weather, baseballitis struck Harry Mock, superintendent of Hammerstein's Victoria. Mr. Mock organized a ball nine from the house staff last season.

The opening game for the present year is scheduled the first week in May with the nine from "The Ham Tree." Mr. Mock will call his crew the Victoria Baseball Club, and William Hammerstein has promised the currency with which to purchase appropriate suits for the players.

DES MOINES SETTLED ON.

Chicago, April 5.

The deal for the erection of the $150,000 vaudeville theatre at Des Moines has been practically closed here. Lederer and Stouss and the Karl Kohler estate signed a contract with the Majestic Theatre and Orpheum management to play the attractions from the Western Vaudeville Association next season.

The theatre will occupy the site of the "horseshoe" block at Mulberry and Eighth streets and will have a seating capacity of 1,700. Fred Buchanan will be resident manager.

EXPECT TROUBLE OVER DIXYE.

Henry E. Dixey has been billed to appear at the Orpheum, Brooklyn, next Monday, April 8, and Percy G. Williams has informed Walter N. Lawrence, who claims an exclusive contract with Dixey, that the latter intends to appear at his house. Mr. Williams, through his attorney, has asked Mr. Lawrence if he contemplates legal proceedings to restrain Dixey, and requested that they be brought in sufficient time to have the motion determined by the courts before the Monday performance.

Up to Thursday, nothing had been heard from Lawrence, although some legal action is anticipated before the date set.

RUSSELL BROTHERS THROUGH.

The Russell Brothers have rejected all overtures looking to their continuance in vaudeville. They begin rehearsals next Monday and open on the 22d in a new play from the pen of Charles E. Hopkins, trying it out for four weeks this spring.

GIRLS GOING TO PARIS.

Ned Wayburn has engaged six of the original English "Pony Ballet" for a dancing act to be presented in Paris in May, paying the girls $75 a week each.

SURPRISED S. Z. POLI.

Hartford, Conn., April 5.

A genuine surprise was given S. Z. Poli, the vaudeville magnate, when he arrived at his handsome new home, 10 Howe street last Monday night.

Governor Woodruff, Mayor Studebaker and a host of notables were gathered in the parlors as Mr. Poli entered. "Surprise!" was bellowed out in the good old fashioned way, and Mr. Poli was so overcome with delight at the brilliant assemblage that he was almost wept.

The occasion for the compliment to the vaudeville manager was an impromptu "house warming" at Mr. Poli's mansion. About $60,000 has been spent in furnishing the new Poli domicile, and it is now one of the show places of the city.

After the excitement quieted down a banquet was given in the large dining room. State Senator McGovern acted as toastmaster, and in a graceful and laudatory speech presented to Mr. Poli a $2,000 cathedral clock as a decoration for his home.

NO SPEFICULATORS IN CHICAGO.

Chicago, April 5.

The legislature has unanimously passed a drastic bill, preventing the sale of tickets to the theatres, circuses and other places of amusement at prices greater than those asked at the time of selling other than a fair price.

The bill was introduced by Senator Glackin and pushed through the House by Senator Oglesby. The new measure prohibits the sale of tickets by any one anywhere for more than the price printed on the face of the ticket.

Violation is penalized by fines ranging from $50 to $200 and thirty days to six months imprisonment.

The "scalers" and managers arrested under the old anti-scalping ordinances will appear in court April 16.

MARINELLI THE SAME.

There has been no change in the booking conditions between H. B. Marinelli and the two large booking offices. The matter of terms is the obstacle which prevents the Marinelli Office from joining itself exclusively with either.

Marinelli is reported to have demanded that whoever he represents on the other side shall have no other agent. This proposition has been declined generally so far.

CHESTNUT STREET WILL NOT OPEN.

Philadelphia, April 5.

The Chestnut Street Theatre, previously announced to open on April 15 for vaudeville, will remain closed for the balance of this season, according to a statement by Percy G. Williams, who holds the lease.

The house will remain closed until the first week in next September. When a vaudeville show will be installed if nothing crops up to change the present plans by pressure at the pleasure of the board of directors.

NO ACTION ON RAYMOND AND CAVERY.

The Vaudeville Comedy Club at its meeting on Tuesday last night laid over for a week the case of Raymond and Cavery, under investigation for unprofessional conduct. The delay was asked by the committee appointed to look into the facts.

ROBERT GRAU'S WINDFALL.

A letter from his late brother's attorney has been received by Robert Grau, who is now in New York, notifying the agent that he will have a one-fifth share interest in the Maurice Grau estate, said to consist of $400,000 cash, a valuable residence on Fifty-sixth street, New York, and a royalty on a number of musical scores in use from time to time by the Metropolitan Opera Company.

There is a report that Mr. Grau's brother had no other kin, and that Robert will inherit the entire estate.

Whether the death had any influence upon Mr. Grau's vaudeville intentions is not known, but he stated this week that an announcement would be shortly made of a large venture, having directly to do with the variety business, and in which he would be the dominating figure.

CHANGE IN LOUISVILLE.

Chicago, April 5.

An unauthenticated report has been circulated here to the effect that a new theatre devoted to vaudeville will be erected at Louisville by several local capitalists. The site has been purchased according to W. H. Lobb, general manager of "White City," Louisville, who states that the new playhouse will represent a cost of $250,000 and will book in conjunction with the United Booking Bureau.

It will be operated on a scale new in the West. The performance will start at 10 or 11 o'clock in the morning and run continuously until 10:30 at night.

Nothing has been said or mentioned as to what entertainment will be given on Hopkins' Theatre, the only vaudeville house in Louisville at present. It is likely that Hopkins' will change its policy next season.

GARRICK'S BILL LAID OUT.

The opening bill for the Klaw & Erlanger vaudeville theatre, Garrick, in Philadelphia on April 22 has been laid out by the William Morris office.

Mr. Morris has not released any information regarding the acts which will compose it beyond stating that the opening number would be an act which has often been featured on the Keith circuit.

Contrary to expectation, it has been learned from prominent booking sources there will be no "big feature" on the program. George M. Cohan has been rumored to head the list the first week at the Garrick, his own show closing the Saturday previous, but this will not happen.

The bill will be made up of high grade variety, and the uniform excellence of the program as a whole is the Klaw & Erlanger definition of "advanced vaudeville."

WILL ROUTE NEXT WEEK.

The managers attached to the United Booking Offices have been informed to assemble at headquarters next week, when bookings will be laid out for next season and routes made up.

The necessity for this move is believed to be the desire on the part of the United to insert in all contracts to be issued the towns and dates to be played.

HAMILTON READY AGAIN.

C. W. Bennett now expects to have his vaudeville house ready to open in Hamilton, Canada, on August 6. Summer has little or no terror for the Canadians.
A Night With the Poets," Twenty-third Street.
W. J. Kelly, Alhambra.
Vasco, Colonial.
Alexander Kerr and Bertin, Colonial.
Delia Ronce, Union Square.
Henry E. Dixey, Orpheum.
Little Bob and Tip, Novelties.
Clark's Animals, Gotham, Brooklyn.

Eva Tanguay. Songs.
15 Mins.; One.
Hammerstein's.

Eva Tanguay for her local reappearance received a hard position to hold on the Hammerstein bill Monday afternoon, appearing one number before the close, following the laughing sketch of Willard Simms' "Flinders' Furnished Flat." Miss Tanguay sang six or seven songs, with three changes of costume, and did some dancing, but not with the violence of former times. Of the selections, the opening one, "I Don't Care," was the most. During one number, Miss Tanguay remained perfectly quiet on the stage, a remarkable exhibition for this animated young woman. In a better program position, her reception might have been morecordial. She was encored as the "Hambo" Eva Tanguay was missing. Miss Tanguay is inviting the house to join in the chorus of her last song, but the Monday afternoon crowd at the Victoria did not exert itself.

Sime.

Kenney's.

Girlless and alone, Ned Nye, late leader of the "Rollicking Girls," makes his bow as a single entertainer in "one" this week at Kenney's. The novelty is in his work, and the idea of telling his stories, the whole line of them, in a characterizing way. His regiment of Nye gyanations makes an amusing number. Nye has a crowd of jokes, old and new, for the specialty, which at the Monday night performance scored a high proportion of bull's eyes. Laughter at the second story practically held up the act. Nye's position was changed from second to fourth after Monday afternoon, which was probably the best evidence of worth he could have demanded. The story used in the encore is an old one and was probably dug up upon the spur of the moment. Such roughness as the talk displays will be smoothed out after a few performances and new material will "fatten" it up.

Lilian Doreen. Songs.
17 Mins.; One.
Colonial.

And so the "song-boosting" game goes blithesomely on. Miss Doreen rather over-reached herself this week in "plugging" her clients, only to find herself with the aid of a man in one of the stage boxes, repeating the chorus no less than six times, to each of which the man added another. This was partly the fault of the upper part of the house, which instantly demanded more attention. Miss Doreen won a more than cordial reception and after her second song, an unfamiliar "coon" number, had established herself firmly in the good graces of her audience. She has an easy and graceful stage presence and a decidedly agreeable voice.

27 Mins.; Open Full Stage; Close in One. Twenty-third Street.
Mr. Gould is making an announcement preceding the act this week that Miss Suratt will sing any six songs, and among them,"The Gibson Girl" pose and black gown, both of which came from the production. Miss Suratt sings a chorus only of the song. The remainder of the act remains as same as before. Publishing of a new song for the finish song by Mr. Gould. The act is a big hit now as it always was.

Sime.

Elia Fay and the Pierce Boys. Songs and Dances.
12 Mins.; One.
Fifty-eighth Street.

In her first week Elia Fay, formerly of Lynn and Fay, is singing, dancing and changing costumes, having the aid of two very young boys, the smaller of whom much the better dancer, although it is the general appearance of the group which wins the approval of the house. There is a stage wait after the opening, and this should be overcome. Miss Fay is well, wears nice clothes and sings three songs. "The Snow." The boys ought to be instructed to give less attention to the audience and more to the matter in hand, in their case, dancing, as the singing does not prominently figure. The stage appearance was very noticeable, even to the wooden shoes of the youngsters, and this may have had an effect on their dance steps.

Sime.

Bernar's Marionettes.
14 Mins.; Full Stage (Palace Special Set-
ing).
Fifty-eighth Street.

Were it not for the poorly made and shabby looking miniature stage used by Bernar for his marionettes, he would have an excellent act of its kind, although not comparing with Jewell's Manikins, either in work, figures or layout. His stage is placed far down, and is small in size, with the top and sides overhung. Bernar is in town for the first time this week. His opening announcement is that he works the figures unassisted. While this is possible, it is improbable. The finale is a ballad, "a prelude." The dummies are built out of proportion, and the movements jerky. About the best is a magician, the show following the lines of a very favorable performance. The act was well liked by the audience, and was applauded generously, but Mr. Bernar should have a new stage built, adapt-
ed to the house he will play in this city. A single dress could not be put up in a fair sized parlor.

Sime.

The Francelias (3).
"Strong Act.
16 Mins.; Full Stage.
On Broadway and Twenty-fifth Street.
A man, woman and boy compose the troupe of strong people, the two latter acting in the capacity of assistants only. The man is a well-built, muscular sort of chap ressembling La Veen, of La Veen and Cross, in appearance, and he gracefully refrains from "posing" in a cabinet. Heavy objects, including cannon balls, are jugged, and a few of the simpler tricks shown by others are given. Francelis seems to use a heavier ball in this work. Something of novelty is the catching of a cannon ball thrown from a catapult, and as the Fallace is employed to throw a large steel ball, altogether of weight of 300 pounds, to the man's shoulders. It is a showy and well worked trick, spoiled to an extent by unnecessary comedy interpolated by the boy. The finish, where the woman, seated in a chair held up the man's teeth, is carried off the stage by him while "cakewalking," brought considerable applause. The act opened the bill and made an excellent number in value for that position.

Sime.

Ainsley Scott.
"Dramatic Characterizations." 12 Mins.; Fifty-eighth Stage.
Union Square.

Mr. Scott does not divulge his age on the program, although the announcement says this is his "first appearance on Broadway in forty-five years." This would argue that he has been voting this long while. His act is chiefly interesting from his exposition of the old school of acting, which has been described as "the scene-chewing" style. Mr. Scott gave two lengthy recitations from a forum scene from "Virginitus" and "The Face on the Barroom Floor." Those of us who like it would call Mr. Scott's method "vivile" and "rebust," while the others would be inclined to consider it merely "sumptuous." But the audience was disposed to be very friendly to the elderly actor and his rather graceful young assistant.

Sime.

Rogers and Deely. Songs and Talk.
16 Mins.; One.
Twenty-third Street.

The members of this present team, playing Town in the first time this week, were formerly of Talbot and Rogers and Morrell and Deely. Mr. Rogers is "straight," while Mr. Deely works in blackface. Both have good voices. Rogers was handicapped by a cold Tuesday evening. The catch line of the act is "Is it?"

This was often used by Deely, and first presented by Tom Ryan of Ryan and Richfield. Some tangled talk about a shoemaker's shop was employed, as also "imaginary" persons and "real" things. Both can have individuality and a style of their own, playing with freedom and ease. It is an amusing act, and could stand more singing. What little vocalism was offered received much appreciation as did the talk.

Sime.

Adeline Francis.
Union Square.

Miss Francis brings to her work as a song and "cooing" personage a pleasing personality and an agreeable voice. Her selection of songs shows a decided leaning toward the comic side, and for the greater part she talks. This does very well for the verse of the songs, but she should sing theinstrumental numbers. Four songs make up the offering, the final one, "No Wedding Bells For Me," giving an exit to fair applause.

Sime.

Ben Bradbury and Company (4).
"An Emergency Act" (Comedy). 23 Mins.; Open Full Stage; Close In Two. Pastor's.

Written by Edward McWade, who was responsible for "Change Your Act." "An Emergency Act" is an adaptation of that "bare-stage" sketch. There is good fun in this latest piece where a "kicky" variety team awaiting an opportunity to "break in" the East are hastily dispatched to fill a vacancy. The action takes place on the stage. It is mostly an argument with the stage manager, well played by Harry Collins, although he is made to wish too often for "Casey and Wheelan's" return (the team who disappoints). Considerable realism in the dialogue and business exists, and if the surpilusage can not be substituted for agreeably, it should be dropped. Three minutes out of the piece would do no harm and the total length would probably be enjoyed. Harry Milton looks and plays his part well, but Ben Bradbury is too genteel a "chick." Bradbury makes an excellent "straight" man. There is a considerable "live" dialoque, and the "dialogue business" of the act should be adapted into a first rate comedy offering. It had a hearty reception, although handicapped by following another back-of-the-footlights sketch.

Sime.

Imperial Four.
"Breaking Into Vaudeville" (Comedy). 18 Mins.; Three (11); One (7).
Cooper's.

Louis Hallet placed together the sketch in which the Imperial Four, a new singing quartet, is playing at Pastor's. Mr. Hallet did a good job. The scene is laid in a dressing room of a vaudeville theatre, and the quartet, returning from the stage, is upbraided by its manager for carelessness. He immediately calls a rehearsal, and the songs and action thereafter are legimately eliminated. The result is a view of the audience, having a "Dutchman," "Rube," black-face and "straight." H. W. Haynes and H. D. Johns as the "Dutchman" and colored man respectively, supply a fair amount of "show" through the best Humor is secured before the characters are taken hold of. This is the controversy between the four as to who is responsible for the poor showing made on the stage. H. Van Every (or Emery) as the farmer, does nothing with the part, and throws out the harmony in "I've Said My Last Farewell." The blending is much better in the next number when the bass changes his position. More and plenty of rehearsing will benefit the vocal portion.

Oliver Johnson, who plays "straight," has
a pleasing bass voice, but spoils his entire stage appearance by a drooping manner of carrying himself. The entry into "one" is too quickly made. Three or four minutes in that position would be plenty. Another wordy argument among themselves, opportunely placed and well worked up to, would be better. With the singing improved, both in selections and quality, and a solo added, the Imperial Four are going to be in demand, because they have a corking good act, both in idea and execution.


Pastor's.

John Floyd Hume wrote the story of "Want-A Wife," the new sketch Ric-a Allen and Company are playing at Pastor's this week. Mr. Hume's tale is rather insipid. It is about a youth who will inherit $100,000 if he marries by ten P. M. on the same day the action takes place. "A million" doesn't seem nearly as much on the stage as it does after you think it over, and considering the fact that he has allowed the heir only three minutes lacking the hour to become engaged, secure a minister and be married, he is evidently not anxious over large sums himself. Miss Allen assumes three characters, and there is a servant (Gus Carney) who attempts to handle the comedy. Miss Allen appeared best as a soubrette, caricatured a Salvation Army lassie, and played a nurse, in which disguise she did very well. Under the management of Albert Latsch, with the odds that she did so because he had a million. The piece just about passed through.

Cressy's.

Robert's Animals. 15 Mins.; Full Stage. Twenty-third Street.

Living bears, dogs and monkeys in his collection, Robert, said to be from the west, is showing little new or nor the week at the Twenty-third Street Theatre this week. It is the closing number and fairly pleasant.

"A Day and a Night in Atlantic City." "Girl Act." 20 mins., one, two, and three full stage. (Special sets).

Kerry's.

A review of the new offering as it was given Monday night in the Brooklyn house would be distinctly unfair to its producers. The lights were grossly mishandled and when the girls were not working in Egyptian darkness they were in full glare of light. The sets the settings were constructed with broad effects, meant to be shown only under half-light. The result was as complete a failure as a stage crew could possibly make of what gave evidence of being a skilfully arranged electric spectacle. Charles Nevin and Lydia Arnold head the offering, and are backed up by half a dozen neat and pretty "brothers," all of them good workers and graceful dancers. Mr. Nevin opens with a new song called "On a Sunny Afternoon," which has a fairly pretty swing, and there are other musical numbers. Miss Arnold does very well with her selections. A novelty dance in the act has a rainstorm with electrical effects and real Croton. It should make a good novelty finish, but the rainstorm on Monday worked out as a "brain storm" on the part of the chief electrician.

Rush.

The Rinaldos (s). Hoop Rollers. 13 Mins.; Full Stage.

Pastor's.

It's difficult nowadays to show anything new in hoop rolling in the work itself, but the Rinaldos have a finish to their act, with the hoops thrown to balance on strings that is beyond any shown in that particular trick. Gertrude Rinaldo does her share, another new departure, but the act lacks display. It is gone through with in a workmanlike manner, but needs to be made more showy. Other than the strings and the girl's share of the entertainment, no novelty is seen. More "passing" might be tried. Both the Rinaldos have a pleasing stage presence, particularly the woman, who appears rather tall for the short skirt of the pretty blue dress she wears. With their good looks, it should require but little intelligent thought to have a high grade act.

Sime.

Lulu Beeson.

Songs and Dances. 7 Mins.; One (Special Drop).

Novelty.

Winner of the Richard K. Fox medal for four years, 1904-7, Miss Beeson makes her appeal directly through dancing. She is a clever wooden shoe dancer, and she has unrolled a single turn in this department alone. One song sung in a small voice suggests the advisability of working out a "kid" number. Miss Beeson would probably fare better were she to take a partner. As a single song and dance act, the short time before the footlights will naturally keep her down.

Sime.

Harry B. Lester.

Impersonations and Monologue. 17 Mins.; One. Twenty-third Street.

After a season with "The Earl and the Girl," Harry B. Lester re-appears in vaudeville this week, with about the same routine of impersonations, a new song or two and some very old stories. Mr. Lester has remarked that with the closing of the season so near, it was not worth the while to prepare every new sketch. He has worn Mr. Cohen would sing a verse of a song. His impersonation of Billy S. Clifford was the best, and Rayand Hamitchek has been retained. A music publisher receives a "notice" from Mr. Lester on the stage. He was liked well enough considering he has made no special effort for extreme favor.

Sime.

Out of Town.

Hal Davis, Inez MacAuley and Company (s).

"A Race for a Wife" (Comedy). 18 Mins.; Open Three; Close Full Stage (Special Sets).

Shea's, Buffalo, N. Y.

This pair, who were lately seen in a dramatic offering, have spent much money on "A Race for a Wife," which has a decided comedy flavor. A good deal of the humor is broad, but wins the laughs with certainty and has a splendid finish calculated to "make 'em sit up." The young couple are shown preparing to elope when the introduction of the father disturbs them. A comedy passage follows in which the old gentleman is overpowered and pinned down under a settee and the young people depart. A dark change and the curtain rising on the full stage shows an exciting race by moving pictures between the elopers in an automobile followed by the excited father in one of his own trolley cars. The mechanism of the race scene is cleverly worked and the presence in the automobile of the minister, book in hand, tells the story of the elopers' triumph over the cholerical father. With the rough edges worn off, the piece should be a valuable addition to their list of sketches.

Dickson.

Countess Olga Rossi and Mons. Paulo.

"During the Performance." 14 Mins.; Four (Interior).

Orpheum, New Orleans (Week March 25).

Countess Rossi and Moss. Paulo were billed to appear in the "Soda Fountain" sketch, but, instead, "broke in" a new act, entitled "During the Performance." Paulo is seated in a box during the opening number, presumably a spectator. He becomes enthusiastic over the singing of the Countess. Unable to restrain himself longer, he rises and shouts, "Fine! Bravo!" gesticulating wildly. After fooling the audience for a minute, Paulo discloses his identity. The singing numbers include "Paris," "Eternal Love," and an imitation of Anna Held singing "I Am a Man." They were performed with an operatic rendition of "I've Said My Last Farewell," which at the opening performance received four recalls. "During the Performance" is an improvement over the other act, and will unquestionably meet approval in the varied world.

O. M. Samuel.

Mack and Dougall.

"Thanksgiving." 17 Mins.; Special Drops.

Grand Theatre, Marion, Ind.

Mack and Dougall "tried out" their new sketch "Thanksgiving," on March 30. The favorable verdict of the audience predicts a demand for this piece. The story deals with a newsboy and girl, chums for years. The girl has been redeemed by the Gerry Society and placed in a home. She escapes and is discovered. During the search she beseeches her chum to hide her. He, realizing the conditions, refuses, and finally gives the girl over to the officers. Miss Dougall is very clever, playing with judgment. Mr. Mack's work in the latter half is worthy.

L. O. Wettel.

P. G. WILLIAMS STAGE MANAGES.

On Monday the bill at the Orpheum Theatre in Brooklyn ran away over the usual limit of time, and Percy G. Williams, manager of the circuit to which the Orpheum is attached, took notice of the fact.

The act of Eddie Leonard's was on the program, and during the Monday performances, Mr. Leonard required 35 minutes for his show.

Mr. Williams suggested to Leonard that if he would call a rehearsal on Tuesday morning he (Williams) would attend and see what could be done to reduce the time and improve the act. The manager's suggestion was acted upon, and on Tuesday morning Mr. Williams, with pad and pencil, watched the proceedings, turning over his notes at the conclusion.

When the number was trimmed down in accordance with Mr. Williams' memorandum, it was found that he had clipped fourteen minutes from the offering, quite a herculean feat. Mr. Leonard at the Tuesday night show, ran 23 minutes, expressed himself as highly gratified over the eliminations and resultant improvement.

ZIMMERMANN CANCELS UNITED TIME.

Willy Zimmermann, the impersonator, has turned the usual course of events by cancelling a next season's contract issued to him by the United Booking offices, and accepting an agreement with the Morris time and improving its time commencing with September 2, next, for a term of "consecutive" weeks.

Through the absence of the word "consecutive" in the United contract, Mr. Zimmermann expects to be upheld should the refusal to play in the houses controlled by the United Offices be brought up.

CRESSY RESIGNS FROM RATS.

Will C. Cressy, president of the Vaudeville Comedy Club, and member of the White Rats of America, resigned last week from the latter society.

In his letter of resignation, Mr. Cressy said that he could not continue to "happily and honorably belong to both societies." Owing to the somewhat strained official relations existing between the two bodies, Mr. Cressy penned his resignation in the belief that he should not carry the secrets of both clubs.

Thomas J. Ryan, of Ryan and Richfield, has also resigned from the Rats, but for a different reason, while there are some Rats, members of the other order, who have forwarded their resignations to the officers. Miss Dougall is very clever, playing with judgment. Mr. Mack's work in the latter half is worthy.

LIVING PICTURES COMING.


Klaw & Erlanger have arranged to bring to America the "Three Graces," a bronze statue standing 7 feet that has been here for some time. It has been bought for the summer months and will probably be shown on the New York Theatre Roof Garden.
EVANS REMAINS HERE.

Will Evans, the Englishman who sued Percy G. Williams and William Hammerstein under his contract to appear at their houses, after signing a general release of all claims, is still in the city, and says he will remain here until the trial of the action, which may occur in about 'Mr. Evans' lawyer, verified this, although Mr. Leventritt stated that a tender had been made by mail. Mr. Leventritt said that the answer to the complaint had not been received, but if the defense should be the general retardation of the booking, the lawyer, offset this by pleading non-fulfillment of contract.

Percy G. Williams was asked this week if Evans had tendered him back the $1,080 he had received. "No," replied Mr. Williams, with a snap to his words. "I only wish he would!"

JENIE JACOBS SAILING.

Jenie Jacobs, the London agent, sails today on the "Minnetonka" for her London office at 48 Cranbourn Street.

The death of her sister, which occurred while Miss Jacobs was here, and the settlement of the estate, have caused the changes in plans since Miss Jacobs' arrival.

A considerable number of both foreign and native acts have been booked by the young woman, who has been unusually active and energetic during her stay.

Next September Miss Jacobs has decided to return to present at the opening of Dr. Walter Bodie, the healer, at the Metropolitan Opera House, under the management of W. H. Woods. Miss Jacobs has in these two particular weeks to the opening concerts of Mr. Woods' two new palaces of melodrama, one to be built on Staten Island and the other in East New York, both to be ready for opening by the beginning of next season.

TRAVELING SHOW STARTS OUT.

William T. Smith, a Philadelphia capitalist, will send out a vaudeville company to the New England States, beginning at Lynn, Mass., April 8. The organization will consist of Henry Lee, the headline, and Leon Morris' Dog and Pony Circus, Empire City Quartet, Miron M. Gilday, Le Belle Helene, Radical Furman, Young Brothers, John Hedge, Hone Sinters and Sam Nelson.

It is presumed that Mark Luescher put the show together.

I. A. L. SUGGESTS GUARANTEE.

At a recent meeting of the Internation Artisten Loge of Germany, it was suggested to the members of that society that no American contracts be accepted unless the route was specifically mentioned, and the payment of salary guaranteed.

No mention of who should guarantee the money was made, but the opinion was given that the guarantor should be a financially responible party.

The purpose of demanding a list of cities to be played is to determine the distance and cost of the "jump" before leaving the old country. Many complaints have been received by the League from foreign acts playing here during the past season of shifting of dates, with consequent additional expense, without remuneration having been made.

DOWN THE LINE.

Rumors of Klaw & Erlanger negotiations for the acquisition of new vaudeville points drift into the city from the provinces daily. The latest, comes from St. John, Canada, where the "T" is reported.

"For some time past rumor has had it that the vaudeville war as between the recently combined forces of Keith, Hammerstein and Percy Williams, on the one side, and Klaw & Erlanger, William Morris and Julius Cahn on the other, had affected the St. John vaudeville house, and to-day announcement is made that St. John is likely to come within the management of the latest opposition who are said to be arranging to dispute the exclusive control of the Keith interests all along the line."

EVERYBODY SATISFIED.

Syracuse, April 5.

The Pekin Zouaves are the headliners at the Grand Opera House this week, and on Monday their baggage failed to arrive in time for the advertised performance. Just before the intermission Jules Delmar lined the sixteen Zouaves before the curtain and came forth to make a speech.

Mr. Delmar explained the situation to the audience and stated that anyone feeling upset should have a "smalt" back. No one took advantage of the offer, though the Zouaves constituted the feature act.

"POOH BAH" MCALLISTER.

The stock company attorney in a new rule is the announcement of the "first annual reception and ball of the Paul McAllister Association." McAllister is the leading man of the Keith-Proctor Stock Company playing at the Harlem Opera House, and, after the manner of theatrical politicians, a club has been formed with Mr. McAllister as president, vice-president, secretary and treasurer and board of directors. The festivities are due to happen at Majestic Hall, 125th street, April 8.

POUL'S OPENINGS SET.

The new Poli theatre in Scranton, Pa., is ready for opening now, but the first performance in the building will not be given until August 26. The new Poli establishment is Wilkes-Barre still lacks considerable of completion, but it is promised will be ready for the opening a few days after Scranton goes into commission, probably the first week in September.
John Havlin, of Stair & Havlin, and the largest individual stockholder in the corporation owning the Wallace-Hagenbeck Combined Shows, arrived in the city on Wednesday, and will remain here until about the middle of next week, according to Variety representative and asked regarding the Wallace-Hagenbeck's plans for the coming season.

Mr. Havlin said: "The circus opens at Peru, Ind. on April 27, and will work East. I do not know the route, as Mr. B. F. Waller is in sole charge of the show."

The inability of either Mr. Havlin or Frank Tate, who is also interested, to give his personal attention to the Hagenbeck-Circus last season is attributed by Mr. Havlin as the principal reason why the arrangement was affected with the Wallace-Circus. "Circus business is peculiar," remarked Mr. Havlin. "Some one directly interested should be in charge, and it was impossible for either Mr. Tate or myself to do so, as much as I would have liked the position.

Mr. Havlin stated emphatically that all reports regarding any alleged financial losses by the Hagenbeck organization last season were untrue, and he added that he is strongly denied the endorsement of any legal proceedings to restrain the use of the Hagenbeck name in connection with the present Hagenbeck-Wallace-Circus, or that any controversy with the animal dealer and his American partners is still effective.

"That statement was ridiculous," said Mr. Havlin, "and given out to injure our show. We have an agreement with Mr. Hagenbeck in perpetuity, covering the entire Western Hemisphere, allowing the use of his name for show purposes, and Mr. Hagenbeck holds an interest in the present corporation. We first organized under the laws of Missouri; afterward reincorporated under the Ohio laws, and at all times Hagenbeck has held an interest. There is no possibility of any legal question arising regarding the Hagenbeck name or title; our right to it is absolute, in law and otherwise."

Another error which has crept into print, added Mr. Havlin, was the number of years Wallace-Hagenbeck would travel with this season. Sixty-two or three is correct, according to Mr. Havlin. The main test will be a 106-foot round top, with three 50s and two 40s. The menagerie will be a 100-foot round top, with five 40s.

Mr. Havlin was not certain whether the circus would travel South in the fall or not. He made a statement, not for publication, which clearly indicated his faith in and fondness for the circus business. Mr. Havlin planned to go on next season's tour of the West and have a certain number of dates for show purposes, and some of last season's reports, that his show went into winter quarters with exactly the same "loosers" it started out with, excepting "Scotty," the boss horse, who died.

Chicago, April 14.

The Ringling Circus opened at the Coliseum to-night. The dress rehearsal has been abolished by the show, which will be ready to open from the beginning. Al Ringling is equestrian director. All the Ringlings are in the city. Jules Tournour is with the circus. There is more floor space for the Coliseum than the Madison Square Garden contains. The Ringlings will show in three rings. Many prominent circus men are here to attend the opening. The menagerie occupies two floors of the Coliseum annex and is a fine display. The show is made up of genuine circus acts, large and sensational, instead of last year's spectatorial production. So many novelty acts have been engaged that the style of the Ringling show, as previously given, has been almost completely changed. There are twenty-two elephants carried, with three large rings in the center. The acts are as follows: Millottes and Millo, two aerial acrobats; Demarlo, contortionist; Six Galen, balancing perch; Aerial Smiths; Five Jordans, high wire and unsupported ladder; Laredo, aerial contortion; Aral and Yvan, trapeze; Vosratu and Saka, Jap; Bailey, Patty Brother, hand and head balance; Marguerite and Hanley, strong act; Marnello-Marnitz Troupe, head and hand stands; John Miller, contortionist; Beaufort Boys, hand balance; Mashes Roselle and Slickney, bareback; Menage Acts by Frank Scheldan, John Agie, A. Bedeil, Paul Deverne and Nola Satterfield; Horton and Linder, comedy bar; Marno Brothers, comedy acrobats; "Torey" (sic), baronette; Harry the burling bull; Livingstone, comedy bar; Prosl Trio, comedy acrobats; Trick Mules, with John Staten, Art Jarvis, Frank Schadel; trick horses, Nola Satterfield; also Riebomans; Lil Farsdale, Gregolates, aerial ballet; John Openshaw, Belden and Frank Carvly; Laree, contortionist; Aral, Jap juggling; Wecho, contortionist; Six Kaufmans (women), bicyclists; Kaufman Troupe, men and women bicyclists; Deamalo, contortionist; Alberto Rosella, jugglers; dog act; Bopp, clown; Loway Troupe, and Claude Roode; Borsens, acrobats; Belforth Troupe, posturing acrobats; novelty acts by Karreklih and Wecho; Merza Gallon Troupe (10), acrobats; Aerial Ten Jordans; Clarkonians (Clark Brothers); Alvare and wife, double trapeze and automobile drive from dione, one hundred feet, turning forward somersault; the expected sensation, performed by women; Bedoin Troupe, and two dog acts, also equestrian numbers.

Bright and early Monday following the review of the Barnum & Bailey circus in Variety last week, came a message from the circus people to discontinue the Barnum-Bailey advertisement. The conclusion was reached that the review had not pleased the Barnum-Bailey management. Variety doesn't know positively, and Variety doesn't care, but it is a matter of news that the "Big Show," "Greatest on Earth," with three rings, two platforms, seventy-five acts and a new set of canvas, each year, has not grown in size sufficiently since the death of the great Barnum to make it a success. As a matter of fact, they are not selling a paper it advertises in unless the article says that the Barnum-Bailey circus this year is a "great show"—which it is not. Variety doesn't pretend to say that the Barnum-Bailey circus can be "screwed up," but it is claimed that the Barnum-Bailey circus will be able to sell tickets and make money in any part of the country if it is sold as a show, and in New York City, the home of the show, the campaign is being worked up with greater vigor than ever before. The success of the campaign is being worked up with greater vigor than ever before.

One of the people who evidence the decision of W. W. Cole to return to the old-fashioned show and the elimination of spectacles in Rosolely Kirkaldy, whose productions during the past few years with the Barnum & Bailey show yield him about $5,000 for a few weeks labor each spring.

The John Robinson Show opens in Cincinnati April 23d, on a lot opposite Eden Park. John Robinson, who recently returned from Europe, contracted with the Kratzen Sisters, aerial teeth whirling; The Duttons, equestrian act; the Tossing Sisters, the Shuttleworth Troupe, and the Cravensway Troupe (6), equestrian act. Mr. Robinson also contracted with J. W. King, of Ranch 101, for a Wild West Show and he brings with him six of the best cowboys in the West, as well as three cover girls, and many hand it is claimed. The show are also a cavalry company, Indians and 14 bucking horses. Rehearsals are now going on and in two weeks' time the show will be in good working order.

The trained wild beast exhibition with Hagenbeck and Wallace shows will be augmented with five brand new feature tricks this season.

Josephine Abshire, a bareback rider, formerly with Barnum & Bailey's, appeased to the One in the See of Fowl in Corbin, Ky., for his aid. She said her mother was ill with dropsy, and that her father, Henry Abshire, had been killed in a railroad accident some months ago.

The Novello, giving their combination animal act at Madison Square Garden, with the Barnum-Bailey circus, are under contract with the former Keith Booking Office, now merged into the United Booking Offices, for a term after their present contract with the circus expires. The Keith agreement calls for a certain number of weeks at a salary of $650 weekly, which does not include transportation. With the Novello this is an important item, amounting to probably not less than $125 for an ordinary "jump." H. H. Felder, the United foreign agent, booked the act some time ago, and the United now claims it is playing with the circus through courtesy only. The contract with the Barnum-Bailey circus calls for a "seasone" or "season," and it is claimed that the circus people may determine when the "season" shall end. A contest is apt to develop for possession of The Novello, as they are much in demand for vaudeville. All the men of the troupe belong to one family.

W. N. Merricks, the well-known band master and the musical director of The Carl Hagenbeck and Great Wallace Shows this summer.

The Cottrell-Powell act has been booked to play "Luna Park" this coming summer. Mr. Cottrell has permission to play other dates during the engagement, returning to the Coney Island Park upon completing outside bookings. The act returned this week from Washington Court House, O., where it took part for three days in a horse show. The newspapers of the city pronounced it "marvelous" in their reviews. The information for the act both with $800.

Marguerite Powell is appearing in a single riding act, using a horse and pony.

The Van Amburgh show, which has been winning over Texas, is due to open in that state today.
The summer parks are coming into their own at the various resorts. The new Electric Park at forty-seventh street and Woodlawn avenue, Kansas City, will be completed. Managed by Mr. M. G. Heims states that it will open May 19 as planned. The park surrounds a court 300 feet wide and 900 feet long. The colonnade is supported by heavy columns twenty-one feet high, and the lake at the south end covers three and a half acres. The towers on either end of the colonnade are thirty feet square and 125 feet high. The resort will include "Old Mill," penny arcade, scenic railway, "giant swing," dancing pavilion, "chutes," and many other outdoor features now being installed.

There will be no additions to the Ingersoll chain of parks this season. Last fall a further circuit of six new enclosures in different cities was spoken of, but the scheme seems to have been dropped.

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**Shows of the Week - ... By Rush**

**COLONIAL.**

One effect of the new Williams book-
ing arrangement is the loss of one local theatre where the vaudeville habitue was reasonably certain of finding a fair proportion of acts not previously seen. This is more than usually apparent this week. The average of entertainment is up to the Colonial standard, but, with the exception of Lilian Doreen (New Acts), there is not a number on the bill that has not played New York before.

“The Red Owl” and “The Stuning Gren-
adiers” close and open the intermission, respectively. The Gillette sketch is a shining example of the difficulty of getting “fine” dramatic composition over the vaudeville footlights. The dramatic sketch must of necessity be the straight-away exposition of a positive, simple story, direct in the telling and unclouded by side issues. Max and Minnie have it such as in his desire to pile up “atmosphere,” and explain in too minute detail the motives of his characters he has hampered the direct-
ess of his narrative. As a sketch writer the stilt of “Sherlock Holmes,” et al., carries the weight of too much of the “school knowledge” of series playwriting and too little appreciation of the limits of vaudeville sketch making.

Jack Norworth starts off with a new line or two, but swings into the capitol “college boy” monologue. He has given up exploiting musical numbers.

Julian Reese did exceedingly well “way down toward the end of the show. Much of his talk seemed new and won repeated laughter from the parodies this part and gave him a good finish. A new one on “Poor John” was especially effective, and a pathetic recitation with a “snapper” in the list line did well for an encore, although it would be better told in dialect.

Jimmie Riee has worked up a quantity of new clowning and Tuesday night intro-
duced, whether purposely or not was a matter of speculation, the feat of pro-
jecting himself through the kettle drum. Rice and Prevost have won the position at the head of the comedy acrobatic division, and by way of proving that they belong there, deliver new consignments of originality often for the use of their imita-
tors.

The Kitamura Japs closed the bill with an excellent series of fast and varied work. The pedal juggling is the more sensational part of their program and in this department the Kitamura outfit is more than usually fortunate. The use of a small crowd and their variety of tricks and layout of work with some good straight feats by both men and the allotted quantity of humor, “prop” comedy and falls. The act went very nicely as an opening number and pleased the house.

The Alabama Comic Four do exceedingly well with a series of singing numbers and comedy of the simon-pure plantation order. There is no inclination on the part of the men to be “polite entertainers.” They seem contented to be what they are, and what they are, “in the words of the chorus,” and therein lies their value. They have five changes, but the costumes are badly worn and untidy.

Laurie Ordway does the coster type with a considerable degree of distinct-
iveness. She uses several of Vesta Victoria’s songs, including “Poor John,” and dupli-
cates his costumes pretty closely, but there all resemblance to the English woman ceases. Miss Ordway has a style of humor, characteristic of the type she portrays, and the number was very well liked.

Rae and Benedetto closed the bill with their comedy ladder act and made ’em laugh.

**UNION SQUARE.**

The Sow Brothers, in the No. 7 posi-
tion, were the first number to wake up the Wednesday night audience. Up to that time the grade of entertainment had been decidedly light, with three single acts in the program. John and Ryan of Richfield and George Fuller Golden re-
claimed the bill and, with the Okabe Ja-
panese troupe in the closing position, the audience returned home satisfied.

The Swoop Ministers returned with their odd offering. Of necessity the musical numbers that go with the motion pictures remain unchanged. More leeway is permitted in their choice of songs after their appearance from behind the white screen. They played the “Rosary,” but the other songs were of the up-to-date sort. The quintet is a first rate singing organization and a well-liked offering.

Howard, the comedy juggler, opened the show, followed by the epics, which must have been selected by the walking delegate of the stone masons’ union. The pictures were all of foreign stone work.

Rowland has a fair layout of simple jugg-
ling tricks. His comedy was exceedingly cloudy and his clowning that could be made worth a laugh or two did he handle it more intelligently. “Siegfried,” a one-legged acrobat, made a fair sort of “Biller” for the early part. His long leaps are striking, but he offers nothing else to vary the monotony of that performance. He would do well to secure a partner and work up a team act.

Adelene Francis, singer, and Aimley Scott are under “New Acts.” They are colored singers and dancers, did nicely. The man is a first rate comedian, with an entertaining line of negro humor and a clever eccentric dance or two. The woman dances neatly, dances with enthusiasm, sings agreeably, and, following an idea that should be more in vogue among her colored sisters, remains off stage when her presence is not demanded before the foot-
light.

Rafayette’s Dog’s returned value for sal-
ary received. Some of the threadbare costumes that dog trainers have been using since time began are in use. The work is clean cut and novel, and the four terriers go through their feats rapidly and without concert. Good showmanship is being displayed throughout. The trainer attempts no an-
nouncements and wears correct, inform-
evening dress as if it were his permanent property.

This act has a lot of new material. Some of his early talk escaped the rather slow perceptions of the audience, but the monologu-
€ist continued on the even tenor of his way and brought them around. Golden is the other of the few, oh, very few, single talk-
ng comedians who do not descend to the obvious to catch the easy laugh of the simple minded, who are always present in greater or less number. There is many and sparkle to everything he has to say, and not a word which is not well said; that marks it with distinctiveness.

Colored acts are not seen as frequently in the New York vaudeville houses as in the season. They have scat-
tered. Some are with burlesque shows; others traveling in the West, while many may have gone abroad. They surely have gone somewhere.

**CLAIM STEGER’S MUSIC.**

The incidental music running through “The Fifth Commandment,” Julius Ste-
ger’s sketch, playing this week at Ham-
nerstein’s Victoria, is claimed by Paul Linke, the composer, who is at present in New York. Mr. Linke came here from Germany in company with Adolph Klein, the Apollo Theatre’s manager in Berlin. The composer claims the music was “lifted” from himself. He made the music, written by him some years ago, and often played in Berlin. Mr. Linke says the author of Mr. Steger’s piece displayed keen judgment, as the music taken is the popular waltz number of the opera.

Linke has been seeking advice the past few days as to the best manner in which to prevent the further use of his composition.

**FRANK KEENEY’S SECRET.**

Burke and Denap, the conversation team, met with great success this week. Why they are billed is a secret between Mr. Keeny and his printer, according to Mr. Burke. The latter says the act was never engaged for the week. He met Mr. Keeny on the street recently and was having conversation about playing the house, but the artist told the manager that he and his partner were booked for the Gotham in East New York in a week or two and did not care to play so near by at this time.

**BURT GREEN “A” ACTOR.**

In two or three weeks, Burt Green, formerly connected with the “Sunday Telegraph,” and well known as the pianist at Pastors’, where he officiated for a long time, will appear in a sketch with Orletta and Taylor also in it. The piece will be called “A Musical Argument.” George Totten Smith is the author. Two or three weeks will be spent out of town before Mr. Green will dare the metropolis to “look him over.”

**JOHNSTONE MELODRAMATIC STAR.**

“What do you think of me in a melodrama, built around my bicycle act?” is the way in which Ralph Johnstone, the trick bicycle rider, is “feeling out” the general impression of himself as a future hero in a thrilling tale, told on the stage during which he must do some “acting.” Mr. Johnstone says a manager has spoken about next season to be whiled away by the trick bicycle rider. It may come true. Mr. Johnstone will not object.

**BIG BENEFIT TOMORROW.**

To-morrow (Sunday) night at the New York Theatre, headed by Klav & Erlan-
ger, will occur the benefit for the Charity Fund of the British Red Cross.

A monster bill has been prepared, and from the names of those appearing, no better variety entertainment has ever been offered in New York.

Casswell and Arnold, American acrobats, who have been appearing in Europe for the past six years, are due to return here May 27, and are arranging to play in America next season.
VARIETY

SHOWS OF THE WEEK

PASTORS.

Monday night Pastor's was standing "en up" five deep upstairs and down in the lobby. For steady business at a theatre playing "variety" shows only, the "vaudeville" managers with two and three thousand dollar acts as headliners ought to take a peep in the house some evening, and then send Mr. Pastor's a telegram congratulating him for knowing his business.

It's a good bill this week. The strange numbers to the program came through in good fashion. Rice Allen and Company, Ben Bradbury and Company, the Imperial Trio and the Rinaldos are under New Acts.

Suffering from a severe earache which caused her to request Burt Green, who also operaetd the piano, to play loudly in order that she might hear the music, Eva Moss, the "King's Highwaysman," dressed in Cavalier style, with some dialogue. The changes are as swift as made as ever, with a verse of a song to each.

Mr. Fitzgerald of the Fitzgerald-McCoy Trio was another to score a large individual success. The changes to this comedy were well liked, and he has an excellent parody of "You Won't Come Over To My Yard" probably written by himself. It is original in the manner he handles it, and brings many laughs.

Stanley and Wilson scored, the singing of Sarah L. Osgood (Wilson) taking encore by itself, while Mr. Stanley's clarinet is still working, and Annie Bernstein also sang four or five numbers, perhaps more. Miss Bernstein has a voice. She is aware of the fact, and anyone who has similar information, knowing they will hear it, should carry earmuffs along.

Sam Brooks and Rose Jeanette scored "On the Main Street," which has undergone no change, and Arthur Yule sang, alsory, Mr. Yule ran through all his music upon demand, and finally gave an imitation of a dog fight to close.

His "musical glasses" are yet quite the best thing in the ordinary imitation line that has been heard in some time, far better than one or two others he has in his repertoire.

Miss De Loza is a nice-looking brumette, having several numbers to her credit, but only one Monday night, and that is all that is needed for one evening in her contest act. She is a fair singer, and with her good looks would do much better with a partner. The "Mlle." might also add her voice to that of Miss Bernstein in a solo. The "Frenchy" stuff doesn't go far very weight.

Harry Harrigan and Annie Giles in a joint Hebrew impersonation turn, opened the show, and if they cannot improve that position it is their own fault. Miss Giles is a good Hebrew impersonator. The act ought to receive fair position and money if a little of the latter can be spent upon it.

TROCADEROS.

The Charles H. Waldon "Trocoderos," at the Murray Hill this week, are not heavy down in the ranked tall numbers, the organization seeming rather light in this particular. In the opening ten girls make up the chorus, but in the burlesque this is increased to twelve through a couple of principals in the first part stepping back to the ranks for the last. For the finale of the "Miss Fit Family," the first piece, the "anvil chorus" is given. It is a hazardous chance to take with the small quantity of singing voices the company possesses.

Al Patterson has the larger portion of the work in a character part of an old man, which he handles well, playing a "bell hop" in the burlesque "Fun at Hotel Astorbilt," in marked contrast. The afterpiece is a succession of slapstick and costume changes. It does not run long, the opening and oilo crowding the show to the usual burlesque limit almost, but is lively enough, and brings the laughs, nothing else being aimed at, for the old man is "a crooked burlesque" without what could be called an audience, which has been missing late from the Murray Hill, the piece would live up to its billing.

John Agnew contributes the only novelty in it. He has a redemption story of dark suit of clothes, reversing the burlesque tradition of light clothes for the part. The disgusting portion is given by one of the "comedians" expecting in Paterson's face. It is made for the effect of this disgustingly filthy piece of business which has been resorted to frequently of late in burlesque is ample, without comment. There is not a man on the stage who can expect to class as a comedian if he will consent to stoop so low to gain a laugh.

Pearl Reid sings a couple of numbers, scoring with a dance in which she has the assistance of John B. Williams. Gilbert Craig as a "tough" was acceptable, and the oilo singer "Mr. Back to the old number which the base stands above the others in reclining positions, giving the appearance of a ventriloquist working his figures, have been placed in the act to do the concert effect, probably.Selecting one of the songs, the selection will unquestionably become very popular.

The Rose De Haven Sextet in their "girl act," named "The Understudy," give a song, proving likable through the cheap and Franklin of the girl's countenance, the layout of work, besides the dancing. Well continued, with good looking young women, the set strikes a popular chord of approval, only jarred by the "freak" piano playing of Mr. De Haven for a finish.

Mr. and Mrs. Harry Thorne, with two new people for the opposite parts in "An Uptown Flat," hold the stage their customary length of time and apparently pleased the audience, which may be accounted for either by the sound of the listeners or their poor memories, and Adams and Mack opened the show, their billing now reciting "comedy jugglers." Instead of "burlesque magic" as formerly.

HARRY COOPER PAYS.

Harry Cooper, of the Empire City Quartet, was arrested in Boston last Sunday night by Thomas Barry, the city solicitor of that city, at the instance of James Plunkett, who alleges a debt of some twenty-five dollars to be due the late Ern. Plunkett & Lewis for services on acts engaged at the Arverne Theatre last Summer.

Cooper paid rather than to go to the lock-up, and now threatens to walk into Plunkett's some fine day and absent-mindedly walk off with the typewriter—the machine, that is, the open act.

OFFER OF OLD TEAM.

St. Paul, April 5.

Charles A. Murray and Ollie Mack, who have starred for sixteen years in "Irish" and "Pub," have offered to Mr. Murray and Mack, are considering an offer to enter vaudeville next year.

In a few weeks Kennedy and Rooney will begin an entire summer's engagement along the Atlantic Coast in the proposed "McMullen," named after Miss Rooney. Mr. Kennedy's wife. They will sail down to South America, and drift around the various points of interest on the way.

"CURE ANYBODY," SAYS BODIE.

Arrangements have been made for the appearance here of Dr. Walter Bodie, the "English Doctor," and the opening date has been announced by Al. H. Woods on October 15, in New York. The theatre has not yet been definitely decided upon, but the Metropolitan Opera House will be secured if possible. Jenie Jacobs acted for the doctor in the negotiations.

Bodie writes to his American manager: "I hope to make a good beginning. If I can only secure the proper subjects for treatment, there will be no doubt about it. If you could only get several cases of a very curious kind, I think the cure would be assured. Be sure to provide the best subjects possible. Secure as many cases of what physicians have pronounced 'incurable' as possible."

Dr. Bodie will bring with him a company of fourteen people with specialties to carry out a two and a half hour entertainment. One of the acts will be a thought transmission act similar to that of the Zanige. Mr. Woods will take a flying trip to London this week to see Bodie.

PLAY IN ANY LANGUAGE.

Charlotte Parry, who has been appearing in a protean playlet, "The Constable Mystery," has delegated Jenie Jacobs to arrange for her appearance this summer in Paris and Berlin, for a fortnight in each place. It is Miss Parry's intention to hire her company in both places and present her sketch in the native tongue of both cities.

TWO SHOWS MADE UP.

An all-colored vaudeville bill of eight acts has been organized by Al Mayer, and will take a brief road tour, playing Oyster Bay to-night.

Another show will be placed around Joe Thomas, who has been a "brief" pugilist, if he succeeds in winning his next fight from Willie Lewis.
Getting ready for Summer?
Here's a GOOD Starter

"There's Room for Us All on the Trolley"

Transfers, too

LEO FEIST, Conductor, N. Y.

BURLESQUE ROUTES.

For the week of April 8, as otherwise noted.

(L. O. indicates the company is "Laying Off.")

Alessa Beales—Park, Worcester.
American—Folly, Chicago.
American Girls—Center, Kansas City.
Bacher Club—Gazety, Baltimore.
Belmont Show—Westminster, Providence.
Blue Ribbon—St. Monte Hall, New York.
Buckner—Star, Toronto.
Bus Tour—Court House, Springfield, 8-10; Empire, Albany, 11-13.
Boston Belles—Murray Hill, New York.
Brewy Burlesque—Empire, Cleveland.
Brigadiers—Avenue, Detroit.
Bryn's Extravagant—Gazety, Detroit.
Century Girls—People's, Cincinnati.
Cherry Blossoms—Gazety, New York.
Cherry Blossoms—Gazey, Albany, 8-10; Leysen, Troy, 11-13.
Clancy—Gazety, St. Louis.
Colonic Belles—Brockington, Louisville.
Cracker Jacks—Patel, Boston.
Cuban Girls—Standard, Cincinnati.
Dainty Duchess—L. O. 8-10; Bijou, Reading, 11-13.
Dreamland—Bowery, New York.
Empire Show—Dewey, Minneapolis.
Fair Singer—Metropolitan Opera, Detroit.
Golden Creek—Gazety, Kansas City.
High School Girls—Howard, Boston.
Ideal—Empire, Cleveland.
Indiana Stars—Stars, Middlesboro.
Ivory Maid—Gotham, New York.
Irvin's Big Show—L. O.; Gazety, Kansas City, week April 15.
Jesse Lilies—Greenwall, New Orleans.
Jolly Girls—Lafayette, Buffalo.
Jolly Girls—Wide Awake, Academy, Pittsburgh.
Kentucky Belles—Imperial, Brooklyn.
Knickerbockers—L. O., 8-10; Gazety, Indianapolis.
11-12.
Lei Littens—Waldman's, Newark.
London Belles—Gazety, Pittsburgh.
Majestes—Gazety, Indianapolis—8-10; L. O., 11-13.; Empire, Cleveland, week 15.
Masquerades—Empire, Toledo.
Merry Burlesque—L. O.; Center, Kansas City, week 15.
Merry Maid—Eighth Avenue, New York.
Merry Maker—Empire, Indianapolis, 8-10; Tyler Hall, 11-13.
Miss New York Jr.—Jacob's, Paterson.
Morning Glories—Bijou, Reading, 8-10; L. O., 11-13; Waldman's, Newark, week 15.
Mr. Brown's Burlesque—L. O., Paterson.
Nightbirds—Bijou, Philadelphia.
Parish Belles—Star, Scranton.
Pattison Girls—Gazety, Brooklyn.
Pennsylvania-Gazety—Scranton, Philadelphia.
Eve's Amusing Beauty Show—Toledo, Chicago.
Edith & Wanda—Theatre Royal, Monongahela.
Santy-Santy-Garden, Buffalo.
Bella Fair—Masonic Temple, Baltimore.
Borden—Fountain, Kansas City.
Borden—Fountain, Kansas City.
Borden—Fountain, Kansas City.
Two Roses—Columbus, Boston.
Through-you—Theatre, Indianapolis, 8-10; Indianapolis.
Three Lilies—Imperial, Providence.
Toro-Celebritic—Empire, Albany, 8-10; Empire, Hoyt, 11-13.
Tocco—Pittsburgh.
Vanity Fair—Philadelphia.
Washington Society Girls—Standard, St. Louis.
Wren, Miss and Miss—Congo, (Ind.,) New York.
World Burlesque—Leysen, Philadelphia.
Two Roses—Gazety, Troy, 8-10; Leysen, Troy, 11-13.

Edwin Arden, who is organizing a stock company to play a summer engagement at the Belasco Theatre, Washington, will try out a number of one-act playlets as curtain raisers, the most successful of which will be used by him for his vehicle for a vaudeville tour next season.

In the Saranac Hotel fire, which occurred last Tuesday, Geo. Abel, the English actor, playing "Three of a Kind," at Lawrence, Mass., this week, lost three trunks, which were in the store room.

They were totally destroyed, and last week Mr. Abel returns the contents remain unknown.

Alex. Carr expects to open with the Shubertas during September next. As yet the piece has not been decided upon.

Various vaudeville engagements offered Mr. Carr during the interval between the end of his present engagement with the "Wine, Woman and Song" story, and his starring tour have been decided by the comedian.

Broadway is still talking about the benefit at the New York in aid of the Home for Crippled Children on March 24 when P. ("Pat") J. Casey, the stage manager, and four acting in "One," following each other, including Alice Lloyd and Vesta Victoria in that order with Emma Carus sandwiched in between.

The discussion as to the relative merits of the Englishwomen who have not yet abducted.

Business was suspended on the ninth floor of the Kriuckerbocker Theatre Building annex Wednesday when Leon Morris "tossed" his trick pony, his bear and probably the ugliest baboon that ever came out of Africa up to Mark Luescher's office. "Banner" likely had a visit to the Keif office in mind when he nosed the intransigent from Luescher's desk. When the pony was sent through the United Offices on a bet recently he punched up all the furniture in the office rooms and muzzled around in S. K. Hodgson's desk, where the signed contracts grow. We will leave the judgment to the public.

Tom Hearn, the "lazy juggler," came back to town from London with a hat. A hat that has never been seen over here before, either in color or style. Mr. Hearn says that England's king wore a similar one, and it required eight months for a hatter to make a duplicate for him. It's a good-looking sky-piece—on Mr. Hearn. The juggler says that for purposes of identification, wherever you see the hat you may know he is near by, and asks that he be given the credit of being the first to wear it on this side. The hat is really worth making a record.

Albert Sutherland, the agent, has decided to look after the press and advance newspaper matter for all the acts under his direction.

Henceforth Mr. Sutherland's vaudeville attractions will be fully equipped with everything the most exacting press agent could ask for.

This is the first attempt of any agent to do it to the newspaper end. Since vaudeville has obtained a hold on the public, the papers are giving it more space and the need of this departure has been appreciated by Mr. Sutherland.

Elizabeth Kennedy, late star of "Mispah," whose husband disappeared mysteriously a few months ago and is believed to have committed suicide, is preparing for a vaudeville tour for next season. Previous to her marriage, Mrs. Kennedy was known on the stage as Beatrice Norman.

Eva Tanguay has booked for ten weeks more to play the United Booking Houses, including the Williams Circuit. There have been no plans made for the singer after the expiration of that time. Before appearing at Hammerstein's this week Miss Tanguay refused a considerable amount of time without an increase in her present salary, said to be $500 weekly.

CORRESPONDENCE

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

CHICAGO

By FRANK WEINBERG.

VARIETY'S Chicago Office.

Chicago Opera House Show.

(Tomline Math 4300.)

MAJESTIC—James E. Glover, mgr. for Kosti & Castle. Monday rehearsal 9. The reception accorded the Four Morton on their vaudeville appearance aboundsently proves that they are as popular as ever with variety goss. Sam Morton is sponsor for the same unctuous humor and the instantaneous and graceful, made a captivating appearance and is as charming as ever. The act moved splendidly. Harry Gillard made his first appearance here in several years. His success was immediate. "Her Highland Husband" is a semi-dramatic sketch, presented by Edwin Arden, who was last seen at Powers' Theatre to "Told in the Hills." The play has an old story, but well constructed, and of the lines are bright, it was well acted. Farce and company offered "Glimps," a scenic sketch, well written and splendidly played. The vehicle deserved a better place on the bill. Snyder and Burke in "The Street Musician" received encore. Some of the comedy created much laughter and the instrumental selections excellent. The Nicholas Sisters in the familiar blackface specialty made a good impression. "In the Mountains" achieved a goodly applause. Luecher's and Woodward's acts were a number of tricks with remarkable intelligence. Count Dube and brothers in comedy and trick bicycle were liberally applauded. The act is much better than previously. Meddor and Rocha, William and Robert Hare, La Motte Trio and Charlie Crenyon complete the bill.

OLYMPIA (Ale Jacobs, mgr. for Kosti & Castle. Monday rehearsal 9).—The Simon Darter company head the list, which is composed of May Jones and Fred Edwards. Prince Hare, Mr. Ogden Brothers, James P. MacDonald, Carroll and Parker, Hare and Freeman, Mile. Toops, the Alderson, Harry and Wolford, Grace Marcy, and Hunter. Kohler Brothers and Lewis and Chappin.

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WILLIAM VAUDEVILLE

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A Hit From Coast to Coast

"My Irish Rose"

By Jerome Schwartz

The GREATEST SONG OF THE YEAR.

Being Featured By

DOROTHY DREW

THE EVER-POPULAR COMEDIANNE.

ORPHEUM THEATRE, SAN FRANCISCO, APRIL 8TH TO 22ND.

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15 W. 30th ST., NEW YORK
THE GREAT HEADLINE ACT FOR NEXT SEASON

FRANCO PIPER'S

GREAT BANJO NOVELTY

The world's greatest soloist swinging and playing 2 banjos with full accompaniment.

Revolving 2 banjos (315 revolutions a minute) and playing popular melodies with full orchestral accompaniment. This photo was taken with the instruments in motion.

Franco Piper, the world's greatest soloist, playing and juggling banjos with full orchestral accompaniments—every note perfect. This wonderful trick has been a huge study since 1891.

THIS TRICK is the FEATURE for NEXT SEASON, COSTING $3,000 for experiments alone.

NEW TRICK FOR NEXT SEASON.
Balancing 4 banjos and playing and spinning one at the same time.
NEW TRICK FOR NEXT SEASON.

Juggling and playing perfectly 5 banjos between the legs. It took seven years to master this trick, and he smashed £300 worth of banjos.

This diagram shows the wonderful way Franco Piper makes the notes whilst juggling and playing banjos. The little finger A barring the string while the first finger B strikes the note in the banjo drop into tone. English Patent No. 20086.

NEW TRICK FOR NEXT SEASON.

Spinning 6 banjos around the stage and playing perfectly at the same time. PATENTED IN AMERICA, ENGLAND AND GERMANY.

Spinning 2 banjos in opposite directions, on top of one another, and playing perfectly.

NEW TRICK FOR NEXT SEASON.

Spinning 6 banjos round the stage in a circle and playing the National Anthem with full orchestral accompaniments.

Have Arranged This All for Next Season to Close in One.

IMPORTANT NOTICE TO MANAGERS RUNNING SUNDAY CONCERTS

Authorities allow this act to play Sundays. This saves the manager $150 alone.

A FEW FROM OPINIONS.

Providence, Oct. 12, 1907.

"Franco Piper is a wonderful artist and originality. His act is the most artistic and original novelty that Mr. Adkin has ever seen and is already the talk of the town. It would be impossible for anyone to imitate this act."

etc., etc.

Shea's Theatre, Toronto, Dec. 18.

"Franco Piper is a master of his art. His act is the leading feature so far as the programme is concerned. He produces the most astounding effects with banjos alone. He has a true artist and originality. It would be impossible for anyone to imitate this act."

Pittsburg, Nov. 27.

"Never before in the history of the Grand Opera House has a banjo act caused such a sensation. It is the most artistic and original novelty that Mr. Adkin has ever seen. His act is a revelation of music, and the audience have never seen the like. Piper will undoubtedly prove a big drawing card this week."

This act is sure to make the biggest sensation this season.
VARIETY

PASTOR'S

14TH ST. 2D AV. CONTINUOUS 20 & 25 CTS.
NEXT WEEK: MONDAY, APRIL 1, 1927.
GRACIE EMMETT & CO.

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"The stepping stone to Broadway"

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AMATEURS EVERY FRIDAY

Week April 8

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Bowery Dreamland

A GREAT FAIR

IN AID OF THE

ACTORS' FUND OF AMERICA

WILL BE HELD AT THE

Metropolitan Opera House

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ENTIRE WEEK

MAY 6 TO 11

This splendid charity exhibition over $60,000 was shown over many years at the Actors' Fund House. Its developments in excess of One Million Dollars.

Send Contributions and Suggestions to Actors' Fund Committee

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Belly—The perfect trick kind.

DANIELS SCENIC STUDIO, CHICAGO

THE PERFORMERS' HOME

BERNHARD ZIEBER

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Near Fourteenth St., N.Y. City.

Enjoy a good Bozeman meal after the show.

Wanted Agents

Legitimate substitute for slot machines; patent; silly act on sight for $1. Particulars: GEMMA CO., ANDERSON, I.D.

ATLANTA, GA.

PASTIME PALACE (P. T. Holland, mgr.)—

La Petit Fum, songs and dance, one; Lee White, illustrated songs, kit of the bill; Geo. Perry, Harriet crown, west end; El. Antrelle, comedian, good; The Harp, num sketch, received; The Boulevard Yarn, songs, good; Elza Bell, dancer, scored; Del. Lindsey, singer, Bros. Earl Shuffle, a hit;—CRUISE—The Electric Theatre car is being overhauled here, there being no less than twenty in the city. All seem to be doing productive business. however. The larger ones introduce illustrated songs between films.

B. B. B.

BRIXT

COLONIAL ORPHEUM

ALHAMBRA

ROVELT

GOTHAM

New York

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"The Sketches Stills Written" Author of the $1,000 Prize Sketch "Suppressing the Press" Author of "Jolly Barons," etc.

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Author of the "best Comedy Sketches in Vaudeville."

The best act as "Marie, Murphy's Second Husband." "Ike, the Electric Theatre Manager," "For Sale, Wigglesworth, "The Last of the Brownies" "An Old Love," and over one hundred other successes.

Terms on sketches, manuscripts, etc., address:

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Cars of Mark-Stev Building.

MATT WOODWARD

Author of "Jolly Barons," etc., etc., also a "Rough Câtel," etc., etc., etc.

Writs Sketches, Songs, etc., or works out your ideas to W. Woodward Building, 441 N. Y., N. Y.

WASHINGTON, D.C.

ORPHEUM (H. M. Myers, res. mgr.; Winne & Frank, ass't mgr.), Monday.

W. H. Murphy, Blanche Nichols and company, featured, ditto: Melvch and Page, Brando entertainers, good: Roslure and Dorothy, comedy acrobat, very good; The Chalder Trio, and others, received; Jupiter Brothers, good; Mills and Morris, very clever; Abdul Kadeer, excellent.

ALLENTOWN, PA:

ORPHEUM (H. M. Myers, res. mgr.; Winne & Frank, ass't mgr.)—Monday.

W. H. Murphy, Blanche Nichols and company, featured, ditto: Melvch and Page, Brando entertainers, good: Roslure and Dorothy, comedy acrobat, very good; The Chalder Trio, and others, received; Jupiter Brothers, good; Mills and Morris, very clever; Abdul Kadeer, excellent.

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The Greatest of All Vaudeville Artists

**SEATS NOW ON SALE N. Y. THEATRE BOX OFFICE**

**Doors Open 7:30 P.M. Performance 8:30 P.M.**

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**ARTISTIC EQUILIBRISTS**

**NEXT WEEK APRIL 6, PASTOR'S**

**AGENTS AND MANAGERS INVITED TO LOOK OVER**

**Billy Wood**

**COMEDIAN OF THE FAMOUS MUSICAL TEAM**

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**WANTS A PARTNER**

**One who plays good solo Concert and Piano; must be good talker.**

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**MAKE THE CANDY FLOSS THAT PAYS 500% PROFIT**

We Make Both Electric and Hand Power Machines

**F. R. SHAFFER & CO.,**

**3 PARK ROW, NEW YORK**

INDIANAPOLIS, IND.

GRAND (Shaffer Ziegler, mgr.)—The closing week of the season was enjoyed by Indianapolis prior to the erection of a new theatre. The grand was a real Houdini as the flying attraction. Mr. and Mrs. Garden Canal and their company produced an excellent show. The last act, a hit, was a Houdini imitation, and the spectacle was wonderful. Next week the show will be opened with the house: Dixson and Fields, the Garden sensation, and their company will be a hit. 

J. C. D. (Shaffer Ziegler, mgr.)—The vaudeville booking had not been too successful. The last act, a hit, was a Houdini imitation, and the spectacle was wonderful. Next week the show will be opened with the house: Dixson and Fields, the Garden sensation, and their company will be a hit. 


dear all,

Mr. Ziegler of the Grand will not spend the New Year season in the city, but will devote his time to the erection of the new theatre.

ED. R. DALEY.

JOSEPH, ILL.

GRAND (J. C. D., mgr. Monday rehearsal 2)—McWatters and Tyson company made a great hit on this week. It will be a hit, and the last act, a hit, will be seen.


dear all,

Mr. Ziegler of the Grand will not spend the New Year season in the city, but will devote his time to the erection of the new theatre.

ED. R. DALEY.

LOUISVILLE, KY.

RED HOGS (E. J. D., mgr. Monday rehearsal 2)—McWatters and Tyson company made a great hit on this week. It will be a hit, and the last act, a hit, will be seen.


dear all,

Mr. Ziegler of the Grand will not spend the New Year season in the city, but will devote his time to the erection of the new theatre.

ED. R. DALEY.

NEW GILDOU (E. J. D., mgr. Monday rehearsal 2)—McWatters and Tyson company made a great hit on this week. It will be a hit, and the last act, a hit, will be seen.


dear all,

Mr. Ziegler of the Grand will not spend the New Year season in the city, but will devote his time to the erection of the new theatre.

ED. R. DALEY.
MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.)—Yesterday's good news story here. Lady Mabille, Quintet, Ely, Back musically, summer dancing, Jap.; especially food: favorites Four "Sam" in the Lyric Balance POLES comedians with the Roya Labour, and 10).—F. J. JONES.

SAN ANTONIO.

MAJESTIC (W. T. Mallory, mgr.)—Miles, Allis, Hue; James and Ronnie Parke, best dancing act here; Chiquita, Chiquita, chorus, very clever; Three Moto Girls, singing and dancing; fair; Rogers and Warren, comedy; well received; Brown, musical, very good; Irish and Haynes, comedians, made good; Wood, Stone and Cagle, comedy act, very good. MILLER.

ST. CLOUD, MINN.

WELLS G'S ORPHEUM (Dodgy M. Norris, mgr.)—Work March 23; Martin and King, comedy, dog and dancing. Sunday, April 3: The Irish-American Trio.—PALACE FAMILY (K. Walton, mgr.)—This theatre has been closed indefinitely.

ST. JOHN, N.R. CAN.

KEITH'S (P. B. Nutt, mgr.)—The Deacon Brothers, comedians, seated by their trained dog, led with a first-class act, and were well received; another was the Juke-box King (Concert King), and other an act in the Mesm' cricket, Laff, and gag comedy, all well received; and White House, comedy act, well received; Brown, Brown, comedy, all well received.

SLAT POINTE (Gordon).

ST. LOUIS.

HAYES' ORPHEUM (C. T. Fawcett, mgr.)—Blue and Black opened to a large audience. Charlie Parker and Bert Baker are seated in both parts and are good bill to good houses. —BOB TON (J. H. Young, mgr. Monday rehearsal, 10).—Regular vaudeville to already busy theatre. JAY E. JOHNSON.

SHAMOKIN, PA.

FAMILY (W. D. Neith, mgr.) Monday rehearsal 10. Bill including Abbott & Costello, for a very clever; Three Moto Girls, singing and dancing; fair; Rogers and Warren, comedy; well received; Brown, musical, very good; Irish and Haynes, comedians, made good; Wood, Stone and Cagle, comedy act, very good.

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NOT "THAT" or "THE," but "IT"

"AND A LITTLE BIT MORE"

A NEW IDEA IN A NOVELTY COMIC SONG

FRED FISCHER, Manager Professional Department

T. B. HARMS PUB. CO.

Cor. 40th St. and B'way NEW YORK CITY
I'd like to Elope with You.

A REAL NOVELTY.

THE STENOGRAFER.

I'm surprised! Yes, I'm surprised at you—

I guess I never thought of you—

When I invited you to call and keep me company

you didn't think you'd be seen to steal a kiss from me.

Yes, I'm surprised! I never thought you'd be seen in public

with me. Honestly, I think I should've been surprised at you.

A Number That Will Fit Any Quartette.
Nothing Doing until September. Booked solid until then. Just finished 40 weeks on the Coast and they are still talking. 20 Minutes in “one” and keep them laughing all the time. A little WHISTLING, a little TALKING and some SINGING.

THAT VERSATILE CHAP  AL JOLSEN

You Don’t Know Him? !!! You Will, Just Wait

Exclusive Management, CHRIS. O. BROWN, 67 S. Clark Street, Chicago

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AND HER

“Knickerbocker Girls”

MANAGEMENT  JACK LEVY

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Agent, C. C. FISCHER  TOM McNAUGHTON, Manager

ENGLAND’S GREATEST BALLAD VOCALIST

LILIAN DOREEN

BIG HIT at Colonial THIS WEEK, taking 9 encores nightly. Week April 8th, Alhambra, New York City. Thanks to VESTA VICTORIA, ALICE LLOYD and R. G. KNOWLES for kind wishes.

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First class stock Burlesque and specialty people and the best singing and dancing chorus.

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ABE REYNOLDS

HEBREW COMEDIAN

PAST FIVE SEASONS with Clark’s “Runaway Girls”

P. S.—I close with above company week of April 8, at Corinthian Theatre, Rochester, N. Y.

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WILFRED CLARKE
Assisted by MISS THEO CAREW and CO.
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"
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Earle and Bartlett
THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIAN.

Daisy Harcourt
THE COMEDIENNE.
ABSOLUTELY ORIGINAL.
DOES NOT GIVE IMITATIONS.
THIS WEEK, AUDITORIUM, LYNN, MASS.

"BIJOU THEATRE.
TO WHOM IT MAY CONCERN:
This is to certify that "PAUL, THE MYSTIFIER" played at the Bijou Theatre, Dubuque, Iowa, breaking the record for a week. His act was the most sensational hand-cuff act I ever saw, and his work in the theatre and around the city was what brought in the business. His patrol wagon drive is a sensation, drawing like a circus parade.

NEXT SEASON
KELLY X KENT
James F. Kelly
(Anna M. O'Brien)
IN A NEW ACT BY
LEW SULLY
Direction M. S. BENTHAM

BARNOLD'S DOG AND MONKEY
ALWAYS WORKING
PANTOMIME
CHA. BORNHAUPT, European Agent.

Herrmann the Great
TOURING EUROPE WITH HIS OWN COMPANY
WILL RETURN IN SEPTEMBER

KENNEY AND HOLLIS
PROGRESSIVE COMEDIANS.
AT LIBERTY for next season.
Vaudville or Farce Comedy.
Two men who can play parts.
Now playing K. & P. and Polio Circuits.

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"THE COUNT'S RECEPTION"
NOW ON THE ORPHEUM CIRCUIT

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R. A. ROBERTS
THE ORIGINAL PROTEAN ACTOR
WEEK APRIL 8, HAMMERSTEIN’S, N. Y. CITY.

MURRY K. HILL
“I WILL ESCAPE FROM JAIL.”
THIS WEEK, ORPHEUM, BOSTON.

Annette Wiltsie
SINGING COMEDienne.
Leading soprano, singing ‘06-07, Weber & Ross’s “Parisian Widows” Co.

Somers and Storke
IN AN UP-TO-DATE COMEDY MUSICAL SKETCH.

Maida Dupree
Permanant address: Knickerbocker Building, care of Empire Circuit, New York City.

Three Sisters Herzog Camaras
Sensational European Acrobats and Equilibrista.
Manager, PAUL HERZOG.
Week April 8, Alhambra, N. Y. City.

BESSIE WYNN
In Vaudeville Now playing Orpheum Circuit

The Biggest Drawing Attraction Ever in Vaudeville

THE MOST SENSATIONAL HIT ANY ARTIST EVER MADE.
THESE ARE ONLY ONE NATURAL AND ORIGINAL HIT.
THESE ARE NOT MY NEW SONGS.

AFTER THIS WEEK
(Charles) HOEY and LEE (Harry)
will dissolve partnership

CHARLES HOEY
Who has always been the PRODUCING MEMBER of the firm, having written
all material used by Hoey and Lee for the past six years

WILL CONTINUE WITH ANOTHER PARTNER
SAME STYLE OF ACT; WORKING IN “ONE.”
Next Week (New Act) Doric, Yonkers, N. Y.

LESSON No. 2
Memory is a contrary case. You have to tie
a string around your finger to remember what you
want to remember, and you have to tie a rope
around your neck to forget what you want to
forget.
Don’t forget we are making a hit on the Keith
circuit. Schenectady, N. Y., April 8.

Le DENT
Will Challenge the World for Jigging Balls.
ADDRESS, WILLY HAMMERSTEIN.
WATCH FOR THE 11 BALLS.

BOBBY MATTHEWS AND ASHLEY HERBERT
OFFER “A STORY OF CHINATOWN.”

“The Musical Brownie” BOOKED SOLID
Permanent Address, 161 W. 66th St., Chicago, Ill.
Kansas City World, March 18, 1907—John A. West, a musical comedian, scores big with a
novel makeup.

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Week April 8, Hammerstein's, New York.

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A PRODUCER AT LIBERTY.

KARNO CO. AT SHEEDY'S.
At Sheedy's theatre yesterday afternoon
Every seat was filled, extra chairs placed in
the house, the standing room occupied, money
turned at the ticket office, and before the
firing up was over, everyone to goodbye.
It was the opening of the third week's engagement
in this city of Fred Karno's London company.
In that evergreen last season, "A Night in
an English Music Hall," which had upon
the playing of the third act brought the room for
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the production. George Welch in the "In a
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sees many new theatricals. The wrestling scene is
better than upon previous occasions and there are so many improve-
ments in the production that it seems almost
a new offering.

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Week April 8, Hammerstein's, New York City.

RICE & PREVOST
"Bumpy Bumps"
IN VAUDEVILLE
DeVendre & Zelda
Arabic Equilibrist.
A superb demonstration of equilibration, with
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The Original Drunk
Booked solid until July 1st.
Yes! This act is in.

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IN "AN ACTRESS.
"BOOKED UNTIL JULY 1ST.

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Comedian
Multum in Parvo.
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The Bad Boy in "A Night in a London
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JAMES B. DONOVAN
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WHAT FOOLS THOSE MORTALS BE.
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"WE'LL STICK TOGETHER"

SAY BECK AND ALBEE

No Foundation for Rumors of a Possible Klaw &
Erlanger-Orpheum Circuit Affiliation

When Martin Beck, general manager of the Orpheum Circuit, was seen in the Orpheum's offices in the St. James Building this week by a Variety representative, and asked if there were any truth in the rumors that an agreement had been made by either side looking towards a possible affiliation between Klaw & Erlanger and the circuit he represented, in the near or distant future, Mr. Beck quickly replied:

"There is not the slightest foundation for any such reports, and how or why they got out, I don't know. I have explained before that the United Booking Offices is a corporation, including the Western Vaudeville Association, and the Orpheum Circuit must not in any way enter

into dealings with either the East or the West before it could affiliate with any one, if we had any such wish, which we have not.

"The Orpheum Circuit has never broken a written agreement yet, and as far as I am personally concerned, it never will. We are going right along, booking up our shows, and there is not the least bit of friction in this office (United Booking Offices).

"Whenever anything of moment comes up, it is discussed by Mr. Albee, Mr. Williams and myself, and the possibility of combining with Klaw & Erlanger has never even suggested itself.

"I might say to show utterly unfounded these 'combination' reports are that we expect very long to have all our managers interested in each other's enterprises, that is to say we 'buy in' into each other's houses, making of ourselves a mammoth what you might call 'co-operative firm.'"

E. F. Albee, general manager of the United Booking Offices, was present during the interview, and confirmed Mr. Beck's statements. Mr. Albee also said: "You might as well state once for all and set these reports at rest, that every manager booking through either the United or Western Vaudeville Association has signed for a long term of years an agreement that has been pronounced absolutely unbreakable by three of the best legal minds in the city, and that there is no desire on the part of any manager to leave this office. The rumors regarding Mr. Poli are just as far fetched. Mr. Poli said to me the other day, 'I signed an agreement to book through this office for ten years, and I am perfectly satisfied.'"

"Rumors of this nature," continued Mr. Albee, "while they can do no harm are annoying, and I believe are set in circulation with an idea of having an effect in some way.

"Neither of the managers would give their views of the present vaudeville situation. Mr. Beck remarked that he expected to develop a plan whereby he would remain in New York altogether hereafter, directing the Orpheum Circuit through three "General Division Managers," a new departure shortly to be installed.

The Orpheum theatres in the Far-West, Middle-West and the South are to be under the control of a manager for each section, all to report to Mr. Beck in the New York office.

"You might consider this news," remarked Mr. Beck, "I have given up the booking of acts. Very soon I will announce the name of a man who will look after the Orpheum in conjunction with Mr. Bray in Chicago and Mr. Vincent here in New York. I find that I cannot devote the time to it. I very much appreciate Variety's printing that I am always willing to see artistes in my office, but prefer not to speak of bookings outside it. That still holds good, and I think a great deal more of the artist who calls on me at my office, which is the proper place to talk business, than of the one who comes to me outside, perhaps disturbing me when I am deeply occupied."

Mr. Beck said his Circuit was not alarmed over any possible opposition, and was prepared to reduce prices to 10-20-30 in any of its houses besides increasing the limit of the bills at the same time if the move should be considered advisable.

AFTER AMELIA BINGHAM.

The agents have been strenuous this week in their efforts to lure Amelia Bingham into the vaudeville field with offers of attractive salary propositions. It is understood that she has engaged to play a four weeks' engagement in stock at Delaware Gardens, Denver, at a salary of $1,000 a week, during the summer.

CAHN ORGANIZING COMPANIES.

Julius Cahn is arranging a number of vaudeville organizations for tours over his circuit of New England towns for next season. His plan is to engage a number of artists for the entire season, taking actors who will appear in certain raisers and afterpieces and who will do their specialties in the olo—fashioning his bills along the lines of the old-time variety shows, after the manner of the burlesque companies. Mr. Cahn figures that artists who are an entire season's booking, together with their transportation, will gladly appear in the opening and afterpieces.

WANTS TO PURCHASE HYDE & BEHMANS.

A report during the later part of the week said that Frank A. Keeey, who has a vaudeville house in Brooklyn, and another at New Britain, Conn., had offered to purchase Hyde & Behmann's Adams Street Theatre, which plays vaudeville also.

Mr. Keeey could not be located for confirmation of the report.

WILLIAMS THE LAWYERS' FRIEND.

Percy C. Williams is making law suits for legitimate managers these days by endeavoring to annex stars to vaudeville without the formality of consulting them.

The three instances of late are Henry E. Dixey, Elsie Janis and Nat M. Wills. The two first mentioned have been enjoined by the courts and a similar process of law is to be invoked if Wills endeavors to play for anybody other than Broadway and Currie.

George H. Broadhurst, speaking for his firm, emphatically declares that if Wills plays vaudeville he will have to be consulted and that no such formality has been gone through by Mr. Williams.

CHANGE IN PHILADELPHIA

Philadelphia, April 12

The scene of the first vaudeville bill to be presented in Philadelphia by Klaw & Erlanger was shifted early this week from the Garrick Theatre to the Chestnut Street Opera House, which is located near the opposition Keith's Theatre. C. Fred Zimmermann will be the manager.

The opera house is admirably situated for a vaudeville theatre, and has a seating capacity of 200 more on its orchestra floor than the Garrick. This is the reason given out for the change of base. Frank Howe, Jr., announced that he held the written consent of Mrs. Walker, heiress to the Weightman estate which owns the Garrick, to play vaudeville in there, but it is probably generally believed that Klaw & Erlanger were not quite certain of their ground in the matter, and preferred to make the shift rather than be harassed by possible court proceedings at the last moment, which might have compelled a postponement of the opening date, set down for April 22.

There was a restriction against the opera house playing any but "high class" performances. A special permit was obtained from the University of Pennsylvania, the proprietors of the theatre at the request of the Klaw & E. "advanced vaudeville."

The greatest secrecy has been maintained by both management as to their bills for the week of April 22, and little information has leaked out.

What has been obtained is not altogether authentic, but the following lists may be ventured upon as the present outline for both houses that week:

Chestnut Street Opera House—Four Moonshines, Dixey, Jr., Williams, Erlanger's "The Western Variety," Harry Taylor, "Patriot Vaudeville.

City Quartet, Staley's Transformation, Greene and Werner, Ed Blodden and company, Florence Troupe, Morris' Ponies and Jewell's Mankind.

Keith's—Vesta Victoria, Billie and Prentice, Weber & Jones, "Stunning Greendies," Bert Leslie and company, Harry Tate's "Motoring," Smith and Campbell, and Mr. and Mrs. Mark Murphy. The Keith show is continuous, and there are other minor acts which will be played.

For the Klaw & Erlanger it is not a certainty that the Empire City Quartet will be able to keep the engagement although, according to one of the members, they very much desire to do so.

Weber & Rush hold a contract from the Quartet calling for their services in Schenectady and Binghamton at the Weber & Rush houses during the weeks of April 22 and 29.

The firm was notified that these weeks would not be open for engagements, and may serve an injunction upon the set.

The engagement by Weber & Rush was made through the Morris Office. The Comedy Club took up the matter, but Irving Cooper, a member of the quartet, has resigned, so the time of his resignation, it is understood, charges were pending against him in the club for refusing to play the Weber & Rush engagement.

HATHAWAY'S TWO MORE.

Andrew E. Hathaway is now in active treaty for the establishment of vaudeville in two new towns for next season. Announcement of their locations will probably be forthcoming by next week, when papers have been signed.
The resignation of Will M. Cressy from the White Rats appears to have been an ill advised move, if Mr. Cressy has the good of the artist at heart, as he should have from his position as president of the Comedy Club. It is by reason of the official position he holds that Mr. Cressy is open to criticism for the step he took. His letter of resignation carried no explanation with it, and the wording was ambiguous in its glaring language. “I could not honorably and conscientiously be connected with both,” wrote Mr. Cressy, and be elected to remain with the Comedy Club. Mr. Cressy’s reason that he did not care to carry the secrets of both societies is rather pale if the report that it is some months since he attended a meeting of the White Rats be correct. A time when the Rats are rapidly acquiring new members was hardly an opportune moment for the president of the Comedy Club to hand in his resignation. It will not tend to bridge the official chasm between the two societies, which Mr. Cressy’s letter, if it might be inferred, was intended to widen.

The failure of Bert Clark, the English artist, to secure his second contract, will bring him back to London for “ vindication” is an example of the strength of the artist, when in union. William Hammerstein engaged Clark and Hamilton, of which Mr. Clark is a member, but declined to allow the pair to carry out the engagement, preferring to risk a lawsuit under the contract rather than to encounter the enmity of the artists on the same bill. It has been strongly and directly stated that Clark was antagonistic to the careers of the recent artists in strike, his actions during those times reacting to the advantage of the managers. For this he was expelled from the Variety Artists’ Federation in England. Mr. Clark as an individual, is only a small part of a very striking illustration to variety artists that when trouble arises between the artist and his employer, it is well for the artist not to overlook his professional obligations to his brethren. Clark has suffered the consequences of his shortsightedness and in future “The Clark Case” will be of benefit to the fraternity by deterring others similarly inclined, in the event of differences arising.

The Novelty Theatre, Brooklyn, closes April 25.

Forty-two new members were initiated into the White Rats last week.

Harry Brown, the colored singing comedian, sailed for London on Tuesday.

The Harry Von Tilzer Employees will hold a ball to-night at the Palm Garden.

Edward E. Rice has secured the Lincoln Square for his Sunday night concerts, beginning to-morrow night.

Ted D. Marks has engaged passage on the Celtic, sailing May 4, for his annual Summer pilgrimage to London.

The Brittons,colored, returned last Sunday from a two years’ trip abroad. They play Portland, Me., next week.

Charles Farrell, a brother of Fred Farrell, playing vaudeville under the name of the Farrell Brothers, died this week.

Walter C. Kelly sails for London the last week in May. He is booked for one week at the Palace, London, in June.

Mrs. Charles Savan, formerly of Charles and Minnie Savan, has left the hospital in good health, after a three years’ illness.

Vincent Bryan is writing a “sister” act for the wife of Simon Collins, of Collins and Hart, and the wife of one of the Artois Brothers.

Clifton Crawford, the vocalist, has notified the vaudeville managers that on June 8 all bookings must be made with him direct.

Daisy Harcourt, the English singing comedienne, sails June 5 for London, where she is due to open at the Palace on July 1.

Max Burkhardt, brother of Charles J. and Addison, is now with T. B. Harms. Mr. Burkhardt was formerly with Ali Von Tiller.

Maudie Alice Kelly has been engaged for the Madison Square Roof this summer. Miss Kelly is with the “Not Yet Soon” show.

Morris Schlessinger, general manager for Charles E. Blaney, will have his annual benefit April 28, at the Amphiön Theatre, Williamsburg.

Mrs. J. K. Burk and daughter, who have been in London for some time, are now in New York, stopping at the Lexington Hotel.

Ethel Levey sails for London next month for a short stay, but may conclude to join George Edwards’ Gayety Theatre Company while there.

Alice Lloyd and the McNaughtons sail on May 21 for home. If foreign time can be arranged satisfactorily, they both will return here next Fall.

James H. Curtin, the Western Burlesque Wheel manager, has returned from Mr. Clemens, where he successfully rid himself of a rheumatic attack.

Marie Conroy, daughter of Marie Lloyd, and a niece of Alice Lloyd, was married in London recently to H. Aylin, a popular English jockey.

Willard Clarke and company were billed as the “Extra Attractions” this week at both the Colonial and 125th Street theatres, but played the Colonial only.

Tanean, Felix and Claxton have played 119 clubs, twenty “Sundays,” and two weeks in New York City this season. The record held by the trio is twelve clubs in one week.

Dan Dody has resigned from the staff of Harry Von Tilzer, the music publisher, after an employment of seven years. Mr. Dody will produce pieces for the Western Burlesque Wheel.

Ben Welch has secured a release from his contract to play next season with one of Weber & Rush’s burlesque shows and will remain in vaudeville, playing over the United circuits.

Dorothy Marks, at present with “The Tiger Lillies,” has been signed by M. M. Thiele for his summer review to be presented on the Madison Square Garden Roof, which opens June 4.

Abe Reynolds, the Hebrew comedian, after five seasons with Clark’s “Runaway Girls” closes with that organization at Rochester to-night. Mr. Reynolds has contracted for next season.

Victor Bateman, the stock actress, is having a dramatic sketch written for her and will appear in vaudeville with it. Three people will support her, and “Sweetheart” is the title.

Abbie Mitchell is expected to return from Europe in May, when a large-ored act will be organized with Miss Mitchell at the head of it to play one of the roof gardens this summer.

Will Cook, of Cook and Carroll, suffers from a severe cold this week preventing the team from working. They will be able to play next week, appearing at the Twenty-third Street house.

The miniature stage of the Wayburn College on West 44th street will be devoted today from 1:15 to midnight to presenting the “trying out” before the vaudeville managers of the young aspirants for histrionic fame of the school.

Mrs. R. D. Girard, “Bob” Girard’s wife, is writing a book on the proper manner in which to successfully bring up a baby until it is strong enough to go to school or work. Mrs. Girard expects to have the book on the market by the end of this summer.

Fred F. Houlihan and Bertha Glessen (of John and Bertha Glessen and Fred Houlihan) were married last Monday by the Rev. John J. Byrne at St. Patrick’s Cathedral, New York. The act will resume its vaudeville engagements commencing May 8.

George Fuller Golden is now playing the last week of his present vaudeville trip at Providence, R. I. Mr. Golden will return to Saranac Lake, N. Y., where he will remain during the Summer. The second number of the “Geo. Fuller Golden Journal” is out this week.

The Orpheum Theatre in Boston, which still remains under lease to Percy G. Williams, is not booked by that manager in conjunction with the remainder of the circuit. S. K. Hodgson, of the United, lays out the bills to avoid conflict with R. F. Keith’s theatre in the same city.

The representative of a moving picture manufacturer received this week the following:

“Enclosed please find $100.00 and a photograph of myself and band. Please send me as quick as possible a fifty foot moving picture of the band and obligue.”
BURLESQUE THEATRES REVERT TO OLD OWNERS

Union Theatre Company Dissolving, Dewey, Gotham and Circle Again Under Sullivan & Kraus’ Name. Change of Bookings May Follow

The corporation known as the Union Theatre Company, which was formed some time ago to operate the New York burlesque houses (Dewey, Circle, Gotham) of Sullivan & Kraus is in process of dissolution.

The move on the part of the company, which has generally been credited as controlled solely by the firm of Sullivan & Kraus, and incorporated to avoid liability through their desertion of the Eastern Burlesque Wheel last season, with the consequent liability incurred by the breaking of contracts, has given rise to many rumors regarding the future intentions and ultimate landing place of the Sullivan & Kraus’ houses.

When Sullivan & Kraus broke their agreement to operate the Eastern Wheel managers to become a part of the Empire Circuit (Western Wheel) it was generally reported that $25,000, in cash, was the primary consideration for the move. At that time, the firm passed their theaters over to the corporation, and the corporation entered into a lease with the Western Empire Circuit whereby the latter’s shows would play their houses for a period not known, but believed to be for at least three years.

WESTERN OUT OF WORCESTER


The Park Theatre here has been leased to the Gordon Brothers for a term of years. The Western Burlesque Wheel attractions will continue to occupy the house until April 20, when the place will cease to be a burlesque stand. Alterations will then be commenced and the house will be re-opened as soon as the changes have been completed as a moving picture theatre. Mr. Wilton, the present manager, will go to New York to engage in the agency business.

OBSERVED TO “COOOCH” DANCER.

Chicago, April 12.

Frank Milton and DeLong Sisters were practically engaged for Harry Bryant's show last week, but did not open, owing to the objections of the girls to appear in the chorus with a “cooch” dancer, who featured with the show and gave an exhibition of “wiggling” surrounded by the chorus.

$50 FOR THROWING.

Washington, April 12.

A farmer from somewhere in Virginia sat in an upper box at the New Lyceum Theatre here Monday afternoon, and playfully threw a wine bottle at Grace and Reynolds, with Watson’s Burlesques, playing the house this week. The bottle just grazed the pair by half an inch, and while they were congratulating themselves that Virginia “hounds” are few and far between, an officer arrested the thrower, who was fined $50 in a police court the next day.

As he paid the fine, the bowser asked the Judge whether it was a record, because he missed.

BURLESQUE SEASON CLOSE.

The middle of May will see the end of the burlesque season. Several of the shows from both Wheels may continue a week or two after that time, but the Eastern Wheel route ends week of May 6 and the Western May 12. The Empire people declare all their productions will tour until the closing date, but one or two of the Eastern shows may close before the sixth. Others may continue a week or so later.

William B. Watson will continue his burlesque shows until June, opening the season in several Western Wheel houses where Summer stock burlesque is to hold forth.

The New York Western houses will extend their season several weeks also by booking in burlesque attractions, either of the “turkey” variety or using regular Wheel shows which have not played the metropolis since early in the season.

WESTERN GOES TO LONDON (CAN).

London, Ont., April 12.

The Western Burlesque Wheel will have a theatre here for its attractions next season, but the exact location can not be ascertained.

On reliable authority it is known, however, that an architect has been commissioned to draft the plans, and the house will be erected by the commencement of the next season.

WILKES-BARRE SITE CLOSED.

Wilkes-Barre, April 12.

The site for the new proposed Eastern Burlesque Wheel theatre in this city has been purchased, and arrangements made by the Columbia Amusement Company for the erection of the house. Building will commence May 1, and the theatre is expected to play the Eastern attractions commencing with the opening of the next season.

“LIVING PICTURE” INVASION.

There threatens an invasion of the posing acts which just now are the rage of England. Half a dozen women have offered their services to the American burlesque managers, who are thinking of working the feature. La Lorraine is the latest.

MARION’S “TRAINING” FARM.

Dave Marion, the comedian and writer, this week purchased a Summer place at Tom’s River, N. J., which will be turned into a sort of Summer training quarters for acts to be featured with next season’s Marion & Ukranie Wheel. The Three Hanlons, a new acrobatic act, which Marion thinks gives promise of developing into a good number, will be whipped into shape there. A big barn stands on the Tom’s River property, and this will be fitted up as a gymnasium while a dancing floor will be laid for practice.

TANNEHILL WRITING HIS OWN.

Frank Tannehill will make his debut in vaudeville shortly in a sketch written by himself entitled “Connecticut Justice.” The piece is farcical and will employ three people all told.

STAIR AND FENNESSY AT ODDS.

Cincinnati, April 12.

It is pretty well understood in this city that there is some misunderstanding existing between J. E. Fenessy, the Western Wheel manager here, and F. W. Stair, who runs the Star Theatre, Toronto, on the same Wheel. It may result in Fenessy not being interested in the remodeled Star.

J. M. Woods, a Chicago architect, has taken offices in this city, and it is the same suite occupied by him when building the theatre for Heuck & Fenessy. Mr. Woods has prepared plans which will entail a cost of $72,000 to rebuild the Star into a practically new house, nothing but the four walls remaining after the demolition takes place. The seating capacity will be increased to 3,100 and 1,700. Work commences May 1.

TO BE LARGER OR NOT?

J. E. Fenessy, of the Empire Circuit (Western Burlesque Wheel), is quoted as saying that the Western Burlesque Circuit will be enlarged by the beginning of next season, through the acquisition of new houses. A statement made recently by an Empire manager, that the Wheel would remain the same size, the addition of new houses being counterbalanced by the elimination of present stands which were not on a paying basis.

Mr. Fenessy is said to have declared that none of the present Empire houses will be closed on account of bad business.

READER CLOSED.

Reading, Pa., April 12.

The burlesque season closed here last week. The contract between the Columbia Amusement Company (Eastern Burlesque Wheel) and the management of the Bijou Theatre expires with the present season, and next year’s plans of either regarding this town are not known. Burlesque has not been a profitable venture up to date.

CROWD LEAVES “NIGHTINGALES.”

Eight people retired from the “Nightingales” last Saturday night. No reason is given. The Four Leigh Sisters, and Richy W. Craig and his wife were among the departing party. Four new people joined the company.

CARRIES HIS OWN ORCHESTRA.

Franco Piper, the novelty banjoist, has experienced some difficulty in having the American orchestras to follow his tricky music. Mr. Piper retired from returning to America next season with his banjo-spinning novelty, he will bring four of his own musicians with him. Three violins and a ‘cello will make up the quartet.

NEW ACT FOR QUARTET.

The details of the new act the Orpheus Comedy Four has under way, called “A Fireman’s Dream,” give promise of developing into a novelty of the first rank. The new act will be seen for the first time next September at the Majestic Theatre in Chicago, bookings having been already arranged for it.

The present quartet will be augmented by four more persons, the piece requiring a cast of eight, besides numerous mechanical effects.
BIG CHANGES WEST.
San Francisco, April 12.

The end of the present month will bring a striking change among the minor circuits on the coast. The three I's will disband, Archie Levy of that combination casting his lot with Sullivan & Considine, while Paley and Lubeski will take their holdings to the Empire (Barns & Weston) circuit, with whom they were formerly in fierce competition.

Sullivan & Considine have bought into the Bell Theatre, Oakland, placing it on their circuit, at the same time making the announcement that they will commence the erection of another Oakland house at once.

On receipt of this information Lubeski completed his purchase of the Wigwam, San Francisco, securing control and thus depriving S. & C. of this connection.

Considine has secured the Globe, a monster theatre, about to be finished, a block away from the Wigwam, with its whole rear wall intended for melodrama. The National will also be listed in the S. & C. column. The line up of the San Francisco houses, after May 1st will be: Sullivan & Considine—National, Globe. The Empire (Lubeski) circuit, including the Lykens, Lyric, and Unity (turns to vaudeville next month), Mission, Lyceum.

In Oakland S. & C. will have the Bell, and the Empire combination the Novelty. The Pantages houses in the North will be allied with the Empire, as will Henry Lubeski’s chain in the Rocky Mountain district. This, with the Empire’s own houses, should give it about 30 weeks.

Archie Levy will be S. & C.’s agent and Ed Hamas their Pacific coast representative. A higher grade of acts will probably be offered in some of the house and the prices raised.

Win. Weston, representing the Empire interests, is expected to leave for New York with a view to entering into an arrangement with William Morris to supply the new circuit.

UNITED ROUTING.

The United Booking Offices was filled to overflowing with the booking managers on Tuesday and Wednesday in an effort to lay out artists’ time for next season. All names submitted were called off, and those managers who signified a willingness to play them at an agreed price had their names affixed to the act mentioned.

After all the names have been thus disposed of an effort will be made to route the acts, which will probably consume another month.

TRAVEL EUKIE ONCE MORE.

Kansas City, April 12.

C. B. Ackley and Charles Long have leased the Eichenlaub garage building on Twelfth street, and are converting it into a vaudeville house. It is planned to open the theatre April 22 and two shows a day, or possibly three, will be given. It will be booked by Gus Shott, Springfield, O., and will be on Sun Circuit.

This city has had no vaudeville since M. Reis acquired the Majestic Theatre, then controlled by John J. Ryan. Last summer popular-priced vaudeville was put on at the Park Theatre by Mr. Reis with moderate success.

It is locally hoped the promoters of the new house will meet with encouragement.

$40,000 WORTH OF ACTS.

An estimate of the amount of money Klaw & Erlanger have obligated themselves to pay under contracts with vaudeville artists up to date reaches the sum of $20,000,000.

It is understood that the office of William J. Lyrkes, the agent, this week from the eastern, in response to a proposition that Mr. Goodwin play vaudeville at a large salary weekly, with as many weeks guaranteed as Mr. Goodwin would consent to in one season.

Mr. Lyrkes was informed by mail that Goodwin considered “the prospects in the legitimate too bright at the present time to entertain any vaudeville offer.”

ELISIE JANIS ENJOINED.

The temporary injunction obtained by Milton and Sargent Aborn restraining Elsie Janis from playing the vaudeville engagement contracted for with Percy G. Williams was set down to be argued yesterday in the Supreme Court before Judge Bischof, who decided against Henry E. Dixey in a similar question earlier this week.

Milton Aborn said the other day, he felt sure the injunction would be made permanent. In that event, Mr. Aborn added, Miss Janis would not play vaudeville at all. Mr. Aborn corrected the impression that Miss Janis is of age, she being a trifle over eighteen years only.

GIVES UP PLAY FOR VAUDEVILLE.

Joe Welch has thrown up his starring tour, already booked for the entire season of 1906, to enter vaudeville with his new character sketch “At Ellis Island.” Welch put the playlet on a few nights ago as a curtain raiser to his play “The Shoemaker.” The booking agents witnessed the production and the United Offices delivered contracts for next season’s time almost immediately.

Twenty-five people make up the organization. To go into vaudeville Welch gives up his present agreement with Gus Hill under which he participates of a fifty per cent. basis in the profits of “The Shoemaker.” That show closes its season in May, and Welch will probably show his new offering during the week of May 13 at the 23d Street Theatre.

WARNER’S SKETCHES TOO STRONG.

Charles Warner starts rehearsing on Monday a new sketch by Hartley Manners, which is to be produced in vaudeville at once. The managers decline to do any further booking of “At the Telephone” and “Drink,” both being considered too gruesome. On one performance of “Drink” in Brooklyn four women were carried out hysterically shrieking, and Warner will now essay a comedy.

REBUILD ON OLD ORPHEUM SITE.
San Francisco, April 12.

A permit has been granted to the Orpheum Circuit Company to rebuild on the old site on O’Farrell street and contracts for the work have been awarded to James Stewart & Company, the New York tile workers.

The plans call for the expenditure of $400,000 and the completed building will be opened to its owners in eighteen months. The house will be constructed so as to be isolated on four sides and twenty-four exits will be provided. It is 107 by 137 feet in the ground plan, and will have a seating capacity of 2,750. An innovation will be oraphones attached to certain seats for the use of the deaf.

Following the opening of the new house on the O’Farrell site there will be some shifting in the routing of acts. They will play two weeks in the new establishment and one week in the Orpheum’s present San Francisco house. Both houses will remain in operation, covering the city fully for vaudeville purposes. The three San Francisco weeks will be balanced by the elimination of one week in Oakland, acts playing only one week there instead of two as at present. The prices in the old Orpheum here may be slightly reduced.

ORPHEUM BUILDS IN K. C.
Kansas City, April 12.

Kansas City is to have a new vaudeville house. Manager Martin Lehman announced on Saturday that the Orpheum circuit will build a handsome new vaudeville house in this town, and it is now considering the selection of one of five sites.

General Manager Martin Beck is expected in Kansas City in two weeks to decide and sign contracts. It will be ready by September. The present Orpheum is to be continued by the same management as a cheaper house.

LONDON CURIOUS.

The New York correspondent for the London “Daily Mail” received cable instructions this week to interview Klaw & Erlanger regarding their London plans in detail, and to get for publication a complete list of all artists engaged for the new venture, together with the salaries to be paid. Needless to say, the managers declined to reveal themselves of the opportunity.

CELEBRATE 1,000TH PERFORMANCE.

The Military Octet and the “Girl with the Baton,” Lasky, Rolfe & Co.’s most popular musical act, will celebrate its 1,000th performance with a banquet tendered by their business manager, C. B. Maddock at the Hotel Astor to-night. The personnel of the company includes Mabel Keij, Alice Simmons, Heles Vale, John S. Leich, C. B. Maddock, J. Lazar, B. Lesser, J. Jacqua, A. Harvey, William Hadden, F. W. Weinget and EEnsinger.

With the exception of Miss Keij, “The Girl with the Baton,” this is the cast that first appeared with the act eighteen years ago since which time one week only has been lost.

Little Gary Owen has been booked for fifteen weeks this summer, commencing May 20.

BRADY AND THE AUDITORIUM.
Chicago, April 12.

The Auditorium has been leased for ten years by William A. Brady, the theatrical manager, at an annual rental of $100,000. Mr. Brady’s mission in Chicago was a confidential one up to the time the deal was consummated through his Chicago attorney, Moses Salomon, and the news caused a great surprise.

Many reports and predictions as to the future of the Auditorium have been freely circulated. It is generally believed that Mr. Brady leased the theatre for Klaw & Erlanger for vaudeville. This is denied by Mr. Brady, who avers that the house has been secured for his own uses and he intends to present grand opera, hippodrome, spectacular productions and the best vaudeville money can secure.

The impression is that next season the theatre will be devoted entirely to vaudeville. Mr. Brady will incorporate a company to operate it for K. & E.

The Auditorium is one of the finest theatres in America. It has a seating capacity of 4,000 and has been given over entirely to stupendous productions. The Cowired Opera Company is there this week. Mr. Brady states that the interior of the house will be remodeled and the stage moved forward. The lease goes into effect Sept. 1st. $50,000 cash figured in the transaction.

WILL SIGN IN PERSON.

Marc Klaw sails for England May 8 to personally affix his signature to a number of vaudeville contracts for next season’s bookings. This is done to disabuse the minds of any European artists who may have any doubts as to the sincerity of Klaw & Erlanger in making long time engagements.
V. A. F. REGISTERED TRADE UNION.

London, April 12.

The Variety Artist's Federation is now a duly registered Trade Union, having been accepted as such by the Government. It is the only one with a newspaper ("Performer") of its own.

A considerable surprise was occasioned when it became known that the registry had been obtained. Through none of its members working at a uniform wage scale, doubt had been expressed whether the V. A. F. could be registered.

It gives the society immensely increased power. There are at least 2,000 unionists in England, and in the event of any difficulty, they would stand behind the V. A. F. to a man. A registered trade union is entitled to certain privileges during a strike also, provided by law, which an ordinary society could not receive or obtain.

The greatest power of this latest move of the V. A. F. would be felt by provincial managers in the event of trouble, the unions being especially strong outside London.

McINTYRE AND HEATH CAN'T ACCEPT.

An offer of $2,000 weekly for thirty weeks to take over Vaudeville has been refused by McIntyre and Heath through force of circumstances.

The United Booking Offices backed up the proposition, but the blackfaced team are under contract with Klaw & Erlanger, and the "Syndicate" firm is not disposed to release the former vaudeville owners to play with its opposition.

Mlle. Dazie, Vaudeville Feature

It is reasonably certain that Mlle. Dazie, the premiere at Hammeter's Manhattan Opera House, will once more become a vaudeville attraction commencing with next season, although the toe dancer will play in variety houses before that time.

The opera season closes next week, and Miss Dazie is presumed to have been booked for one of the weeks vaudeville will be given this spring by Klaw & Erlanger in Philadelphia. Rudolph, N. Y., scheduled to have K. & E. vaudeville commencing May 6, will likely be visited by the dancer, as that city is the home town of her husband, Mark A. Luescher, who enjoys an extraordinary amount of popularity there.

As previously announced in Variety, one of the features to be presented on the New York Theatre Roof this coming summer will be a big pantomimic number with Miss Dazie in the center. She has become well known as the only American classical toe dancer since joining the Hammeter operatic cast, and is ranked as one of the best box-office cards a vaudeville bill could contain.

ONE WEEK FOR CORBETT.

At the conclusion of his starring tour this season, James J. Corbett will play a week in New York in vaudeville, probably using his former sketch "A Thief in the Night," which was a great success in London. The week will be played at the 85th Street Theatre, commencing May 18.

The Boy with the Paralytic Stroke

Rudolph Fisher, professionally known as Eshay Bryan, and formerly a member of the team of Bryan and Moran, died at his home, in New York, late last week. Fisher was born in St. Louis, June 5, 1870, and began his stage career when he was 20 years old. He was related to the famous City Cabinet of the New York vaudeville agency of Herman & Liman, and to Paul H. Wolff, now with Walter J. Pimpler. His death followed a paralytic stroke.

PROTECTION FOR ANIMAL ACT.

Boston, April 12.

Charles Barnold, of Barnold's Dog and Monkey Pantomime, playing as the special attraction with the "Vanity Fair" show here this week, is making an attempt to copy the animal act on the ground that it tells a pantomimic story.

Mr. Barnold said this week that he had applied through his attorneys for protection in this country and Europe, and he anticipated it would be granted.

UNITED ITS OWN PRODUCER.

As announced in Variety some time ago, the United Booking Offices will produce next season a number of its own acts, under the direction of a well-known producer. The agency has now perfected its plans and within the next fortnight will make official announcement in this direction, giving the name of the stage manager who will be in charge of the scheme. He is already engaged but his identity is concealed as he is now in the employ of a legitimate management.

Speaking of the matter, one of the officials of the United Booking Offices said one day this week: "We shall not con- fine our producing bureau to acts of our own selection, but shall welcome all artists worthy of it," Mr. "Fanny's" name, however, will be given to this company. It is not the purpose to cut rates but simply as a protection to themselves that these five publishers have embarked in the retail branch of the sheet music business.

COHEN SAYS HE IS "LEGITIMATE".

The combination originated in the mind of F. A. Mills and negotiations have been quietly conducted for the past three months. Nathan Burkan is the attorney for the combination and the agreement between the five concerns is for a period of ten years, the stock being held in escrow in order that none may reach outsiders.

Several officers of the American Music Stores, Inc., are F. A. Mills, president; Charles K. Harris, vice-president; F. B. Haviland, second vice-president; Isidor Witmark, treasurer, and Leo Feist, secretary.

Such comment was teasin "Tin Pan Alley" the latter part of the week when the news of the above combination was released, that the firm of J. W. Stern & Co. was not included, but from all accounts, there is no record of the Stern people having been asked to take part. It is stated by one of the interested parties that when a prominent music man was approached to take the management of the new corporation, he replied that Stern & Co. had any interest in it at all he wouldn't consider the position at any price.

A scheme more far reaching than the aforementioned pluggers of the retail branch of the business, is the scheme, filed past week forming a huge trust taking into one corporation all the publishers of popular music in America. Louis Iris, who was for many years associated with his brother-in-law, Samuel Speck, in the music jobbing business, has been named "Fanny's" new executive officer in the new publishing firm to be known as "Fanny." The publishers on the scheme, claiming to represent Wall street capital, founded for this purpose.

Mr. Iris makes the assertion that practically every one of over a dozen firms approached is expected to sign the contract and are preparing detailed statements of their assets as a basis of the price for which they will enter their concerns, receiving in payment part cash and the remainder in stock of the trust.

MUSIC PUBLISHERS COMBINE.

Articles of incorporation were granted the American Music Store's Inc. on Monday of the current week at Albany, specifying a capital of $25,000, and giving F. A. Mills, F. B. Haviland and Charles K. Harris as the directors.

The corporation was formed by M. Witmark & Sons, Leo Feist and the three publishers mentioned as directors, each subscribing $5,000 and bonding themselves for a further sum of like amount.

It is the purpose of the company to conduct retail stores throughout the country similar to the plan now in operation by Jerome H. Remick & Co. The scheme of the incorporators is to push the sales of their own publications, although the princes of all publishers will be carried in stock.

It is not the purpose to cut rates but simply as a protection to themselves that these five publishers have embarked in the retail branch of the sheet music business.
ELIZABETH’S VAUDEVILLE THEATRE.

In these days of vaudeville activity it is more than a mere matter of passing comment when a respectable sized city is without a variety theatre in it.

Elizabeth, N. J., has been overlooked by the vaudeville managers, however, and it is now reported to an almost certainty that Jacobs’ Theatre there, managed by George W. Jacobs, and playing K. & E. attractions, will next season be in the “two-a-day” class, with Weber & Rush as the proprietors.

The Elizabeth papers have reported a rumor that Frank A. Keeny, also the Keith-Proctor interests, had secured the house, but all signs point to the Weber-Rush firm.

Elizabeth is a city of 60,000 or more population, with a considerable territory to draw from. It is a thriving, bustling town, full of working people, always in a mood to enjoy the varied style of entertainment. The theatre has a seating capacity of nearly 1,000.

With the addition of Jacobs’ to the Weber & Rush circuit, three vaudeville theatres will be on their list, the firm’s other holdings including the Mohawk, Schenectady and the Armory, Binghamton, New York.

WILL COLLECT SALARIES.

The Theatrical Legal Aid Society has established a department in charge of a special attorney whose sole business is to handle cases in which artists seek to collect salaries by legal process.

The society has appointed general correspondents in Baltimore, Boston, Chicago, Cincinnati, Cleveland, Denver, Detroit, Houston, Indianapolis, Louisville, Minneapolis, Memphis, New Orleans, Pittsburgh, Portland, St. Louis, San Francisco, Seattle and London, England, to work in conjunction with the home office in New York.

GRAU IN HARNESS.

Robert Grau has taken over charge of the vaudeville department of the Bellows & Gregory agency in the Holland Building, Mr. Grau declares that he has been given carte blanche in securing vaudeville attractions and adds that he will presently be back at his old business of luring "big names" into vaudeville from the legitimate. In this connection up hobs the name of Mme. Schumann-Heink again.

About a year ago Mme. Schumann-Heink’s name was mentioned as a vaudeville possibility, B. A. Myers conducted whatever negotiations there were, but nothing definite ever came of the matter. Grau says he is in correspondence with a number of “names” just as big.

SOMETHING NEW.

Maude Rose, a member of the “English Beckers” was slightly injured by the breaking of her chair in Boston last week, and Monday when the act opened in Syracuse, Nellie Florede was up 15 feet from the stage by a drop and thrown to the floor.

The girls declare they’re not a bit afraid of hard luck like this because their lives have been insured for $10,000 apiece by a painstaking manager.

B. Obermayer, the foreign agent, left on Tuesday for a visit abroad.

The White Rats of America are now comfortably settled in their new home, a picture of which appears above. The quarters occupy the second and third stories of the building at Forty-sixth street and Broadway, above Churchill’s restaurant.

The second floor is divided into two rooms, one to serve as the meeting place of the Rats and the other as a billiard and lounging room. The assembly hall will accommodate about 350 persons with comfort. The third floor is apportioned to executive offices and living apartments. R. C. Mudge, the president, occupies the room at the corner facing on Broadway and Forty-sixth street as his office. The secretary, Major Burke, has the adjoining room and a stenographer’s office is within call.

Eleven sleeping apartments occupy the rest of the floor. These will be rented to members by the day or from week to week. They will not be rented for longer than the latter period, although the rental may be renewed every week to one person as long as he remains in the city.

The restaurant on the street floor furnishes service and entrance may be had either through the eating place or from the Broadway side of the building.

ONE CONVICTION; ONE DISMISSAL.

Two contrary decisions affecting the Sunday performances have been rendered in Brooklyn within the past few days in cases where arrests were made of managers. The decisions were given on widely divergent cases, however.

The dismissal occurred in the case of Percy G. Williams, in which the Rev. Wilson Chase was the complainant. It was tried in Special Sessions on Monday last, and dismissed by the court without hearing any defense.

The conviction was secured against the manager of Hyde & Behman’s Gaiety Theatre, in Williamsburg, and a slight fine imposed. The arrest of the Gaiety manager was for allowing a full burlesque performance to be given in his house, while Mr. Williams had an ordinary “Sunday” show complaint lodged against him.

Since the conviction, Hyde & Behman have announced that Sunday performances will be discontinued in their houses, “owing to the approaching warm weather.” The Rev. Dr. Chase claims that next season there will be no Sunday shows played in Brooklyn. He has claimed many things since starting his crusade, but has failed to report an increased attendance in the churches.

COMPLAINT AGAINST WILLIAM MORRIS.

M. Strassman, attorney for the act known as the Cottrell-Powell Troupe, filed with the Commissioner of Licenses this week a complaint against William Morris, the vaudeville agent, alleging that Mr. Morris had charged a commission of ten per cent upon a weekly salary of $450.

The agency law which gives the Commissioner jurisdiction over the vaudeville agents provides that not more than five per cent be collected for services rendered. Mr. Strassman also alleges that Morris continued the charge of ten per cent for eleven weeks. It is probably based upon the suit of Powell-Cottrell against the agent. This is for the recovery of several weeks’ salary under a contract issued by Morris for twenty weeks, only eleven of which were played by the act.

The Commissioner will give a public hearing on the complaint some time next week.

MEYERFELD AND WOLHEIM SAILING.

E. Wolheim, representative of the H. B. Marinelli agency, who has been in New York for several weeks, will sail next Wednesday for London. On the same steamer will sail Morris Meyerfeld, Jr., president of the Orpheum Circuit Company.

This is the significance of the presence in the city this week of Mr. Meyerfeld, although any number thought his trip here presaged an important move of the Orpheum people.

WORKING FOR THE MANAGER.

There is a ventriloquist playing at the Doric Theatre, Yonkers, this week. It is supposed that his salary is about $40 for the engagement, based on the tables of remuneration in use by Henry Myers, who manages the theatre.

Through the small fortune which would be his at the expiration of the engagement, the voice thrower held a little Yonkers celebration early in the week, missing one performance.

For this he was fined $50 by Mr. Myers. The ventriloquist worked the week out in order that there would be sufficient money due him to allow the management to deduct the fine.

FALKE AND COE.

Charles Falke, of the original team of Falke and Semon, and E. D. Coe, late of Smith, Doty and Coe, have formed a partnership, and will give a musical act.
VARIETY

SUMMER PARKS

For the past two years there has been considerable talk among park managers, and other allied with the business, of a comprehensive park circuit or combination. A comprehensive park circuit is not a nearer realization day-to-day than it has been at any time in the past.

Experience in other lines of the amusement business demonstrates that combinations are either formed to protect territory or to reduce cost of attractions, and others allied with the business, or a ledger spirit has not yet developed strongly enough in the park business to make the urgent advisability of combination, and the difference of opinion among managers as to what should be played and how much money should be spent for attractions has left the demand somewhat underdone. The idea of engaging attractions would have to deal with so many varied demands that there would be little value in combination.

There is no one attraction that all the promoters want, and that makes it difficult to develop a combination. There is no one attraction or set of attractions that any manager does not feel that he can get along without, if necessary. With these conditions, there is little to argue in favor of a park combination with the rapid strides of the park business, it is a new adventure and, until the policy becomes more clearly defined and more general throughout the country, the combination will remain afar off.

The greater part of the money paid for current attractions is spent on touring bands and with no concerted effort to secure uniform and reasonable prices from these organizations there is a remarkable uniformity, the prices varying only slightly, being chiefly affected by the cost of the railroad transportation. The big musical organizations, with one or two exceptions, have been generally secured at a reasonable figure, and a combination would only reduce the price in so far as the combination could reduce their expenses.

Since the parks operate seven days of the week, bands are compelled to so book their routes that they can make their jumps over night and this requirement has made booking bands hard. By moving the bands out of the question, so that with no concerted effort, the band routes are, as a rule, economical.

Behind the amusement combinations, in fact every amusement combination, there is generally one man stronger than the few who can either induce his associates or force them into a combination. This Napoleon has not yet arisen in the park business. There is no one man in the business who is sufficiently feared, yet who could effect a combination, even though the conditions demanded one.

With an absence of the imperative need of a combination and with no man as yet sufficiently powerful to put it through, if it were not necessary, there is a great likelihood that park managers will act independently for some time to come.

The Fremont County Fair Association, Canon City, Colo., gave out a statement showing a balance in the treasury of $2,405.50, the net proceeds of the fair held last year. The following officers have been elected to serve the ensuing year: P. B. Souter, president; T. M. Harding, vice-president; J. T. Towne, treasurer; W. R. Roundy, secretary.

The premium list of the Georgia-Carolina Fair Association is in the hands of the committee and will be issued soon. The fair grounds will be improved and the agricultural display this year promises to be the finest ever given in the state.

J. Francis Miller, promoter of fairs and carnivals, with offices in Chicago, has been engaged in outdoor free and paid attractions for six fairs and Firemen's tournaments in the middle-west.

The Chattanooga Fair Association has been organized and the Tennessee Fair Association, an agreement having been effected. The fair will be given in Chattanooga the first week in August. The Southern Fair Association will hold a race meeting there shortly after the Tennessee displays. The summer include Guthrie and Lexington, Ky., Nashville, Birmingham, Huntsville, Mobile, Jacksonville, Tampa, Atlanta, Savannah and other Southern towns.

Contracts have been closed by the Interurban Amusement Co., of South Bend, Ind., to transport Springfield Park, owned by the Chicago, South Bend and Northern Indiana Railway, into a White City type of amusement. The railroad company leased the park to the amusement concern for a period of ten years and holds the right to decide the style of amusement to be provided. The Interurban Amusement Co. consists of several parties connected with other enterprises, and has an available capital of $50,000. Thomas W. Moss will be the manager. Owing to a desire to open by May 15th, plans in mind will not be carried out this year. The Interurban Amusement Co. will operate the roller coasters independently. Edward W. Scharf, manager of the Oliver Opera House and Auditorium, South Bend, will have charge of the vaudeville.

The North Carolina Circuit of fairs has been formed at Greensboro, N. C. It will be affiliated with other associations; among those expected to join are the Roanoke and Wakefield, North Carolina, the Mecklenburg fair at Charlotte and the Columbia, S. C. fair. The dates for the Winston-Salem fair are Oct. 1-4; Greensboro, 9-10-11; Charlotte, 22-25.

The business of Leavensworth, Kansas, are making an effort to purchase land for the establishment of a permanent fair ground in that city. M. B. Hamilton is at the head of the movement.

A "White City" is being promoted by Pekin, III., by John Bayne, manager of the Dreamland Theatre. The park, according to the plans, will be located between Peoria and Pekin on the electric street railroad lines running to and from the city, a distance of ten miles. A Chicago man is said to have declared his willingness to invest $50,000 in the project and a capitalist of Pekin will put up about $20,000, while J. W. Parker, the well-known carnival man of Albion, has figured on adding a similar amount. Mr. Parker owns one of the largest factories of carnival supplies in the country and will have seven shows on the road this summer. A manufacturing plant is contemplated in connection with the proposed resort.

Plainly, Mich., is in the midst of an industrial carnival this week.

The last Tuesday in August has been made the permanent date for the beginning of all fairs to be held after this year by the Hardin, County Fair directors at Elizabeth, Ky. This year it will be held August 22-29.

The Taylor-Fair Association decided to hold the next fair at Taylor, Texas, in July. Howard Bland is the president of the association.

Permission to build a summer theatre at Muscatine, Ia., by Blanchard & McGee, of that city, was refused.

An amusement block consists of a base that fitted for a roller skating rink, a family theatre and arcade will be built at Grand Forks, N. D. Local capitalists are behind the enterprise, which is said to represent an outlay of $35,000.

E. F. Galgian has been re-engaged as manager of Oak Summit Park, Evansville, Ind., for the coming season which opens June 2. The bookings include high class vaudeville, bands and comic operas. Mr. Galgian announces that many new amusement features will be added, making it the leading park in that section.

The Commercial Club and farmers of Mason City, Iowa, have organized the County Fair Association and decided to build a live stock pavilion. Capital stock is placed at $100,000, the shares being $20 each and when paid up non-assessable.

Robert A. Lange, owner of the Amalgamated Vaudeville Circuit and the Cippewa Valley Electric Railway Company, at Chippewa Falls, Wis., will build and operate a large vaudeville theatre at Lake Hallie, a resort located midway between Chippewa Falls and Eau Claire. Mr. Lange will provide the theatre, park, attractions and transportation. J. M. Nash, of the Nash Circuit, is also interested in the enterprise.

Liberati and his band, Weil's Band, and the Pittsburg Band, under the direction of George H. Holcombe, will be heard at White City and Riverview Park, Chicago, this summer. They have been booked by the Western Vaudeville Association.

The Michigan Association of Fairs held its annual meeting at the Bailey House, Ionia, Michigan. J. H. Butterfield is President of the Association, and S. E. Clark, Secretary.

The "White City" company of Sheboygan, Wis., has been organized to operate amusement parks with the general offices of the company at Sheboygan. Arthur Lane, manager of the Unique Theatre, on the Jones O'Dell Circuit, will be president and general manager. The season will open December 1st, and aside from the usual concessions, a large theatre will be used.

Dresden, Tenn., will have an agricultural fair early next fall.

The Gulf Coast Tropical Fair Association of Mobile, Ala., will purchase the old Arlington fair grounds.

The B. E. Gregory Fireworks Company recently closed negotiations for the exclusive engagement of their spectacle "Moscow" at Coney Island, Cincinnati, with a two weeks' engagement at "Indianaola," Columbus, to follow. This company will also furnish a pyrotechnical display each Friday during the entire season at Ogletho Park, Columbus. Walter Caven, now with the "Daughters of Men" company, has been engaged to produce Gregory's new spectacle "The Siege of Jerusalem." The spectacle will be the large night feature of the Minnesota and Indiana State Fairs, also the Interstate Fair, Sioux City, Ia. Manley K. Nash, the scenic artist, is busily engaged painting the scenery at the company's plant at Pekin, Ill., while retired Anheuser is expected to start directing "Moscow" this season.

Henry Brown will be in advance with five assistants. Prominent among the special features with "Moscow" will be the Zaretsky's Russian singers and dancers, the Firemen's Association, and the Chicago Orpheum and American Firemen's Association, Australian bar performers. J. Francis Miller for the Gregory company, has closed contracts at Peoria, Davenport, Oshkosh and Omaha. The last building of the new plant at Franklin Park was completed last week, and the daily output of pyrotechnics is enough to make the eyes of the average American boy turn green with envy as he thinks of the glorious Fourth and the things that go with it.

The Mason Fair Association, Mason, Ia., at a recent meeting decided to sell a building at Central City Park owned and formerly used for exhibition by the Atlantic's attractions in the open air property, it is said, will be used in encumbering some of the debts incurred by the fair held last fall.

The Brundage and Fisher Amusement Company will conduct a street carnival at Alexandria, La., on July 4th.

A 4,000-foot pier costing $200,000 for amusement resort purposes will be constructed in Lake Michigan off Thirty-first street, Chicago. The legislature at Springfield authorized it. The privilege has been given to Fred B. McLean.

Frances Rockefeller King, the female press agent, now in the office of A. Sutherland, has discovered that some summer parks give attention to press work in connection with the enterprise. Miss King will attend to the publicity for Mr. Sutherland this year, and will also handle the newspaper end for a number of the parks booking through the United Offices.
RINGLING BROTHERS.

The annual visit to Chicago of Ringling Brothers’ show is invariably regarded as an exciting event. The Ringlings have for a number of years made Chicago their starting point.

Already the advent of the circus was heralded extensively even to the suburbs and followed with a street parade on the first day. This year, besides abandoning the stereotyped street-pageantry, many available billboards and signs appeared as decorations. Moreover, thoroughfares have not been covered with pictorial matter of any description. It is probable that the management deemed it unnecessary to scatter descriptive lithographs in Chicago, depending rather almost on the local newspapers for publicity.

The spectacle of last year has been abandoned and replaced with features, some numerous and attractive that the splendor of the former is not missed. Following the practice of the largest equestrian organizations heard at a circus, under the direction of Albert C. Sweet and preceding the introduction of the “hip” numbers, an extravagant display of gorgeous costumes and picturesquely attired riders and menagerie were the initial entrance of the ring. The riders and nobles that are historically accurate as regards the equipment and types is presented. Such a demonstration of dazzling pageantry and luxurious wardrobe has not been seen before. Display 2 is given over entirely to five hired bands of performing elephants and their trainers, George Sardon, Pearl Souder and George Kealey. One of Kealey’s animals does a “eeooiee” dance. There are nine numbers in the subsequent display. The Aerial Smiths performed some hazardous feats on a double trapeze, and their performance was watched intently, owing to the fact that there was no net. The “sliding” finish was also accomplished by the Aerial Shows, whose act is similar to the Smiths. The Aerials are the principal intermission act and the trip on the high wire, Joseph La Rep twisted his body as any nimble contortionist would. DeMaro, on a trapeze, did likewise. The Mills’ (New Acts) and Miss A. Milvo performed contortion on the balance wheel, which were well received with interest. The Six Golems in double-perch climbing and balancing showed a few novel feats.

Patty Brothers in head balancing attracted the most attention in the gallery of equestrian and athletic acts. The DeVines in hand balancing displayed muscular strength, and Yostetaro and Sako showed agility in “Risley’s” work. The woman of Marquise and Hanley is possessed of great muscular power and their success in attributed to their muscular development. The acrobats of Marcello-Marinetti, with the exception of one or two striking evolutions, dexterously accomplished, are duplicated by the average acrobats. John Miller, on an elevated pedestal, contorted, and John Jefneon on a platform, the zoontar bar act with comedy that provoked laughter, while Harten and Linden at the other extreme end of the auditorium pleased in bar and bounding acrobatic feats. Both acts were liberally applauded. The Torrodore and Presto Trests are under New Acts. The Livingstonos were in evidence with their grotesque acts, and Charles Carlos with a collection of well-trained canes showed excellent preparation. Lil Kershaw, trained pigs, and Nigard, pony act, are under New Acts; and in Janu’s Barn, the Platter and Lutes. Riccolona’s “Goodnight” horse is still a novelty. The Belford Family, three women and one man, show cleverness in head balancing, and great strength. The women are shapely. It is an excellent act in the sideshow, as Mr. Platter announced on the program for Ring 2, but did not appear. Clark Brothers gave their sensational jockey act. Some of the feats upon the back of a speeding horse proved that they are masters in their line. The Kaufmann Troupe of bicyclists has been sectioned into two acts, and their clever riding was appreciated. The Borelli Family is under New Acts. The Eight Balfours displayed marvellous feats of synchronic riding, which is an excellent act. Karra Kechi and Yeevo, Japanese tub balancers and gymnasts, are skillful, but there is nothing original in the exercises. The Mishe-Golem Troupe, Six Legars, Ed. Millet, The Alvarez and “The Intrepid Larrrope” are new here and under New Acts. The casting act of the Ten Jordans thrilled. The Clarkians did some graceful leaps from flying trapeze and worked swiftly. Flora Bedini in horseback riding was darling, as were Misses Rosella and Roma Stickney. John Agee gave a unique equestrian menace performance, and Frank Schadel with a donkey hitched to a cart afforded considerable merriment in the arena. Paul Devine and Nola Satterfield gave an excellent exhibition of equestrianism, and Madame Bedini in an attractive and most interesting menace acted around considerable enthusiasm. Sensational and thrilling exhibitions on bareback were offered by Mr. and Mrs. Homer Agee, who were received with enthusiasm. This act was furnished by John Slater and Art Jarvis. Mr. Nigard and Miss J. Arvis in exquisite riding dress gave a fine exhibit of horsemanship. The DeVenos also did sensational bareback riding. The equus of the display is of the very best.

The Hippopotamus numbers consist of hurdle races, jockey and four-horse Roman chariot races, sensational and immensely exciting. The contestants are John Agee, John Foley, Nola Satterfield, John Miller, Albert Kilgen, Evans Astor, Eph. Solan, Fred Smith, Wm. Windy, Oscar Smart, Fred DeSoto, John Walton, Richard Eastham, Robert Newcombe, Wesley French and several others. The Ringlings have been profuse in the comedy department.

The opening performance was remarkable for its smoothness and preciseness. The arena is as usual under the direction of Albert Ringling, capably assisted by William Gorman. The show is a stupendous one. The acts have been selected with discretion and the program arranged in a manner to avoid conflict. The show is of the size and grandeur of the equipment and costly trappings and magnificent costumes displayed represent an output of a fortune.

The menagerie occupies two floors in the Coliseum annex, and contains a large collection of foreign and domestic animals of nearly every known species.

Managers of the smaller shows are much interested in an experiment the past winter, which was tried in the show of a small circus, by which the latter paid all their winter costs and in addition laid away a neat profit. Lowande has winter quarters at Reading, Mass., a suburb of Boston, where he makes his home. Last winter he gave his show for a month in the school buildings and gave performances 750 and billed the surrounding towns for tri-weekly performances. Within a ten mile radius the cold weather circus drew from a population of 60,000 and from 150,000 was done. He was able to pay his bills and some weeks showing a net profit of $500. This besides keeping his regular people employed at regular salary and holding the stock in training. As a further experiment the plan of playing a regular circuit of theatres was tried, the Julian Cahn houses in New England being used. With a circuit of four theatres, the show worked nearly a month late in the spring. It is declared that box office receipts and the expense account just balanced. Ten acts made up the traveling show.

More than one hundred circuses start each year from Chicago every year, and only a few are heard of. The small shows invariably over the territory of railroad maps spreading their tents wherever good fortune leads them in the “wild-cattin.”

The present engagement of the Barnum & Bailey show at the Madison Square Garden is said to be the largest in point of attendance for some years past.

Rhoda Royal with her troupe of trained horses retired from the Barnum & Bailey circus at the end of its New York engagement, having been engaged to finish the run at the Palace Theatre. The Barnum & Bailey show. Bell and Henry who were to have remained for a short time have been pre-served upon to stay for the whole season. The Meers Sisters changed from their carriage act to a straight jockey turn.

Warren Lincoln Travis and Maximus the strong men were to have engaged in a competitive test at the Garden Tuesday of this week. Several other strong men had announced their intention of entering the tournament, but the number of entries was limited to two. Of these two, the only ones who appeared, and Maximus did not give his exhibition, Travis has been engaged to tour with the Barnum & Bailey show.

Ed. K. Daley, the press agent, for several seasons with the Gentry Shows and who is now located in the same capacity at the Park Theatre and Grand Opera House, Indianapolis, may be connected with the publicity bureau of the Hagenbeck-Wallace Show the coming summer.


Barnum & Bailey’s show ends its engagement at the Garden April 20, jumping from there direct to Reading, Pa., for the following Monday and Tuesday. The route for the remainder of the week is Norristown, Lancaster, York and Harrisburg, one day each, after which it goes to Philadelphia for a week.

There will be two Gentry shows on the road this Summer, the new one starting out from Bloomington, Ill., the home town of the Gentrys. The original Gentry Shows is under the management of Ike Speer, while the second will be called “Gentry’s Famous Shows” and will be under the direction of J. B. Austin, who was formerly in the Gentry employ.

The Diddi Duo, bicycle act, playing until lately with the Ciro Bell in Mexico and the Papus Circus, playing that country and joined this week on the Trevino show, with its act in that country.

The show carries 26 acts and with its opposition, the Trevino show, divides the country with Dick Bell, Newell and Sherrett with Mike. Richards who have been with the Trevino outfit arrived in the city this week. They will lay off here five weeks and return to the same circus, with which they have been working a year.

Chas. H. Thompson, the well known adaptor and circus man, has disposed of his theatre, The Palace in Montreal, Ca., at a good figure to local parties. Chas. Thompson will go to Norfolk for the summer. His principal proprietor is J. A. Simard of Montreal. The management of the show is in the hands of W. D. Johnson and the management of J. Jefferson Bratt, with the same house staff.

The Aerial Smiths, who were to have made a European tour this year, have postponed their foreign trip to commence July 1, 1898 instead. A re-engagement with the Ringling show was the cause of the postponement.
NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Mayo Gerhard, 125th Street.
Dawson, Mack and Co., Pastor's.
Arthur Hutton and Co., Pastor's.
Gardner Brothers and Gardner, Pastor's.
Hoyt and Marion, Pastor's.
Viola DeCosta and Company, Orpheum.
Toby Claude (New Act), Keesey's.

“A Night With the Poets” (14).

Singing and Readings.
22 Mins.; Full Stage (Special Interior).

Twenty-third Street.

George Homans, who arranged and staged the new offering, is to be credited with an artistic production. What is equally to score a practical success. There is universal heart appeal in the verses of James Whitcomb Riley and Mr. Homans has made wise choice in two of his best known compositions, “The Goblin’s ‘Hill Jer Yer Ef Yer Don’t Watch Out,” and “An Old Sweetheart of Mine.” Charles McDonald is the reader. He has a voice of uncommon melody, admirably adapted to the present purpose, and his readings are entirely satisfactory. Added to the human grip of the Riley poems every appeal of musical accomplishment, artistic lighting and musical effects. The story is new telling purpose. The Ballade Trio in the characters of friends of “the bookworm,” are introduced neatly, and their delightful harmony added immeasurably to the enjoyment of the number. Transparent pipes are used to illustrate passages of the verses, but were so poorly done as to approach an incoherence, and added nothing to the beauty or feeling of the offering.

Vasco.

“The Mad Musician.”
22 Mins.; Full Stage (Special Set).

Colonial.

It is a little over one year since Vasco, “The Mad Musician,” left England, bound for Broadway, and he “arrived” this week in a double sense. His journey was by way of Australia, and the Orpheum Circuit was played back from San Francisco. Good reports from all over the West preceded Vasco’s entry into town, but no one had a clearly defined idea of his art or excellent musical qualities. He is a thorough musician. The program lists twenty-eight instruments played by him. Reeds, brasses and strings are among them, and Monday evening, on the Colonial stage, Vasco played nearly all in twenty minutes. The music was consummated by the audience in applauding until the musician responded with a speech. Vasco’s act is the embodiment of all the essentials of successful vaudeville. He darts from one instrument to the other, a melody having been arranged to cover all, with scarcely a break. Not alone does Vasco play each in a manner to indicate his ability, but finds time to inject comedy and acrobatics. For a finish, he draws music from sleigh bells with his feet while lying prostrate on the floor, playing a piccolo at the moment. He also conducts the orchestra in the several selections. His hands, eyes or head are employed, and the humor is neatly placed, bringing laughs. Vasco has handed New York a novelty in the musical line, and New York will appreciate it. Since.

RINGLING BROTHERS’ CIRCUS.

(Grosisheim, Chicago).

Proset Trio.
(Comedy Acrobat).

Three men compose this act, consisting of acrobatics and pantomime comedy. They produce a number of clever feats, duplicated by nearly every prominent acrobat that has been seen in vaudeville. They perform with ease and swiftness.

Toreadors.
(Grotenuercentrics).

The first appearance in this country, according to the program. A donkey made up for a bull furnished the material for two men in Spanish costume, who introduce a burlesque bullfight. The act contains nothing deserving of commendation.

Lit Kersaloe.
(Educated Pigs).

The trainer of this collection of “porkers” has undoubtedly made a study of the porkie family. There are five, and the tricks performed are amusing.

Miro-Golden Troupe.
(“Risley” Act).

This troupe is another of John Ringling’s importations. The aggregation is composed of eight men, women and boys, and the announcement is made that they appear for the first time in vaudeville from Peru. The display of Oriental costumes attract immediate attention for its richness and beauty. A number of the gymnastic feats are seen, and the “Risley” work novel in arrangement and conception.

The Alvaras.
(Aerial).

A man and a woman on a single trapeze perform the most difficult feats in balancing witnessed in a long time. The act is given in ring three, and lost by the major portion of the audience. It deserves more prominence, and would create comment in vaudeville.

Flying Gregoriates.
(Aerial Ballet).

Attracted in glimmering costumes seven women show spectacular formations in mid-air. The electrical effects add considerably to the various acrobatic feats, which were particularly noticeable for their precision, smoothness and technical action. The fluttering doves toward the finish enhance the value of the performance, which as a whole is strikingly pretty and novel.

Six Legards.
(Acrobat).

This sextet of acrobats was brought over from Europe by John Ringling. The men are uniformly attired in knickerbockers and white shirts. Their somersaulting and other acrobatics run continuously without interruption from the time they appear in the ring. No pretension is laid to novelty.

Ed Millet.
(Aerial).

A number of difficult and striking feats are introduced on the trapeze. The head balancing and contortions in mid-air require extraordinary muscular control.

Bedini Family (5).
(Equestrian).

Elaborately costumed, the Bedini Family, four women and one man, introduce intrepid feats on the back of a thoroughbred running horse. The woman, gorgeously gowned, is a daringly clever rider, and most of her evolutions are remarkable for their accuracy and speed. A collie dog is introduced at the finish. The act is an excellent one, and was enthusiastically received.

E. Nigard.
(Animal Act).

Five Shetland ponies have been well trained and seem to possess extraordinary intelligence in the various interesting and attractive feats. The groupings are picturesquely effective, and were admired.

Noettel Family (3).
(Equilibriums).

One man and two women in feats of equilibriums and physical culture, demonstrating agility and strength. It is an interesting and instructive exhibition and would have received more attention in a theatre.

Borncini Family (4).
(Novelty Act).

The best thing in this act is the head balancing and shoulder somersaulting on revolving globes. The feats are novel and require great dexterity. The other acrobatics have been seen before. The globe tricks carry the act through to distinction.

Frank Wiersch.

Core Beach Turner and Company (2).
“A Bluffer Bluffed” (Comedy).
22 Mins., Full Stage (Interior).

Keeney’s.

A young pair of decided attractiveness of appearance and manner and worthy of much better things than the sketch writer has provided them with. Every threadbare expedient of farcical sketch construction and theme has been made use of. The young wife who must needs see her husband in a jealous rage before she believes him in love with her, the delivery of counterfeit love letters into his hands to accomplish this end, the process of going home to “mother” and the inevitable re-conciliation are all present, but the couple escapes the scrutiny of those who look for their offering with a touch of individuality in spite of these handicaps, thanks to their own efforts. The introduction of several charming singing numbers by Miss Turner helped immumely to this good end. She has a delightful voice aided by a pretty stage presence and agreeable manner. W. S. Draper was her support. He is young in years and apparently in grease paint experience, but looks well and carries his role adequately.

Hutchinson and Bainbridge.
“Out All Night” (Farce).
20 Mins., Full Stage (Interior).

Keeney’s.

The playlet shows several striking similarities in plot to the sketch which introduced Mr. and Mrs. George Hughes to us recently under the title of “Suppressing the Press.” The piece dessert of the act follows her husband on a midnight escapade. They visit a gambling house and the place is raided. The incident gets into the newspapers and much of the action is taken up by the efforts of both to keep the newspapers from the other. J. K. Hutchinson and Roldina Bainbridge are the principals. Both are splendidly trained actors. They secure the utmost out of their respective roles and realize the possibilities of the humorous subject. The number yields better than average entertainment and should do well. Edmund Day is credited with its authorship.

Dora Ronco.
Musical.
10 Mins.; One.
Union Square.

Although Dora Ronco, who is a strikingly handsome brunette, has had previous stage experience, this week is her first in vaudeville alone. While with the Zingari Troupe recently, she was a valuable feature of that act, and is also received with marked approval at the Union Square, where her playing of three selections on the violin is a rare combination of exceptional ability. The numbers in use on Wednesday evening, however, could have been improved upon. Dressed in a Gypsy costume of bright red, Miss Ronco is an attractive stage picture, and should experience little difficulty in procuring desirable time.

Aerial.
9 Mins.; Full Stage.
Colonial.

Playing for the first time in New York, the act worked on a good balance on trapeze. Mlle. Alexander maintains the equilibrium while Bertie goes through a series of tricks, the best of which being by hanging by one foot to the back, he unclutches his grips, partner stripping down at the same time, both having made their entrance in evening dress. For the finish, a rope descent is made by the woman, holding the man at arm’s length, he giving the usual exhibition in this position. It is different from the others, but while not a large offering in any sense, it makes a nice opening act that is approximated. This is contributed as much as anything else by the shapely figure of Mlle. Alexander. It will surprise anyone who has seen the two (who look the part) to know that Mlle. Alexander is the mother of Mons. Bertie, and the wife of Vasco. The two acts travel together.
Amy Butler.
Impersonations.
11 Mins.; Three (Special Set).
“Boston Belles,” Murray Hill.
Miss Butler formerly sang songs only, and was added Tuesday night at the Murray Hill for the remainder of the week to “break in” a new act. A special drop with light effects poorly handled is employed. Miss Butler first appears as an Irish colleen in green dress, afterwards impersonating in succession several stage celebrities, her best impersonation being those of Rose Stahl and Eliza Janis. She is handicapped by inability to make a change of costume. It seems that Miss Butler ought to attempt impersonations of women only, also work in “two” at the most, and she could close in “one” easily. In danger of a very pleasing act of its kind. The Murray Hill audience liked her very much, applauding loudly and long. 

Stine.

The Two Kings.
Dancing and Singing.
14 Mins.; Two and One.
Twenty-third Street.

An attractive pair of undergraduates, with the weight of the offering pretty much all on the side of the boy. He has an agreeable “oom” singing voice and handles himself well. Someone with a misguided desire to make a dramatic singer out of the youngster has instructed him in the art if illustrative gesture. Wherefore, when he sings “All In, Down and Out,” he must run step and hold his hand in a position as one maneuvering the height of a bull pup. The rest are of the same sort. He dances excellently, however, and dresses neatly. The girl is a slim, pretty young person and graces the stage, but her efforts were rather pale.

Dubois.

Marlow, Plunket and Company.

Travesty.
16 Mins.; Full Stage (Interior).

Pastor’s.

The familiar sort of rough burlesque, enlivened by the running of a “bank” act as Romeo, etc., with a blackface comedian burking behind a screen to say the usual funny things and perform the acrobatic stunts. An act of this sort never goes without a fair percentage of the audience finding keen amusement or some one being better done nowadays. Several agreeable singing numbers are employed.

DeVelda and Zelda.
Equivocals.
10 Mins.; Full Stage.

Pastor’s.

So very neat and fairly entertaining little sketch, bright and attractively presented. All the apparatus is of polished metal. The pair follow a commendable and all too unusual policy of making their stage property an investment. The woman is a distinctly captivating little person, and the man has a military-like skill he makes up in stage appearance. The man has a series of well-handled handstand feats and a featured feat of holding a slack wire in his teeth while the woman walks upon it. The man’s ability is the more a fact because the couple do not a full enough routine, and in consequence work rather slowly. What they need is a larger equipment of material and a new closing feat; the illuminated balance, now used for the finish, could be improved upon. 

Lea and Fay Durbridge.
Magic and Shadowgraphs.
18 Mins.; Full Stage.

Pastor’s.

Mostly shadowgraphs, the magic being happily insipid and light both as to quantity and quality, particularly the shadowgraphs are fairly well done, but the lighting apparatus is not so skillfully managed. A line of arc-light placed in front of the screen is used. A good deal of glare escaped upward into the audience and annoyed the audience through the act. Most of the work is done by the larger woman. The best was a silhouette of glancing a tramp taking aim. There were real laughs in this.

Moving Picture.

“Following in Father’s Footsteps” (Comedy).

5 Mins.

Theatrical Street.

A younger, apparently not more than 5 years old, did the posing. The comedy is derived from his performance, with solemn, adult dignity, of all the grown-up businesses of his father, shaving, getting down to business, entertaining small girls and boys around the comic strips, changing his pageant and finally the accumulation of an enthusiastic “soone.” The series is a lively one, and surprises are frequent. It is an amusing tape.

OUT OF TOWN.

Hoey and Lea.
Songs and Talk.
17 mins.; one.

Doric Theatre, Yonkers, N. Y.

Working in the same style as the old team, the new team of Hoey and Lea proved to be fully as good as formerly. The act are mostly new and were well worked up. The new member “makes up” as a good Hebrew, and when more accustomed to Hoey no doubt will improve his weak point, which is his hands.

Despite poor position they made the hit of the bill, finishing with some parodies which earned them four re-calls; the applause continuing until curta- in was run up for the next act.

Harry Elmer.

Leop Cooper and Company.

“The Price of Power” (Dramatic).

15 Mins.; Four (Interior).

Orpheum, New Orleans.

Mr. Cooper is a recruit from the legitimate, and has just finished a tour of the Inter-State Circuit. Martha Graham (Marie How) is in love with Jim Winthrop, who is sentenced to being hung. She visits the Governor (Leo Cooper) to seek a reprieve. The Governor had been a former sweetheart. He is deeply touched by her pleading appeal, but refuses to grant the pardon. She threatens to publish the Governor’s wife letters written long ago, and fearing lest his wife should discover all, the Governor signs the pardon but the pardon’s scope too late, as Jim was hanged the day before. The sketch appeals to those who prefer melodrama, of the better sort, well acted.

O. M. Snow.

VARIETY

BENEFIT REALIZES $2,600.

The benefit of the charity fund of the White Rats of America, held at the New York Theatre last Sunday night, will net about $2,600.

A long array of volunteers was on hand, and the proceeds ended closed at twelve o’clock by twenty Rats singing “The Emblem.”

Several foreign acts appeared, including Vesta Victoria, Alice Lloyd, Jack Lorimer and May Belford. Miss Victoria made a return from Boston especially to sing at the benefit, having left on the late train Saturday night, and returned midday Sunday.

In connection with the benefit, VARIETY has been requested to print the following acknowledgment:

“The White Rats of America desire to express their appreciation and thank Mr. A. L. Elranger and Klaw & Erlanger for donating the New York Theatre for the Charity Fund Benefit; Mr. Louis F. Weir, the manager, for the many favors extended; Mr. E. G. Haldeman, treasurer, for his services; Mr. T. D. Lewis, Mr. Tony Pastor, Mr. Carre Payton, Mr. John Con- sull and William Morris for their liberal donations; the advertisers and audience for their patronage, and the artists for their able assistance."

R. C. Mudge, President.

SALTER ADDS VAUDEVILLE.

Edward H. Salter has established a new branch to his business. It is a special sketch department for the accommodation of vaudeville players.

The aim of the new enterprise is to furnish sketches or playlets, fully equipped with special scenery, paper and other accessories. James Sten, a writer of plays and sketches, has been retained by Salter to take charge of the vaudeville branch of his business.

HIGH PRICE FOR MAGIC.

Two thousand dollars weekly is reported to have been offered Kellar, the magician, by a local manager looking for the sort of the silent, strong man who would play in his vaudeville theatre. Mr. Kellar is said to have turned the proposition down.

OFF FOR ACTS.

During May, or some time between then and August, Bert Coomer, the music publicist, and Ed Blondell, the actor, expect to leave for Europe for the purpose of selecting foreign talent for traveling road shows to play the Klaw & Erlanger vaudeville circuit.

Coomer is probably looking for the special object of procuring the English company which is to surround Vesta Victoria on her return engagement next season.

MINDALT A DRAMATIST.

Philip K. Mindall, the publicity promoter, has written a farcical sketch called “The Fortunes of Nell” from the story of the same name by Molly Elliott Seawell.

Cook and Miss Bobbt, the character change artists, have signed with William R. Watson for burlesque next season. They are now playing vaudeville dates in the West.
SHOWS OF THE WEEK

BY RUSH

The bill this week comes well up to the Pastor average with Gracie Emnett and company to the fore as a laughing feature. Flemen and Miller were in the "three-a-day" division, a position that would have been infinitely more satisfactorily filled by one of several acts that came on late among the elite. Billy Flemen makes an exceedingly promising light comedian, and his partner supports him in a cleverly and decidedly proper and amusing stage presence and dresses with excellent taste. The singing is not conspicuous for its excellence. The pair would not have to sing did they but procure a clever talking sketch written for their particular vehicle at for their positive talents as entertainers they would he heard from. In any case, they have no business in the East 14th street "supper show" class.

Miss Emnett furnishes a refreshing variety of humor. Her characterization of the strong-minded Irish matron is nowhere overdone, and the comedy passages are handled with just the right degree of quiet self-confidence.

"To get back to business" does not add particularly to the laurels of George M. Cohan, but it serves to introduce Wheeler Earl as a young comedian of parts. His work throughout is easy and smooth both in the tough character, which savors a bit of the clown, and in the comic spots. He is using "insanity" for one of the singing numbers. Miss Curtis gives satisfactory support.

Sid Barrington and his partner, Belle Barrington, waded through fifteen minutes of exuberant dancing at the opening of the show, and then, when they had to stop talking because they had used up all the edgewise minstrel "gags," a music cue disclosed the amazing fact that he had a voice unusually effective and quality.

Forbes and Forbes were somewhat better furnished in the talk department, but their singing was a bit off quality. The woman may have had a cold. The act is light and very simple, showing little forethought in the selection of a good popular number or two.

Freeman and Watson have the familiar sort of newsy song and dancing act. The "straight" youth emphasizes a wooden countenance by fixing his gaze into space and maintaining a semi-unmemerized stare. He draws fairly well above the knees, but two inches of excess trousers are bunched about his shoe tops. Both boys dance well, and this part of their act was enjoyed. The booteeles was the better of the pair with the elops.

Diamond and Smith come back with the illustrated song act. The offering was well liked. The Doherty Sisters were present as the "special feature," and were enthusiastically received. The larger of the sisters is growing even plumper, and is working with a noticeable abatement of enthusiasm and vim. Scanlon and Stevens passed, thanks to the Irishman and the travesty, and three acts were seen for the first time in the city. These were Marlow, Plunket and company, Leo and Pay Duryhelle, and Devoka and Zilda (New Acts).

TWENTY-THIRD STREET

KEENEEYS.

Ellie Fay with her old repertoire of songs and a large amount of program announcement, was the headliner. The Brooklyn audience took most kindly to the "Belle of Avenue A" and voted her a popular number.

George Hayes and Turney and company in a farce sketch and a company of three in Edmund Day's one act skit "Out All Night," the latter billed only by the title, are under New Acts.

Matt Keeve and Tony Pearl have a decided effect with the gift of her singing and musical offerings. The combination of Keene's excellent tenor voice and Pearly's skillful handling of his harp makes an act in "one" of exception novelty.

The specialty is a welcome variation from the time worn offerings of male teams. There is little if any comedy attempted, although it itself is a fact to merit favorable attention. The act runs smoothly and agreeably and left a pleasant impression behind. The three men for an act under this combination. Formerly it was Hayes and Healey.

The new firm name differs from the old by only one letter, and the act shows about as much revision. The value is the buffoonery of the midget. His clapping and cajoling and giggling, which occupied a great deal too much of the time was way off quality. There is not a little knockabout fun to be secured from the combination of tall man and dwarf property employed, but this pair of odd fellows will make a good act. The tall man gives a small sample of graceful acrobatic dancing and should do more of the same sort of work. The latter half was much the better.

Willie Weston, the impersonator, was a good early item. He is doing a bit of first rate imprimature in the impersonation of Cliff Gordon's "German politician." He has caught the Gordon dialect perfectly and manages that comedian's poses and jerks with his light dressing stands which has been done to death on the vaudeville stage, but Weston gets away with it by the closeness of the copy. The youngster is a clever dialect comedian and since his last showing here has worked in some of his "My Marienciusa" in character and dialect. It went very nicely.

Baker, Dow and Hammer closed the bill with their knockabout act. The two clowns have a lot of fairly off-color comedy of the rough sort and the "straight" man contributes a good routine of ground trembling. He is rather heavy for this sort of work and dresses after a fashion that does not particularly reduce the impression of excess flesh. For speed and laughing value the number came up to the requirements of the closing position.

The Alpha Trio, hoop rollers opened the show. The three have an excellent idea in the hanging of the stage in solid black and with their light dressing stands as sort forth. The apparatus is brightly colored in luminous paint and this arrangement adds to the effect of the work. Both men work with skill and the woman, while doing nothing striking, looks well. The closing trick is a complicated one, but effective when smoothly executed. Wednesday evening the misses were rather too numerous.

"STARRING" NO JOKE.

Cole and Johnson are "laying off" this week, after a somewhat strenuous season starring. Their closed their season at the Grand Opera House June 3, and will then probably play in vaudeville for the summer, continuing their starring tour next season.

Speeches of his trip, Turner and company in a farce sketch and a company of three in Edmund Day's one act skit "Out All Night," the latter billed only by the title, are under New Acts.

We have a pretty rough time of it. When our original manager, M. B. Ray- mond, failed, we were left in darkest Texas with an indebtedness of some $12,000, which included printing, railroad transportation, bank salaries, etc., all of which we assumed. Among other things we carried for the greater part of the season, four sheriiffs with attachments, which have since been vacated and, although we made no money for ourselves, we have paid off all obligations and will start off in the fall with a clean slate. Our route has not been of the best, but we have made good wherever we went and go on. As are paying a round trip of route stands by Stair & Bluin that should bring us a lot of money.

BUSY WITH REAL ESTATE.

George Thatcher and Charles Ernest are giving their attention at present to suburban property in which they are interested. It is located at Mamaroneck, N. Y., on Long Island Sound, and is called Highland Terrace.

The real estate venture will not interfere with Messrs. Thatcher and Ernest's theatrical engagements, however, although the couple will not play again until next season, for which they hold a contract running for fifteen weeks.

TED MARKS' "JEW-BLI-LEE."

On April 28, Ted Marks, the promoter of Sunday concerts at the American Theatre will hold his Jubilee at that theatre. Mr. Marks is an unusual person, it having been said he will have the most imposing array of prominent professionals ever appearing on one bill.

If the persons Mr. Marks names appears, his assertion will be borne out, but regardless of the quality of the show, the prices will remain the same, "Tereso" expressing satisfaction at giving a $5 show for one-fifth or less of that amount.

DOING BUSINESS IN FALL RIVER.

Encouraged by this week's business with vaudeville at the Academy of Music, Fall River, Julius Cahn has put together another engagement for the coming week at that house, the headliners being Walter Jones and company, and Carroll Johnson with his twenty minstrels, M. R. Sheedy's house in Fall River is now playing stock, vaudeville having been discontinued for the season.

There is said to be a "Risley" act abroad, containing 24 people, with the work done on the backs of horses and ponies. The star trick is the throwing of four young steers to the backs of a like number of ponies following the galloping leader around a ring, the first boy landing on the last animal, the second on the third, and so on.
ALICE LLOYD THE WINNER

In a contest for popularity between Vesta Victoria and Alice Lloyd, conducted by a New York newspaper, Miss Lloyd was declared the winner on last Wednesday.

To celebrate the distinction, Miss Lloyd entertained in the evening at Rector's. Speeches were made by several present, but while remaining seated, and had not been for the applause which greeted the remarks, the other dinners in the rest-
taught them... that anything unusual was taking place... Miss Lloyd's guests at the quicklyotten up and informal dinner were Mr. and Mrs. A. R. Roberts, Mr. and Mrs. Jack Lorimer, Mr. and Mrs. Will Evans, Mr. and Mrs. A. R. Roberts, Misses Julia Fischer, T. D. Cochran, Florian Zitell, Tom and Fred McNabun, Mr. and Mrs. Sime J. Silverman and P. J. Casey.

During the evening Miss Lloyd and Anan Held, who was seated at another table, exchanged greetings, Floren Ziegfeld, Miss Held's husband, offered Miss Lloyd $2,500 weekly if she would play under his management this summer on a local roof garden. Foreign engagements prevented a consideration of the tender.

Vesta Victoria, who has played at Keith's for the last two weeks, was asked to appear before the Governor of the State and Boston's Mayor at a dinner given in the Hotel Netherlands one evening this week. Miss Victoria did so.

To-morrow evening, the Governor will call for the singer in a carriage, and show her the sights of the town. Miss Victoria declined to continue her engage-
ment here longer than this week. The Keith management wanted to prolong it for another month.

DEMAND EXTRAS PAY

The Columbia Four, a singing quartet, are not working on the Orpheum circuit. They severed their connection with the Circuit about two weeks ago through some of the young men developing an overestimation of their own importance.

The act was booked direct in the New York office of the Orpheum and continued the time without attracting partic-
ular attention. When Denver was reached, the Columbia Four were convinced that the people in the city had agreed to accept. A wire to the Chi-
ca go office to effect brought back a reply that their transportation tickets should be taken up by the Denver resident manager, which happened.

The Columbia Four and the ending of their con-
tract was lost through the move. The Orpheum people felt that the quartet was seeking an advantage through the distance they were from Chicago, and exercised their prerogative as an illustration.

Vesta Victoria will be the subject of a special article next week. Miss Victoria is about to make a tour through the Northern States, one of the engagements being at the Jefferson Theatre in Boston. Miss Victoria is a publicity machine in itself.

Our Credit Department will have a story next week on the new Charles Haas, who is just completing a tour through the Northern States.

The Columbia Four are now in Chicago and are now being engaged by the Orpheum Company. The Four are now in the process of completing a record of their third number of the season, and are expected to be in full voice for the next engagements.

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Mlle Nadje will remain in this country until late next December, returning to London to open at the Alhambra about Christmas. She will play the Keith house until June 8 and then the Orpheum circuit commencing San Francisco June 24.

Negotiations looking toward the booking of "That" Quartet in the London halls are on between Jack Levy, for the quartet, and C. C. Fisher, the foreign agent. It is planned for the signers to play three halls an evening at a salary reported to be $700 weekly.

Frank Alvia will join Gus Edwards' "Schoolboys and Girls," replacing Mr. Edwards as the Italian. The act is playing the Orpheum, Reading, Pa., this week, placing "Old Friends" and "Old Sweethearts" through severe trials brought on by Frank Moorrell and Harry Sylvester.

Murphy, Whitman and company, now playing the Union time with their comedy sketch "Old Friends," have been booked for a considerable tour next season. The act has struggled patiently some time for the recognition that has finally rewarded their efforts.

Nellie Beaumont, who has been appearing in a sketch on the Orpheum Circuit, was forced to close her tour at Minneapolis this week, owing to the illness of Arthur Van, her leading man, and inability to secure a suitable substitute. Miss Beaumont will appear as a single act.

William Swor, of Ford and Swor, has a birthday week last while playing the Alhambra. Mr. Swor has an occurrence like this annually, but he told about it on the Alhambra stage the day before, and when the lights of the house on the eve of his birth day shone into the dark, Mr. Swor with many regrets for his carelessness to pass a truck full of useless but suggestive presents, presented by the acts on the same bill and the stage crew.

On one of the eastbound trains from Los Angeles recently there occurred a meeting of two great American detectives. "Bob" Pinkerton was one; the other was Frank Byron, "The Dude Detective." Pinkerton introduced himself to the artist whom he had seen in Los Angeles, and the party dined together.

Lalla Selbini, "The Bathing Beauty," will close with the "Dainty Duchess" company next week, leaving immediately for Europe. Edith Booth, another member of the show, will probably accompany her. Willy Paulner, Miss Selbini's husband, will remain here to play Hammerstein's Roof this summer.

Herbert Ashley, of Matthews and Ashley, is putting together a new singing sketch called "A Story of Chinatown," for the use of the team next season. They are now playing the Orpheum house, which will keep them occupied until June. On the tour Ashley is filling in his idle moments executing commissions for sketches for three vaudeville artists.

Harry Carver Clarke will play Jacobs' Theatre, Waterbury, next week, although his physician insists that Mr. Clarke should undergo an operation which he has been fighting against for some time. Mr. Clarke says that while his condition is serious, physicians for the past twenty years have been talking about that same operation, and he hasn't consented yet.

The rivalry existing between the United Booking Agency and William Morris' offices has developed a system of espionage that is worthy of the Russian secret service or Scotland Yard. No sooner has an act entered into negotiation with one side than the other is immediately informed of the gist of the conversation and the amount of compensation asked and offered.

Harry Fields, of the Hebrew comedians, has signed with A. H. Wood, the melodramatic monopolist, for a term of five years. Mr. Fields will be starred next season in a new piece, slightly thrilling, written by Theo. Kremer and entitled "Erie Cohen, the Hebrew Detective." It is believed that Mr. Kremer has written more than one allegorical libretto about the summer which will develop in the way of hair-raising ideas.

The campaign now being waged by the daily newspapers against the billboards that adorn the blank walls of the Metropolis is said to be inspired by the public officials themselves, who feel that every dollar spent by advertisers in billboards is that much money diverted from their own pockets.

Gould and Surratt have been booked for the remainder of the season by Jack Levy in the United Office. The act plays Pittsburg next week.

Lew Hearn has re-engaged with M. Mi. Those for "Wine, Woman, and Song" going with the company which will play the Stair & Havlin time next season.

Cliff Berenger's trained seals were augmented this week by the arrival of two new sea lions which arrived at the Haymarket, Chicago, from Santa Barbara, Cal.

Theree Renn, the equestrian rider, was compelled to lay off while playing at Keith's, Philadelphia, on last Friday and to cancel the current week's booking, owing to illness.

Cook and Oates, the sidewalk conversation team, have added unto themselves a third member in the person of a woman and are now playing the Maurice Booth time under the name of Cook, Oates and company.

Collins and Hurte, the burlesque strong men, have signed to play Hammerstein's Victoria Roof the coming summer, for their fourth consecutive season, for Paris late in July for a two month engagement in France.

Miss Nettie Mc Coy, the phenomenal young soprano, who is engaged at Palace Hartley for an indefinite period, is making a feature and creating a sensation here by her lowing "I JEST BECAUSE I LOVED YOU SON OF A Bitch! "-- THE NIGHTINGALE.

Miss Willa Holt Wakefield says that "TALE OF A STRONG" will be one of the greatest plays ever given over the Keith-Proctor Circuit. It is the only American play that she is singing, and is the hit of her singing specialty.

"JUST BECAUSE I LOVED YOU SON OF A Bitch!"

THE CHAS. K. HARRIS COURIER
Decided for the interests of Songs and Singers.
Address all communications to The Chas. K. Harris Courier, 21 W. 36 St., N. Y. (Meyer Cohen, Mgr.)

TWO BIG HITS
WITH

TOM GILLIAN
(TINMAN'S FRIEND)

"My Irish Rosie"
THE ONLY REAL IRISH HIT OF THE YEAR
AND
"TOORIL-I-DORAL-A-JAY"
A GREAT COMEDY SONG
FRANCIS, DAY & HUNTER
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THE NOVEL LOS
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SUMMER TOUR, BARNUM & BAILEY CIRCUS, FALL AND WINTER, 1907, VAUDEVILLE.

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Easy course for beginners. Engagements are given at $25.00 to $50.00 per week.

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When answering advertisements kindly mention VARIETY.

BURLINGTON RESIDENCES.
For the week of April 13, when not otherwise noted, "O." indicates the company is "laying off."
VARIETY

THE OLD HOWARD

BOSTON, MASS.

GOODS have to be real fabric to make a hit at this house—every performer in the present company is equal in this respect and//himself with a great deal of effect in—view—to be in condition when he strikes the ‘Derby Event’ of their lives. If one can make good it will be easy enough to please afterwards. That’s why all other engagements are insubstantial and nothing else. The company has been sending to the post a bunch of winners in this house who have simply romped home with the 


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Don't Leave the Old Folks, "Jennie"!

THE KIND THE AUDIENCE ENJOYS HEARING

LEO FEIST, Publisher

Lancaster, illustrated balladist, completed the program.

LYCEUM (W. H. Weber, mgr.)—Week 1: A rapidly increasing patronage, gradually growing capacity,difficulty to the management's good judgment is a true tale. It is a faithful picture of the conditions of the modern day. The excellence of their instruments is noticeable, and their rendering of well-selected numbers good. The make-up is well adapted to blackface comedy. His natural ability in this line will justify. Walter Perry, telling a joke, and Mabel E. Cheadle, Bobby Gaylord fashions. The assortment is rather shopworn and the pathetic reaction with which his choice seemed out of place. Something humorous for the audiences. The audience was present in large numbers. Charles Bingman, balladist, finished the skulls. The fashions that Mr. Perry presents at the opening performances, but were closed early in the week. The program was printed with a foundation for a bit of kerfuffle offering. As the advertisement they will be sure to have a high-wailing conception. The Lineeau Bros. are playing with a corps of four numbers. These numbers are well written and inexorable for their appearance. EMPLOYEES.—The James Post company made a bid for public favor with a novel feature "The Village Hall" which afforded equal opportunity for Post in the comic role and Cloyd, Laytman and two in the capable numbers. The usual numberless numbers were intro- duced. In the olf James Bevans reappeared after a two years' absence. As a yachtsman he took well, but it is as a magic that he appears bright. Weaver and Lambert; travesty; grit; The Bern- sted Brothers and Cloyd Laytman completed the bill.

Notice to Managers and Artists

The one act farce comedy, "A STRIKING RE-ENACTMENT," opened at the Lyceum, Omaha, Neb., was purchased by FRANK MURPHY of Kansas City, Mo. The purchase was protected by law. It will be produced with William's "IMPERIALS" next season.

Orpheum Theatre

OMAHA, NEB.

"There is a lot of good things at the Orpheum this week and in fact nearly every number on the program is deserving of favorable comment, but FRANK WALSH as the "Brother Jigger" just about takes the cake, the pie and the whole bakery as a funny man. He is THE MOST VARIOUS AND ABSENTEE of his type that has fooled away a half an hour on the Orpheum stage this season. Bryen really don't do very much, it's too silly, and act silly, but his audience is in an uproar all the time. His song about being a hero is great. The one word in expression is MISS LANG- DON, his partner, wears a stunning gown."—World-Herald, April 5.

VARIETY

A RURAL BALLAD HIT

"Don't Leave the Old Folks, "Jennie"!

THE KIND THE AUDIENCE ENJOYS HEARING

LEO FEIST, Publisher

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IN THE WORDS OF THAT CLASSIC “MARIUCCIA,” “Just a Year Ago to-day”

We take great pleasure in announcing our first full season as Music Publishers. It is with pride that we point to our record—to prove we have, as we intended, delivered the goods.

We began with our last quarter hit. “ON THE PIER AT DREAMLAND.” We then published the most sensational hit of the year, “MY MARIUCCIA.” (Take a Steamboat.

Now we ask your kind consideration of our new hits for this season:

“BESIDE THE OLD OAK GATE”
The rustic ballad hit by Lewis & Barron (beautifully illustrated).

“SWEET MARIE SNOW”
Pat Rooney’s great hit. Also featured by many other headlines.

“FROM YOUR HEART DEAR”
The high class ballad hit, sublime in melody and sentiment.

We also have the pleasure of announcing our summer song hit, “(Let Me Have the Next Dance with You)”

A sensation with the Orpheus Comedy Four at Hammerstein’s this week. Also featured by Emma Carus, Daisy Harcourt, Guyer, and Crispin, and many other headlines.

Call, phone or wire for copies. Glad to see you at any time.

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Publishers
44 W. 28th STREET, NEW YORK CITY

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"The stepping stone to Broadway"

“Miners’" ANTHURIE EVERY FRIDAY

BOWERY MERRY MAIDENS

A Great Fair in Aid of the Actors' Fund of America WILL BE HELD AT THE Metropolitan Opera House NEW YORK ENTIRE WEEK MAY 6-8

This splendid charity appeal now has 80,000 annually to relieve sick and disabled players, and their families, at home and abroad at their Home. It's a rehearsal in 25 years. Let's reserve our Millions.

Best Contributions and Suggestions to Actors’ Fund Fair Committee 1440 Broadway, New York

SCEENERY

SILK-The perfect trash kind.

MAY 6-8

The Performers' Home

BERNARD ZIEMER

GLOVERVILLE, N. Y.

FAMILY: Lovely, Boy, 2 yrs., nag. Monday regular. They are all very good; Harry Balder, magician, funny; Hurley, skilled, clever. The Big City Quartet sang well and had plenty of excellent comedy. WILLIAM H. RHODES.

WANTED A YOUNG MAN

18 to 22 yrs. old, neat appearance, one with some knowledge of juggling, tumbling, or comic abilities preferred. Call Saturday and Sunday, from 12 to 1, FORSTER, 315 East 14th street, New York City.

ELMIRA, N. Y.

FAMILY: Mr. and Mrs., regular. Monday regular. They are all very good; Harry Balder, magician, funny; Hurley, skilled, clever. The Big City Quartet sang well and had plenty of excellent comedy. WILLIAM H. RHODES.
At the SHERMAN HOUSE, CHICAGO, with a Bunch of New Songs
"AND A LITTLE BIT MORE"

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\textit{(FOREVER HUSTON AND DALLAS)}

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\textit{SINGERS AND DANCERS FOR KIND CONSIDERATIONS AS EXRESSED IN MY GREAT REVEREND.
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200 Vaudeville Theatres from PORTLAND, ME., to PORTLAND, ORE., \& \(\ldots\) \end{tabular}
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\textbf{JAS. L. LEDERER, General Manager}
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\textit{"Always the Best" VODEVIL}
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\textit{GOOD ACTS ONLY; ADDRESSES}
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WM. MORRIS, 167 Dearborn Street, Chicago
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\textbf{NEW ORLEANS, LA.}
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ORPHEUM (Martin Beck, gen. mgr., Monday rehearsal 1).—Ronnie Wyse was there with bell on at the opening-performance and scored easily: Delaphane, in an operatic position, fared badly; Leo Cooper and company (New Act). The appearances of Charles Berry, coupled with the great Stu's, failed, but were generously received. We're home for the season and looking forward to a good year. (Robert E. Snow, William H. Snow).—A Forced Proposal, a good reception; Adelita, the Latin dancer, a success; best reception accorded an actor doing a single turn; Edwards Davis, monologue, liberal applause.
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\textbf{OTTAWA, CAN.}
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BENNETTS (Humphrey B. Greening, mg.).—Kimbell and Lewis, contortionists, very good; Bressey and D'Arcy, "Red Feather Girls," good novelty; The Players, "Planum," monotone; Wm. J. Van Dorn, mystic medium, excellent; Harry and Percy, comedy musicians, very good; Young and Simmons, good reception; Adelita, the Latin dancer, a success; best reception accorded an actor doing a single turn; Edwards Davis, monologue, liberal applause. (DOUG.
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\textbf{QUINCY, ILL.}
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BIOG THEATRE (Patrick & McConnell).—Deavor and Whiteford, comedians; Big Bill; Chad, Ward, impersonator, very good; Strom and Lefranc, midgets; Backway and Cownay, comedy sketch, very good; Gold Sisters, singing and dancing, good. (RUTHER.
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\textbf{SALT LAKE CITY, UTAH.}
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ORPHEUM (Martin Beck, gen. mg., Monday rehearsal).—Week 1: Another good bill. Phallic, the headline, dancing was marvelous. Alice Davenport and company did in good shape a sketch called "New York." Colleen Moore, the singing violinist, performed part of the week, but owing to a severe cold was replaced by Miss Kitty, a Salt Lake boy, with a new act on the program; The Rink Boys, four song and dance numbers; and a wonderful musical number by Dorothy Keaton with her band was pleasing. (LYRICAL (Pillsbury & Co.), good; R. A. Grant, mg., Monday rehearsal 10).—Kurtz and Holzer with well trained dogs; Leon Le Charriere sang agreeably; Chad, H. Duncan in a jolly singing comedian; Williams and Billson have a full sketch; Wm. Wisdom has a very nice monologue which he does very well; Combs and Voss play "The Last of the Troopers." (JACK TON (H. Young, mg., Monday rehearsal 10).—Week 1: A good vaudeville bill presented by Manager Young this week. NOTES:—Miss Ravenrook, who was on the vaudeville bill, visited relations while here; Dayton Clark, his home appearances at the Orpheum this week under the name of Maxfield, the Roman dancer. His act in unique and all he needs is a little experience.—The spring season, Conference started April 6 and brought many people in. (J. J. JOHNSTON.
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\textbf{SAN ANTONIO, TEX.}
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MAJESTIC (T. W. Hollis, mg.).—ElliottswORTH and Hobin, one continued bill; Larry Shannon, good; Lockhart Sisters, Siree Burgess, Danzle and Damarla, big hit; Russell and Field, good comic act. (July 10).—Mr. and Mrs. Bumum, up to date and popular. (CAL. COHEN.
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\textbf{BROOKLYN, N. Y.}
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MOHAWK THEATRE (Jim. Weber, mg.).—Wilson Brothers, very entertaining; The Villager Choral, good impression; Bank-Brooke Trio, musical, pleasant; Murphy-Whitman company in regular sketch; Sully's and Wilson, pianos; good: Maine Troope of acrobats, excellent: Alvin and Harry, rings, good. (MARTIN.
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\textbf{SHEBAHAN, PA.}
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NEW O'Hara THEATRE (M. J. O'Hara, mg.).—A week's engagement of vaudeville opened here Monday night under promising circumstances, headed by Chester D'Amico, "The Great White Mystery," assisted by his own company of capable artists. He made an instantaneous hit, and his work is certainly1 satisfying every sense of the mind. Others are Leo S. Ellis, musical: Ingram and Coughlin, singing and dancing; Marshall, the Mystic, "His Hat"; and Harry and Linda Cott, the entire bill is very good, and encore were plentiful. As Miss Cotter and Shakespeara she was a very charming ovation on her first appearance here in public. She is really clever. (JACK THEMB.
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\textbf{SHAMOKIN. PA.}
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\textbf{ST. JOSEPH, K. B. CAN.}
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KEITH'S (E. O. Bradford, gen. mg.).—Estate and Bartlett, sketch, good; Thomas E. Chimes,
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\textit{When answering advertisements kindly mention Variety.}
ST. LOUIS.

GAVETTY (C. T. Crawford, mgr.)—With a little added via Phil Sheldon’s “City Sports” took possession for a week in a two act burlesque. No company, no matter how good, could do much credit, for a mix-up of old ideas, nicely woven around what seems to be a pin. —STANDARD (C. Reichenbach, mgr.)—No Cury is the shining star of the “Washington Society Girls. His makeup, the style of setting are clean and his carriage part much better than some of the worst in the profession. It is clean and his performance in both pieces. COLUMBIA (J. Sharp, mgr.)—There is a above all this week.  A Bewitched Beauty,” a comedy sketch by committing suicide. Mr. and Mrs. Barry Rand and W. E. Harwood produce the pieces: Arthur Street and Kelly Sholes, and Mr. and Mrs. John T. Powers are also featured.  ED. C. JAIN.

STRUCTURE, N. Y.


EDWARD R. SALTER
AMUSEMENT CORP.
120-121 Knickerbocker Theatre Bldg.
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WILL FURNISH YOU
SKETCH OR PLAYLET
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MOVING PICTURES
ARE THE MOST
RELIABLE FEATURE ACT
IN ANY
VAUDEVILLE BILL

Our Hundreds of Well-pleased Patrons
Will Testify to the Superior Merits of
Miles’ Film
Renting Service

Write to-day and we will show you how to obtain the best results at a fair rate for the best service

TOLENT, ONT.

SHAEF’S (J. Shae, mgr. Monday rehearsed 10).—Dorothea Martin, plating gymnastics; Dr. and Mrs. MacPherson and company in “Kaleidoscope.” Dora Shaeff, bright and buoyant: Trinity Sturtz, sings sweetly; Frank Shaw does just a good line of monotone, blues, and Hoaghton and Mander, wonderful ballading. The show today is a success by far and by far the best of the season. The cheerful stage director of Shaeff’s has been offered the contract of filling up the stage of the new Gayety Theatre by Weber & Rush.

T. M. W.  FRYDORCH (W. H. Graham, mgr.) Monday rehearsed 10.—“Violet Black and company in “Teke the Hippodrome on approval” Mr. and Mrs. Barry Rand and W. E. Harwood produce the pieces: Arthur Street and Kelly Sholes, and Mr. and Mrs. John T. Powers are also featured.  ED. C. JAIN.

WATERBURY, CONN.

JACQUES (A. H. Shaeff, mgr.)—Milledge and his $100,000 dog: “Kaleidoscope.” Mrs. Rand and her company make the first hit of the day.  St. George Brothers have a first-class finale act: Mr. and Mrs. Barry Rand and W. E. Harwood produce the pieces: Arthur Street and Kelly Sholes, and Mr. and Mrs. John T. Powers are also featured.

WASHINGTON, D. C.

NEW LYTRE (Eugene Kerman, mgr.)—W. H. Watson’s Burlesque, W. H. Watson keeps the audience in one constant laugh and at the same time he is very “raw” in his talk. Several good musical numbers were rendered by the Millersville Acters, assisted by a handbag chorus of girls who sang well and are elaborately costumed. The chorus consists of the Millersville Acters, singers and dancers; good; Vanament Brothers, wire, clever; Gigante and Reims, good.—NOTES: Charles Simpson, formerly of Plant’s Theatre, is now in the cast with the “Ballyhooers.” The Thornton and Chatterton Amusement Company opened in Alexandria last Monday for a week’s stay and are doing a good business. They have twenty acts and seven five comedians. They are looking through the North for the coming season. In the Four Paws, the show is now in its April 25 and 30, for two days only. The Capital City, which closed last Saturday, April 13, and was, for the season was fair. Work on the New Gayety Theatre is progressing fast, and it has been reported that the house will be ready to open about the latter part of August.

GEORGE OLSEN'S MASTERPIECE

“SUBMARINES”
Great Naval Battle of Japan Sea

Marine Warfare Depicted with Steadfast Realism. A fleet of fifteen Battleships, Cruisers, Gunboats, Torpedo boats, and Submarine boats. The fleet is shown in action—playing searchlights, firing guns, torpedoes, etc., while attacking land batteries and in turn are ACTUALLY BLOWN UP and sunk by the torpedoes fired from the Submarine boats and deadly submarine mines. A mechanical, scenio-electro masterpiece bound to be a FEATURE AT JAMESTOWN.

Now being put on in a theatre seating 500 people, in a tank forty-five feet long with a heavy plate glass front, which can plainly be seen the wrecked fleet lying on the bottom of the sea. The scenario changes from daylight to darkness, storm at sea, etc., are well worth seeing. Being PRODUCED BY GEORGE OLSEN, inventor and patentee, general manager—Olsen Amusement Corporation.

PINE BEACH THEATRE
PINE BEACH, VIRGINIA

Adjoining Jamestown Exposition Grounds

Look for electric signs  “SUBMARINES”

WANTED—Lecturer and Spieler, address above.

WINNIPEG, MAN.

HAROLD J. STEELE.

DORIS THEATRE (Henry Moore, mgr.)—Monday rehearsed 10. It was a hit. The first hit of the day. “The Four Paws, the show is now in its April 25 and 30, for two days only. The Capital City, which closed last Saturday, April 13, and was, for the season was fair. Work on the New Gayety Theatre is progressing fast, and it has been reported that the house will be ready to open about the latter part of August.

When answering advertisements kindly mention VARIETY.
The speciality of Hayes and Winchell will bear the closest investigation. It is not often that we hear real pianologue and artistic piano playing in burlesque. Miss Winchell is a clever comedienne. It deserves the two-day place in vaudeville.—Chicago Correspondent. VARIETY, Feb. 2.

"Hayes and Winchell carry off the honors. Mr. Hayes' piano stunts are something new in the vaudeville line and the house showed its appreciation."—Pittsburgh Press, Aug. 18, '06.

**HAYES AND WINCHELL**

In A COMEDY SKETCH, with Bright Dialogue, Humorous Situations, and Clever Pianologue. A Complete Success Everywhere

**NEW ACT NEXT SEASON**

**NOW BOOKING SUMMER PARKS**

This Season with "New Century Girls.

 ADDRESS AS PER ROUTE

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**Katie Holloway**

English Comedienne and Dancer. Having finished most successful tour of the world as "DUPRE" of Seymour and Duveg, will shortly be AT LIBERTY for my single act as before. GOOD AGENT WANTED. Address 408 Milwaukee Street, Milwaukee, Wis.

**ALBERT SUTHERLAND**

WILL PROVIDE

Newspaper and Advance Work for All Acts Booked through his office.

Headliners and other Vaudeville Artists requiring an agent who can keep them working should communicate at once.

ALBERT SUTHERLAND, St. James Building, New York City

**HARRY FOX**

ASSISTED BY MELNOTTE SISTERS

"DREAMLAND" BURLESQUERS

"AND A LITTLE BIT MORE"

**Special! Extra!**

You've Been Waiting for a "Knockout" Hit

HERE IT IS, A POSITIVE SENSATION

"I'D RATHER TWO-STEP THAN WALTZ, BILL"

By BENJAMIN HAPGOOD BURT

This Song Will Be THE SUMMER HIT

PROFESSIONAL COPIES AND ORCHESTRATIONS READY TO-DAY

Why not be First to Score with a Real Hit?

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**LET YOUR SAVINGS WORK WHILE YOU SLEEP.**

$10.00 down and $5.00 monthly will give you a double lot on an splendid property in Long Island, one of the healthiest and most promising suburbs in New York. Many professionals have located there. Writes FRANK P. LA VALLÉE, 943 West Forty-second street.

Wanted---Silent Acts Suitable for Outdoor Vaudeville Performers with prestige located in New York City and its environs, by getting in touch with this offer, will learn something to their advantage.

WM. D. HALL, Vaudeville Agent and Manag-

ment Outfitter, Suite 100 Keith's Theatre, PIRK, Philadelphia, Pa.

**SKETCH FOR SALE**

An absolutely original, strong, tense dramatic sketch—15 minutes—for two women. A professional play reader says of it: "I read a great many acts this winter, and not one had the 'o' parts. Yours got a splendid little act. It shows dramatic vigor, clear-cut outlined characters and good contrast." Prices low for quick sale.


**COMEDY FEATURE ACTS**

wanted for Grand Theatre, Joliet; Castle Theatre, Bloomington, Ill; Wolf Theatre, Ft. Worth, Texas, and others. Write now M. Goldberg, manager Grand Theatre, Joliet, Ill., or Chas. A. Dunlop, Chicago representative, care Henderson Theatrical Exchange, 34 S. Clark St., Chicago.
Nothing Doing until September. Booked solid until then. Just finished 40 weeks on the Coast and they are still talking, 20 minutes in “one” and keep them laughing all the time. A little WHISTLING, a little TALKING and some SINGING.

THAT VERSATILE CHAP

AL JOLSEN

BYOU THEATRE, LINCOLN. WEEK APRIL 1.

What L. M. Gorman, manager of the above theatre, said:

“Mr. Jolsen made the biggest hit of any single I have ever played. Jolsen won them from the start and it seemed as if they were not going to let him off. He did twenty-five minutes for me. He has a wonderful voice and a certain way of telling his stories that is all his own. He is also a great whistler. He is certainly a wonder.”

Exclusive Management, CHRIS. O. BROWN, 67 S. Clark Street, Chicago

VIOLA DUVAL

AND HER

“Knickerbocker Girls”

MANAGEMENT JOS. PINCUS

BROADWAY & 39TH ST. BLDG. NEW YORK CITY

(WEDEMS & PINCUS)

BERZAC’S SEALS

Week April 22, Columbia, St. Louis

VIOLADUVAL

ANDHER

“KnickerbockerGirls”

MANAGEMENT JOS. PINCUS

BROADWAY & 39TH ST. BLDG. NEW YORK CITY

(WOODWARD’S)

LILIAN DOREEN

Big Hit at ALHAMBRA this Week.

NOTICE TO MANAGERS AND AGENTS

HARRY O. LITTLE JOE

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HAYES and HEALEY

Act stronger than ever. This week, Keeney’s, Brooklyn. Address REICH & FUNKETT, St. James Building, N. Y. City.

Mlle. WIORA and Co.

FASCINATING SINGING AND DANCING NOVELTY ACT.

Thanks to YENTA VICTORIA, ALICE LLOYD and R. O. KNOWLES for kind wishes.

FRED KARNO’S Comedians

WEEK APRIL 15, EMPIRE, PATerson, N. J.

“A Night in the Slums of London,” “A Night in an English Music Hall” (including BILLIE REEVES, the original “drunk”), “Amateur Night at the Club,” “Jail Birds” in repertoire.

All productions copyrighted and protected. Attorneys, House, Grossman and Vorhaus.

All Communications ALF REEVES, Manager, en route

LILIAN DOREEN

THE STAR THAT IS ILLUMINATING BROADWAY

SHE IS THE TALK OF NEW YORK

The little English girl who has made all New York sit up and take notice. Vide Percy Williams’ Alhambra bill.

Winner of the New York Most Popular Artiste Competition by Over 1,000 Votes

Leave for Europe May 21st to commence London season June 3rd. No open time for five years. All arrangements completed.

Agent, C. C. FISCHER

ALICE LLOYD

HARMSTHEATER, BROADWAY

Manager, TOM McNAUGHTON

WHITMAN SISTERS

assisted by

Willie Robinson.

Present their Character Act

“PLANTATION PASTIMES”

Three new and complete sets of scenery and costumes.

ENGLAND'S GREATEST BALLAD VOCALIST

Thanks to VERTA VICTORIA, ALICE LLOYD and R. O. KNOWLES for kind wishes.

FERRY (The Human Frog)

IN “THE DISMAL SWAMP”

A cyclorama spectacle absolutely original. New to the stage. Pirates keep off. Open after week of July 15 for parks and next season. June 15-30, Orpheum Theatre, San Francisco. June 20 to July 13, Orpheum, Los Angeles. Week April 15, Dixie Land Park, Jacksonville, Fla. Permanent address, REVUE HOUSE, CHICAGO.

JIMDONAT BEDINI

AND HIS MARVELOUS ACROBAT DOGS

A CARD IN VARIETY NOW MAY SECURE YOU A SUMMER’S ENGAGEMENT. THIS DEPARTMENT OF VARIETY IS THE MANAGERS’ AND AGENTS’ READY REFERENCE.

When answering advertisements, kindly mention VARIETY.
Daisy Harcourt
THE COMEDIENNE.

WILFRED CLARKE
Assisted by MISS THEO CAREW and CO.
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"
Address, Oro LAMBS' CLUB, NEW YORK CITY

Jewell's Manikins
BETTER THAN EVER
One of vaudeville's standard attractions. Can always be relied on to score with public and box office.
Direction WM. MORRIS.

Earle and Bartlett
THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE.

JAS. BROCKMAN
"THE COUNT'S RECEPTION"
NEXT SEASON
KELLY KENT
(JAMES F. KELLY)
IN A NEW ACT BY
LEW SULLY
Direction M. S. BENTHAM

BERZAC
and "MAUD"

FRANK AND PAULINE
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CHES'TER
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PACKING THEM EVERYWHERE

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The Fellow From
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Wheeler Earl-Vera Curtis
in "TO BOSTON ON BUSINESS"
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We make the laughing hit of every bill.

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Writer of over one thousand Parodies and every one a hit, and

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Will Challenge the World for Juggling Balls.

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LILLIAN HALE
and a capable company, in a one act vaudeville novelty, entitled

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A humorous twentieth century successor to

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A complete production.

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THIS ACT IS FULLY PROTECTED.

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"Don't judge a book by the cover outside, "Don't condemn it until you have tried; "Don't judge a Man by his coat he may wear, "Don't knock an art if you think it's just false, "Let's all have a chance. Wherever they be, "Then Talent will win," say

MADELL CORBLEY
(Always working, not worrying.)
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America's Famous Character Comedian,

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Accompanied by

Margaret Dale Owen

In Vaudeville.

By William Morris.

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The American Actor-Monologist

Presenting Character Studies All Over the World.

Opens American Tour at the Orpheum, San Francisco, May 6th.


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Week April 16, Keith's, Philadelphia.

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Singing, Comedy, Dancing

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Big Success on E.P. Circuit.

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**Eckhoff and Gordon**

The Musical Laugh Makers.

**The Dainty English Girls**

Sisters Albert

Not one week open since we came to America. In vaudeville this summer and next season until December, when we sail for Australia to fill 26 weeks with Harry Richards.

All letters care Variety, Chicago Office, Chicago Opera House Block.

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An original farcical sketch, replete with amusing situations and laugh-provoking episodes. One continuous uproar.

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Featuring EUGENE ADAMS

AMERICA'S GREATEST HOOP JUGGLER

Week, April 15, Kansas's, New Britain, Conn.—Week 15, Pastor's, New York City.

DIADEUM REVIEW, March 6—Russell and O'Nell in "The Fifth Anniversary" are the feature of the bill. The work of both Mr. Russell and Miss O'Nell is excellent. Their sketch is different from most vaudeville acts because it has much in it that is serious and in tune to life.

A NOVELTY KNOCKOUT!!

MANAGERS SAY, "THE BEST ACTING ANIMALS ON RECORD!"

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Singing and Talking Comedienne, presenting "The Summer Boy." AT LIBERTY for Musical Comedy or Burlesque. Permanent address, Suite 307, Moore Building, St. Paul, Minn.

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World's Most Marvelous Cyclists

WEEK APRIL 15, KEITH'S, SYRACUSE, N. Y.

Presenting "THE FIFTH ANNIVERSARY"

a Classic in Irish

Bowery Comedy Quartette

HYDE AND ROBINSON

Playing our fifth consecutive week on 13th Public Opera with our best-packed and "Dutch act.

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Would be pleased to hear from Partner, Sketch Team or any Professional Irish Act. I positively MAKE GOOD in music.

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A Pleasing Combination of Mirth and Skill

An Act Suitable for PARKS, FAIRS and VAUDEVILLE

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ROY KNABENSCHUE
The attraction that has made millions talk.
Address Frank Spellman, sole manager, Roy Knabenshue and the Famous Airships, Room 16, Liberty Theatre Building, Cleveland, Ohio.

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The popular artist of the New York Morning Telegraph.
Was the first one in the world to do his method of sketching upon the stage.
He has joined his act and apparatus and Variety will watch his interests until his return to New York.

Gayety Quartette
Wright, J. B. W. M. Whitney
Karen Brennen
George, the comedy automatic novelty.

Mullen and Corelli
Week-April 15, Polys, Waterbury.

If you can't be good, be careful.

Roger Imhof
Direction: Nuck & Fennessy.

Where Were All The Strong Men?
When
Warren Lincoln Travis
Under sole direction of
Reilly & Clements, Gotham Theatre, Brooklyn, N. Y.

Mme. Emmy
And her pets

Lena La Couvier
The Stately Songstress

Johnston and Buckley
RE-ENGAGED for season 1907-8 with the big Empire Show.

Tom Hearn
"The Lazy Juggler"
Here again
Week April 15, Temple, Detroit

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Chas. J. Burkhardt
Featuring with Fennessy's "Miss New York Jr.
Invites offers for next season.

Mr. and Mrs. Edward H. Kemp
Original illustrated "Tales of the Wild"
An artistic Western novelty.
Week April 28, Keith's, Providence.
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Where were all the fakers who promised to be present at the auto competition in Madison Square Garden last Tuesday.

Ben Jansen
H:+9 New comedian.
This consecutive season with Martin & Seaman's "Bavarian Burlesques."

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Magdalene

Armstrong and Holly
Presenting Yendell's Famous Act, "The Expressman."
30 consecutive weeks on the Pacific Coast since the Big Ben.

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Alhl Ormo Yobs
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All new comedy and new songs.
New cast and new costumes.
Ask Mr. Robinson, 58th St. Theatre.

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Ed. F. Reynard
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En Route Great Orpheum Road Show.
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From the Legitimate in New York and His Gold Brick
IN "STOP, LOOK AND LISTEN."
Then all Booked on Keith-Fraser and Orpheum Circuits.

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in new act in ONE, season of 1897-8, entitled
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Copyright Class D, 200, No. 9391.
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Grand Opera Trio
Prima Donna, Autodacte Le Brun.
Tango, Prima M. Hettman, Bartone, James Stevens.

ON THE COAST
Mr. and Mrs. Jack Gordon Co.
Producing "A C.O.D. BARON."
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Address care VARIETY, Chicago Office, Chicago Opera House Block.

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Apply to the CHADWICK TRIO.

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THE MAN WITH THE FLEXIBLE VOICE.
STUART BARNES
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Working
Chas. F. Semon
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EUROPEAN NOVELTY ARTISTS.

Billie Ritchie
and his ten English Pantomime artists with
One Billie's "Around the Clock."

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THE STUART MftVME-STETSON
Time
Tenor,
Dave
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Ed. F. Fontaine,
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new

VENTRILOQUIST
And all KATORIALISM
This act is in ONE.

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No suffering now.

HARRY C. PRENTICE
& CO.
Producing a one-act farce entitled
"OUR WEDDING."
By Chas. Norwine

Kimball & Lewis
"A CLOWN'S DILEMMA."
This week, Bennett's, Ottawa, Canada.

HARRY EARLE
GODFREY and VETA HENDERSON
"A Daughter of the Gods."
Direction Jack Levy

Kaufmann Troupe
434 Ave. Street.
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GRACE HAZARD

This little act is all in rhyme.
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Season 1907-08 Co-Star "Ma, Him and I." Co.
Open for Farce Comedy or Ballroom.
Address 44 Johnson Street, Brooklyn, N. Y.

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"Bumpy Bumps"

“It isn’t the name that makes the novelty, the act that makes the name.

THE KING OF IRELAND.
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.

DOING WELL. THANK YOU.

Miss Virginia Ainsworth

PRIMA DONNA SOPRANO.
TIVOLI THEATER, CAPE TOWN, SOUTH AFRICA.


JUST WHY WE ARE A LITTLE DIFFERENT.

—Direction GEO. HOMANS.

GEO. MOZART

April 1, 1907, Fifteen Weeks, LONDON PAVILION.

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GARDNER AND STODDARD

"VAUDEVILLE FRIVOLITIES." Agent, JACK LEVY.

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EN ROUTE "KENTUCKY BELLE."" NO BOOZE OR MERRY WOODEN SHOE DANCING.

NITA ALLEN & CO.

Greatest Variety Hit of the Season.
"OASIS. STATEBOOK." By Will M. Creasy.

KEATON

JOE, MYRA, BUSTER, JINGLES AND LOTTIE.

Important to Managers—Buster will be 16 years of age, Oct. 4, 1906. Address the man with the wife, the table and three kids. Address execs of comedy club, or Elrith House, 239 W. 36th St., N.Y. City.

Max Millian

The Great Violinist.

Accompanied on Piano by his Sister. Booked by Agents — CARLTON.

HENRY FINCO, Manager. St. James Hotel, New York City.

There is Only One

ANNA EVA FAY

A Box Office Attraction.

D. H. FINGER, Noonies Highlands, Mass.

William A. Dillon

GREAT ACT.

THREE ACTOR COMEDIAN. Booked by Agents — CARLTON. Address Manager, E. A. WARREN, New York City.

GEORGE WELCH

Comedian

Mutum in Parvo.

Fred Karno’s Companies.

The Red Boy in “A Night in London Music Hall.”

Mr. Meck in "A Night in London Club.”

The First Newshow in "A Night in the London Slums.”

Week April 15, Empire, Paterson.

GLOVER WARE’S

"Village Choir"

SPECIAL FEATURE "HIGH SCHOOL GIRLS"

HILDA CARLE AND HER

In vaudeville as extra feature.

Harry LaMarr

Special scenic effects and three hanging pieces.

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& CO.

Under the Management of M. F. BENJAMIN, 169 W. 42nd St., New York City.

19 MILES IN "ONE" THE REAL ITALIANS LEW & MILLIE PIOTTI CHARACTER SONGSTERS

60 Ex. Mason St., Boston, Mass.

All Good Agents.

America’s Greatest Wire Act.

The McNALLY TRouPE

And Comedy Symphony Evolution.

En route with Clara H. Tyler’s "Devil Artists" Co.

OPEN TIME JUNE 15TH, ’07.

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Marshall P.

The Flaxton, 156 W. 97th St., N.Y. City.

"The Jolly Swiss." Phone R.39.

ZOUBOUKAKIS

Musical and Plastic Artist.

Presenting two novelty acts that are away from anything else. Close in "One." THE VIDETTES

"The Man from Georgia"

MUSICAL ACT.

Address, 163 Third Ave., N.Y. City.

JEANETTE DUPRE

As the Belle in "The Belle of Avenue A." Kolb & Ditl Stock Company.

DAVIS THEATRE, SAN FRANCISCO, CAL.

When answering advertisements kindly mention VARIETY.

You Can’t Beat This

At liberty for Summer Engagement.

JOHN S. EGAN, Wilmington, Del.

Ryan-Richfield Co.

WEEK APRIL 19, KEITH’S, LAWRENCE.

Valerie Bergere and Company

TIME ALL FILLED.

FRANK MAJOR & CO.

"The 5 Majors"

The English Co. of Entertainers.


At Liberty for Next Season

For Burlesque, Musical Comedy and Vaudeville.

GEORGE WALTERS

GARDEN AND SOMERS

WORLD’S GREATEST XTROPHOCRITES.

Also Introducing the Houdini and Strangest.

Fifteen Minutes in "One" Address all communications to GEO. GARDEN, care of "JOLLY GRASS WIDOWS" Co.

Netta Vesta

SINGING COMEDIANESS

Keith Circuit

Address care VARIETY.

"CHRONICLE," PITTSBURG, PA.

"Watson’s Burlesques are at the Academy this week and bid fair to attract a capacity house at every performance. This is an old and familiar bur-

lesque troupe and its coming is eagerly looked forward to by Pittsburg’s burlesque lovers. Long before 8 o’clock yesterday afternoon every seat in the house was sold and standing roon, where the curtain rose, was at a premium. Will-

iam H. Watson, the clever old "Billy," of course, the scene and pepper of the show. Although the audience of one of the best drawing attractions of the burlesque circuit and easily able to send the show out with nothing but his name to future crowds, Watson works all the time and continues to uphold his reputation well long ago. The chorus is away out of the ordinary. It is composed of pretty girls, who really sing and dance. The principals and a few members of the chorus ap-

pear in the vaudeville section and this feature is most entertaining."

BARBER-RITCHIE TRIO

WHEEL NIGHTS

Time all filled until our return to Empire Theatre, London. ADDRESS WESLEY & PINCUS.

Meredith Sisters

DIRECTOR GEO. HOMANS.
KEITH-PROCTOR'S 23d STREET THEATRE
WEEK MAY 13

JOE WELCH
and Co.

"AT ELLIS ISLAND"

The Greatest One Act Comedy Drama Ever Offered in Vaudeville

JOS. F. VION
SOLE AGENT

KEITH-PROCTOR THEATRE BUILDING
ANNEX (Room 233)
NEW YORK CITY

America's Most Popular English Comedienne

VESTA VICTORIA

RECEIVING THE BIGGEST SALARY EVER PAID IN VAUDEVILLE.

Playing Keith's, Boston, Second Week.
After First Show, Requested by Mr. Keith to Extend Engagement Four Weeks Longer.

Scored an Instantaneous Success in Boston
Thousands Turned Away at Every Performance

THE BOX OFFICE RECORD BROKEN IN ONE LONG SUCCESSIVE STRING
OF CAPACITY HOUSES

All New England Now Singing Vesta Victoria's Songs.

Next Week, (April 15), K.-P. 58th Street, New York
April 22-29, Keith's, Philadelphia

When answering advertisements kindly mention VARIETY.
FIGHT STARTS MONDAY

Klaw & Erlanger Fire Their First Vaudeville Bill Against the United Booking Offices

On Monday next at Philadelphia will occur the actual start in the competitive war to be waged against United Booking Offices by Klaw & Erlanger. It is K. & E.'s first show, and the vaudeville season will continue for six or eight weeks.

The second shot occurs on May 6, when the Lyceum Theatre, Rochester, opens its doors for vaudeville, although it has not Klaw & Erlanger as direct managers. In Rochester, Cook's Opera House, the opposition, will have for the same week as headliner, if nothing prevents, Vesta Victoria.

Further than these two openings, none of consequence is expected before next fall. It was thought at one time that from ten to twenty theatres booked by Klaw & Erlanger for legitimate attractions would give up the summer season to a vaudeville experiment, but this seems to have been cast aside.

An announcement is promised for the coming week of the progress made thus far on the Klaw & Erlanger circuit, with some details of the new theatres to be acquired and added to the circuit, while the weekly bills laid down by Mr. Erlanger is to be divulged.

The main battle ground is to be New York, Philadelphia, Boston and Chicago. In each of these cities Klaw & Erlanger are estimating that their billets at standard price will average $5,000 to $8,000 weekly. They say that the Edwin Forrest Theatre, Philadelphia, and the Auditorium, Chicago, have each a larger capacity than the New York Theatre. Regarding the Chicago house, it is claimed that an admission of 10-20-30 could be charged, and still the capacity would allow of vaudeville of any amount of salary almost to be given at a profit.

Philadelphia, April 19.

Nothing of moment developed in the vaudeville situation here this week, except that it was generally stated that Klaw & Erlanger would not place vaudeville in the People's Theatre, Kensington mill district, now a popular price house.

The Chestnut Street Opera House opens Monday with the bill printed in Variety last Saturday, except that Thompson's Elephants will be substituted for Morris' Ponies.

Mark A. Luersch was in town early this week, and he says that the show would be no big special feature added. It would surprise no one, however, if K. & E. sprung a surprise, and for this reason have kept the announcement of the initial bill even from the local newspapers.

There is a feeling among those who read the K. & E. opening bill in Variety last week that the Philadelphia public will be disappointed when the show is made known. For years the spectacular advertising, and Klaw & Erlanger's theatrical standing, a remarkable vaudeville bill was looked for. It is admitted to be a high grade variety show, but the absence of a "cassation" will be commented upon. With Klaw's theatre has continued its enormous business, the present week being almost a record-breaker for this season of the year, and the management is angling for big business in spite of the opposition next week with the following fall in Klaw & Erlanger's vaudeville, "Stunning Grenadiers," Matzetti troupe of acrobats, Frank Fogarty (all new here), Rice and Prevost, Bert Leslie (in a new act), Willa Holt Wakefield, Watson's Farmyard Circus, Murphy and Francis and several three-a-day numbers.

Both bills are attractive and much interest attaches to the effect of what is called the first competition of vaudeville in Philadelphia.

For the second week of vaudeville commencing April 29 at the Chestnut Street Opera House (K. & E.), it is thought that one or two numbers from the opening show will be retained, probably the Four Morons anyway, and Adele Ritchie will be the star of that week's show. Miss Ritchie will have to draw against Vesta Victoria in the Keith house, as the English comedienne is booked for a two-weeks' stay here.

The impression is that after the second week Klaw & Erlanger will commence to "feature" their bills by attractions drawn from the legitimate ranks.

The "copy" given to the newspaper for the Sunday advertising of the Chestnut Street is a cleverly designed and executed idea. It consists of a large square, within which is a square forming the name of an act. The Four Morons could be said to be at the top, although from the arrangement no act is exactly "headlined."

Salem, Mass., April 19.

William Morris, of New York, accompanied by George M. Leventritt, his attorney, appeared here in court yesterday to file the defense of the Empire City Quartet in injunction proceedings instituted by Weber & Rush to restrain the singers from playing next week at any place other than their theatre in Sayville. yesterday. In going to the argument on both sides, the court refused to grant the injunction. Mr. Goodman, of Boston, appeared on behalf of Weber & Rush.

DIXEY ACCEPTS FOREIGN TIME.

Henry E. Dixey, who was enjoined by Walter N. Lawrence from playing in vaudeville under the management of Percy G. Williams, has accepted the five-weeks offer afforded by Alfred Butt, of the Palace, London, and will commence to play in the English hall during May.

Mr. Lawrence furnished the bond of $5,000 as required by the court's order in the injunction proceedings. It is understood that Dixey's contract with Lawrence has yet one year to run.

It is reported that Mr. Dixey has stoutly completed arrangements to star next season in "Little Dorothy," the piece which Maude White had some difference over recently. Mr. Dixey will not appear under Mr. Lawrence's management, but will have the direction of a theatrical manager allied with Klaw & Erlanger, the latter firm booking the route.

ELsie Janis Seeks Escape.

No decision had been rendered in the Elsie Janis case that week by the United Booking Office, the English comedian. Miss Victoria's fiancé is not an American, but an Englishman, of considerable wealth, slightly over thirty years of age, and holding the rank of Major in the English army. He retired from the army at the solicitation of his mother, and at the present time is in Paris. He is an enthusiastic sportsman, his chief pleasures being auto-mobilising and yachting.

No holding day has been set. Miss Victoria's future husband would like very much to have the singer abandon the stage, to which she is deeply attached, and when this mooted point has been adjusted, the wedding bells will shortly afterwards ring out.

It is possible that Miss Victoria's fiancé will come over to New York during May, remaining here until she leaves for home on June 15.

STRIKE LEADER COMING OVER.

It is reported on excellent authority that Harry Mountford, the English strike leader who has been with the English theatres for a considerable time, such as George Fuller Gordon, the White Rats of America, is positively coming to this country.

Mr. Mountford is of genial presence and engaging personality, a born orator, and almost as American as English in his easy and unconventional way, sometimes standing with both hands in his trouser's pockets and a smile all over his face, as he reels off eloquent periods. Mountford does a "conversation" with his wife, the little woman who stopped Camille Clifford from appearing at the Tivoli, London, during the strike. It is not yet announced with what booking office Mr. Mountford will close his arrangements, but his coming is assured.

WEBER TAKES NO CHANCES.

Mrs. M. C. DeMill sent an emissary to Joseph M. Weber this week with a proposition to play vaudeville at the music hall this spring, for four weeks, featuring Billa Basset and Miller.

Mrs. DeMill offered to play on a "fifty-five" basis, but Weber, who hadn't much faith in the scheme, countered with an offer to lease the house to her for $3,000 a week or an equal division of the receipts with a guarantee of $2,000 a week for his share.

Mlle. GENEVIE FOR THREE MONTHS.

The English variety paper "The Performer" says in the last issue to reach here that Mlle. Genev, the celebrated dancer now in London, will come over to America next fall for a stay of three months.

EXIT "PROFESSIONAL COPIES."

A movement is on foot among the music publishers to do away entirely with professional copies. Already one firm has inaugurated the system in an experimental way, and several others have agreed to follow as soon as the efficacy of the system is demonstrated.

BASEBALL. To-day, 3:30 P. M.—American League Park, N. Y. Americans vs. Boston. A. H. I.
The new act of Gus Edwards' Messenger Boys and Girls" will open April 29 around New York.

Carver and Pollard, closing their season to-night with "New York Town," will return to vaudeville.

Lillian Hale in "The Mystic Lamp" plays North Adams, Mass., next week to "break in" the sketch.

Gardner and Stoddard have purchased an automobile, and will go on a touring trip in it after the close of the season.

Louise Montrose has joined Jos. Hart's "Rain-Dears," and will lead the "girls" when it appears at the Colosial next week.

The Panama Four, a singing quartet, closed the season with "McPadden's Flat" last Saturday, and will appear in vaudeville.

Mildred Howard de Grey, the "barefoot" dancer, is married to a three-millionaire abroad, and is living in a villa just outside Paris.

The annual benefit for the manager of Keeney's Theatre, Brooklyn, Theodore Menzlik, has been fixed to take place at that house May 6.

Zanele, of the Zanze-Vernon Company, lost a diamond pin valued at $120 at the Fifty-Eighth street House Monday, where the act is playing this week.

Jeanette Dupre, formerly sous-brette of the Kohl & Dill Company, is ill in San Francisco. She will start for the East in a few days if sufficiently recovered.

The new play "The Hebrew Detective," in which Harry Fields is to be starred next season by Al H. Woods, was written by Owen Davis, and not Theodore Kremm, as stated.

The Tennis Trio, a novelty act from the West, has been booked for a "tryout" week at the Doric, Yorkville, commencing April 29. The act is under the management of Jack Levy.

Eddie Keller, of Myers and Keller, sails for a two months' trip in Europe by the Hamburg-American liner Patricia June 15. He will visit London, Paris, Switzerland, Italy and the Low countries.

Nellie Emerson now "The Girl in the Red Mask," with Weber & Rush's "Bon Tous," will join Zara and Stetson next season, the act being changed and to be called "The Four Zars." There will be about 125 foreign acts playing over the time of the United Booking Offices next season. Sixty have already been booked by H. H. Peller, the United's foreign representative.

De Witt Burns and Torrence returned to the city last week from a European tour. They opened in London a year ago March, and visited South Africa, playing Belgium, Germany and several other European countries on their way back. They are at the Orpheum, Brooklyn, this week.

Hilde Doherty, of the Doherty Sisters, will leave for Europe before May 15. She will work abroad with Maud Demorest, who was formerly with May Tully in "Stop, Look and Listen." Miss Doherty will return about August, and resume the vaudeville time on this side with her sister, Anna.

Jack Norworth has purchased a "Thomas Flyer." The machine cost about $4,000, and the sale was made by "Kid" McCoy, who has a garage on West 43rd street. Mr. McCoy has made several sales to the artistic people, especially vaudevillians, and the most prominent of the two branches with their earnings.

"Capitolia" is the name of William Masaud's yacht, which will shortly anchor off the Harlem bank of the North River. Mr. Masaud, who is manager of the Alhambra, claims the boat has everything on Jamaica Bay, its former anchorage, "beaten a mile," and is busily engaged purchasing minor details for a happy summer aboard.

William A. Dillon, the singing monologist, plays his first United Booking Offices date week April 29 at the Empire, Paterson. Mr. Dillon is a brother to the famous Dillon Brothers who were responsible for one city becoming known in both hemispheres through writing "Put Me Off at Buffalo." William has a long writing streak around his name, and his present piece, "Little Bit Added to What You Have Got Makes Just a Little Bit More," is Mr. D. of the Whitlock Sisters, a "sister act," lately arrived in vaudeville, is Mrs. Isabelle Evans, wife of Dr. Paul Evans of Washington, who is also cousin to the well-known American dentist, Thos. Evans, who died in Paris, France, some years ago, leaving an immense fortune to the city of Philadelphia. The Philadelphia authorities afterwards made a settlement with the heirs whereby they were to receive $800,000, the city to retain the remainder. The executors are still talking about the settlement, and the heirs are longing to see their money.
HYDE & BEHMAN DENY.

Hyde & Behman officially denied this week that there was any possibility of their joining the Western Wheel. Mr. Hyde for the corporation said that they held a ten years' contract with the Columbia Amusement Company, which would be strictly adhered to.

MINER'S SHOWS BREAKING RECORDS.

Miner's "Dreamlanders" played last week at the London to the largest gross business since the opening of that house as a burlesque theatre. Empire houses generally reported exceptionally good business last week, due partly to weather conditions. The "Americana" played in Chicago to $4,782.

Miner's "Merry Burlesquey" name will be changed next season to "The High Jinks Burlesquey" to avoid the repetition of the word "merry" in the nomenclature of the Wheel. Dave Marion is writing a new piece for the "Dreamlanders." Models of three special acts have already been constructed for the piece and the work has been given the name "Presidential," or "Pretzel," the present burlesque of the Dreamlanders, will be turned over to the "High Jinks company.

A NEW EASTERN SHOW.

Next season will see a new show on the Eastern Burlesque Wheel belonging to Koenig & Elias, managers of the Casino Theatre, Philadelphia, one of the Eastern's homes in that city.

With the additional houses to be placed under his management, it is planned to fix his headquarters in the present time and half-week, a vacancy occurred for one new traveling organization, which was voted to the Philadelphia managers, they not now being represented on the road.

ED F. RUSH GOING TO EUROPE.

On May 14, Ed F. Rush, of Weber & Rush, will leave for Europe to be gone until July 25, when he sails for home.

All signs point that Mr. Rush will sail and travel over the foreign countries, stopping at Paris after leaving London, where he heads for from New York, and visiting Berlin, Vienna, Budapest, Rome and Nantes. He has not visited any foreign cities before returning.

The trip is a business one for the manager. His firm has booked several foreign acts for their enterprises next season, and Mr. Rush will inspect them while abroad; also keep an lookout for other novelties which may be of use to his associates in the Eastern Burlesque Wheel. He is empowered to book on their behalf whatever seems to him desirable, and Mr. Rush expects to secure a few novelties for vaudeville during the time he is away.

Of the acts now engaged by Weber & Rush, three are "girl acts," one composed of Romanian young women and another is called "The Bronze Statues."

OFFERED GUS HILL $1,000.

Gus Hill was approached by a vaudeville agent the other day with a suggestion that he play a few vaudeville engagements. Hill laughingly replied that he thought he would accept if he received $1,000 a week, and when the proposition was accepted Hill side-stepped.

EASTERN CIRCUIT'S MEETING.

The annual meeting of the Eastern Circuit Assn. (Eastern Burlesque Wheel) was held on Wednesday, when the following officers were elected for the ensuing year: Richard Hyde, president; Dr. H. Waldron, vice-president; and Henry H. Jacobs, secretary.

The association is distinct from the Columbia Amusement Company, embracing managers of Eastern Wheel theatres only, although a house manager may also have a road show and still be a member.

READING RETAINED.

It has been decided by the directors of the Columbia Amusement Company that Reading, which closed last week, will reopen next season as an item on the Eastern Burlesque Wheel. It is claimed that Reading by traveling companies in Reading were small. That the house was a loser at all was due to the desertion of Scranton, which flopped over to the Eastern Circuit, leaving a three days' divagation. With the opening of the New Columbia Association Co. in the latter city, it is believed the two-week stand will be a money-maker.

TOO MUCH JEWELRY.

Philadelphia, April 19.

The "Bon Tona" are laying off in Philadelphia this week, giving Frances Clare, the show's soubrette, plenty of time to wonder where the $500 diamond ring she lost at the Gilmore Theatre, Springfield, is. Miss Clare lost three diamond rings in her dressing room and upon returning found but two, the most costly one having disappeared. The Springfield police are investigating, having one man under suspicion.

It was only recently that Guy Rawson, the comedian with the show, lost his watch from a dressing room, and before that a diamond ring disappeared from a fateful opera while the "Bon Tona" were in Chicago.

Altogether about $1,000 in jewelry has been stolen this season from members of the company, the major portion of the loss falling upon Miss Clare and Mr. Rawson. They have been asked to have it returned by either in cash or in jewelry.

Sam Goldie, the manager of the show, suggested that they commence by buying a safe.

CHICAGO OPENING MAY 5.

Chicaco, April 19.

The Empire Theatre on Madison street, near Halsted, will positively open May 5, and the first show will be "The Empire Burlesquey." The new Western Burlesque Wheel house is built of steel and will seat 1,800 persons. An entirely new stage will be a part of the construction of the interior of the theatre, the absence of posts and pillars.

The theatre is owned by several members of the Empire Circuit, who own the Theatre, and the present season will continue under the management of I. H. Herk.

William Singer will be the permanent manager of the theatre.

EASTERN MANAGERS SATISFIED.

Many conflicting statements either denying or affirming the reports that Hyde & Behman will turn their new proposed theatre on West Madison street into a burlesque theatre playing the Eastern Burlesque Wheel's attractions or will become an ally to the Klav & Erlander vaudeville string next season are prevalent with many theatricals.

K. K. Schurr is expected to complete the construction of the new theatre. If the reports are true, there will be direct opposition in the Haymarket, a Kohl & Castle house, and possibly the Academy of Music, which will be available for variety performances next season, according to previous authentic reports.

Both theatres are located within a stone throw of each other. The Hyde & Behman theatre will be only one block west of the Haymarket. It has been said that the west side can support two more vaudeville or burlesque theatres.

If H. & B. open with burlesque, the New Empire, almost across the street, playing the Empire Circuit (Western Burlesque Wheel) shows will have opposition.

It is not unlikely that an interview with Al. Reeves, the burlesque manager, in his apartments at the Palmer House, Mr. Reeves said: "Of course it will be a burlesque theatre. It will be a beautiful house, too, similar to the Gaiety in Pittsburgh. It will be Chicago's three Eastern burlesque theatres, the other two being Euson's and the Trocadero."

"All this talk about opposition is absurd, as we can't call it such. We are in business, and we have the name and reputation. The best proof is our tremendous business in such large cities as New York, Chicago, St. Louis, Baltimore, Kansas City, Detroit, Buffalo, Cleveland, New Orleans, Boston and Providence."

"Everybody is satisfied. We have made remarkable strides. Starting with a bunch of theatres left by the Empire Company because they did not want them, we extended our interests rapidly and now own many theatres. We will build last year, this year and will build some more next year."

"As to consolidating, I want to say right here that there is not enough money in the world to buy us. At a meeting held recently it was decided to carry over and better companies that ever before. The shows will be more expensive and attractive. We intend to cater to women. The present season has demonstrated that more money can be made with good shows and we are going to have them, don't you forget that."

"Personally, I never knew how good it was to be in the burlesque business until this and last season. The burlesque houses and phonograph studios have been the haven of happiness. It is my intention to put out the best show of my life next season. I have already made orders for the most elaborate scenery and costumes I will ever have," said Reeves.

"And I have given important parts of the theatre to 24 girls. My present season has been the most successful in actual profits of any my managerial career and I am positive that others have done as well or even better."

Notontie, the violinist, was to have played at the Colonial this week. She will be at the Orpheum, Brooklyn, next week for her first town showing instead.
LEGISLATORS TRY TO KILL SUNDAY SHOWS

Assemblyman Robinson, of New York City, introduces Bill Making Sabbath Performances Punishable by Revocation of Theatre's License

There are three bills pending before the Legislature, which will probably not adjourn until the middle of May, that affect New York theatrical managers generally. One is especially important to theatres holding Sunday night concerts.

The other measure is a dangerous one to all the theatrical managers, for its passage and it was introduced in the Assembly by Beverly R. Robinson, of New York, "at the request of the Sabbath Society." According to Mr. Robinson, although this does not appear upon the printed copy, which is customary when an Act is drawn up by request.

It has been reported favorably by the Committee on Affairs for Cities, to which it was referred. William Grossman, the New York attorney, argued against the committee's favorable recommendations, contending that the bill imperiled the vested rights of all theatrical managers through the amendment allowing any taxpayer of the city of New York to enter complaint against a manager for the revocation of his theatre's license.

The taxpayer is required to furnish an approved bond at an amount to be assessed by a Justice in a court of record to cover possible costs and damages sustained by the manager against whom the suit is instituted.

Mr. Robinson has been busily engaged this session in looking after amusement affairs in New York. Another bill has been introduced by him, backed up by Dr. Wilson S. Chase, the Brooklyn agitator on the Sunday question, Frank Moss, ex-police commissioner of New York, and Capt. McIntosh, of the Society for the Prevention of Crime.

Mr. Robinson's second bill is entitled "To amend the penal code relative to Sabbath breaking," and makes it a misdemeanor to keep a theatre open on a Sunday, including stereopticon, moving pictures and phonographs, and is very sweeping in its language, including, "the giving of any exhibition or rendering of any amusements, dialogue, imitations of or other act or performance on the stage, with or without costuming or change of costume for which a fee or admission price or a collection is taken."

Every person taking part in the performance, or in the bill poster, is made equally guilty, and a conviction annuls the theatre's license where the performance occurred.

This bill has been referred to the Committee on Codes, which has the following New York representatives: Brooklyn, Abramson, and Ascher; and Nassau members: C. F. Murphy (Kings), Geo. Greene (Kings), Thos. Supersell (Kings), F. D. Wells (New York), Leo Prince (New York), Robert Wagner (New York), and W. Horowitz (New York).

The same committee has under consideration a measure drafted by Assemblyman Dr. Gluck, of Brooklyn which aims to amend the similar section of the Penal Code affected by the Robinson bill. Mr. Gluck, however, seeks to relieve the manager of any of the annoyances he now has in connection with a Sunday show. It does away with the revocation of the license in the event of a conviction, in addition to the other punishments provided by statute for a misdemeanor, and provides instead a fine of $500 to be given to a public benefit.

Dr. Gluck's bill, if passed, would allow an ordinary variety show to be given on a Sunday without legal interference, the portions of the Code, Section 277, which mentions "comedy, opera, ballet, farce, dramatic performance or the exercise of jugglers, acrobats, club performers or rope dancers," are to be omitted in the new bill.

A strong effort is being made to pass through the Gluck bill before adjournment, but the impression is that neither of the three measures will reach the Governor this session.

"EGGS A LA COHAN-HARRIS."——It's going some when you walk down the alley, and see your name plastered on a billboard next to the picture of a cigar, whether a "liver" or more, and even your photo with your opinion as to the value of a patent medicine has its recompense in the advertisement, but have you ever had EGGS named after you? You have not, of course you have not, unless you are Geo. M. Cohan or Sam H. Harris. This egg making business has the race horse title habit beaten at the quarter, and Mr. Cohan may yet construct a drama about the incident, although in the writing he will be careful as to the quality or brand of eggs he introduces.

"EGGS A LA COHAN-HARRIS" is the way a line on the menu card of the Knickerbocker Hotel reads. Messrs. Cohan and Harris prefer their EGGS shirred, with chicken livers and sausages as ingredients. The headwaiter of the hotel where the actor-author and manager take lunch each day consequently carried the "EGG order" to the chef regularly around noon-time until he varied it by shouting down the shaft "EGGS for Cohan and Harris."

Someone connected with the hotel in question had said, "Mr. Cohan and Miss Walter knows the printer was ordered to place upon the bill-of-fare "EGGS a la Cohan-Harris." While it is a long sentence for the price set opposite, it will make it a special business to get the restaurant to the recipe letter perfect.

It's an awful chance, but still "EGGS a la Cohan-Harris" is going even more than some.

Eugene Dial, of Dial & Armstrong, was taken ill this week and confined home. His partner, P. C. Armstrong, came to town after a long road season, as Mr. Dial was obliged to retire.

LUEBSKI AND HARRIS ADD HOUSEES.

Chicago, April 19.—Tony Luebski and Sam Harris, of San Francisco, who are in the center of a vaudeville argument with the Sullivan-Conside circuit in the West, arrived in the city yesterday. On their way here they had removed the lease on four houses to be added to their circuit.

On Monday they leave for New York and while there will add their thirty-six houses, it is expected, to the William Morris Office, giving that agent a booking room from coast to coast.

The Empire-Luebski circuit in the West terminates its booking arrangement with the Sullivan-Conside circuit on April 30.

STEEGER BOOKED FOR THREE YEARS.

The isolated instance of an American vaudeville act being booked for three years in advance at home came to light this week through the announcement that Julius Steeger in "The Fifth Commandment" has received contracts from the United Booking Offices covering that period of time in the East and West.

E. F. Albee and Martin Beck have taken the act under their representation.

The managers have retained the present company—William H. Pascoe, Helen Mar Wilcox and John Romano.

Mr. Steeger said this week regarding the report about town that he, and not William Steevel who is the booker, is correct. I wrote every word of the playlet. It was in my mind for two years. Before producing it I called in Mr. Steele to revise the manuscript, if necessary. What he did was to take out the word "has'" from one sentence. Further than that Mr. Steevel did nothing.

LONG VAUDEVILLE RUN.

The feature of this bill the week at the Keith-Proctor 129th Street Theatre, William J. Kelley, formerly the leading man in a Harlem stock company, may continue on at the vaudeville house for two months or more, changing his sketches weekly.

Mr. Kelley's managers are able to make any time that Mr. Kelley's usefulness in his theatre has been exhausted the actor will be shunted to another of the K.-P. circuit, but the present plans are for a run.

The retention of Kelley will not interfere with other prominent bookings made by Mr. Rogers. Karnoy's "A Night in an English Music Hall" is listed, and will play on the same bill in the future, while other attractions of note have been booked during the Kelley engagement.

RAYMOND AND CAVERLY EXPULSED.

The vaudeville team of Raymond and Caverly has been expelled from membership in the Vauudville Comedy Club. The team was chosen before the club with "unprofessional conduct." It consisted of asking the William Morris Office for a release from a contract for one week, pleading illness, and thereafter playing the same week for a house booked by the United Booking Offices.

UNITED STILL ROUTING.

The managers attached to the United Booking Offices have been busily engaged in routing acts all week, and may continue in that pursuit for some time.
WANT RATS IN LABOR UNION.

A delegation from the American Federation of Labor and the Central Federation of Labor appeared before the White Rats of America at their meeting Thursday with a communication from their respective branches with a view to making some declaration of principle as to its attitude toward unionized labor in this country.

This is generally understood to be the opening gun in an effort to draw the United States into the labor-management talks with the Actors' Union, which holds a charter from the American Federation and is represented in the Central Federation of Labor.

The move was brought about by the American Federation, calling upon the Actors' organization to explain how it happened that the Rats hold a formal agreement with the Variety Artists' Federation.

It is denied that the Actors' Union is at all involved in the representations made by the national labor organization, but there seems little doubt but that they were inspired by that body.

The V. A. F. is registered as a labor union, and holds a charter in the British Labor Council. The English federation is closely federated with the American labor central body, and the contention is made that the V. A. F. had no right to treat with the Rats in a formal agreement of affiliation, since the latter organization has no official existence as a labor body.

The Actors' Union some time since offered a charter to the Rats under its banner, but the tender was not accepted.

ACTORS' UNION ELECTION.

The annual election of officers of Local No. 1, Actors' Union, is scheduled to take place April 26, at headquarters in Union Square. Besides president, vice-president, treasurer and secretary, delegates to the Central Federation of Unions and delegates to the National convenant of affiliated unions will be voted for.

The only office in which there seems to be any prospect of a change is that of vice-president, in which, it is said, Ed. Howard will probably replace William Robbins.

The ticket, which will probably go through by acclamation, is: President, Harry DeVo; vice-president, Ed. Howard; secretary, Lew Morrison; treasurer, George Gallow; delegate to the C. F. U., Harry DeVo, and business manager, James Harry.

MINDIL NOW AN AGENT.

Blanche Sloane, the swinging trapeze performer, has been given license to engage her affairs in the hands of Philip K. Mindil and Arthur Levy, with offices in the Knickerbocker Theatre Building. This is the entrance of Mr. Mindil in the agency business.

HOWARD AND BARRISON BOOKED.

Joe Howard and Mabel Harrison, who were thrown out of a legitimate job by the fire in the New York Theatre, which caused the closing of "The Land of Nod," then occupying the house, have been signed in vaudeville for thirty weeks, opening at the Majestic, Chicago, on April 29. William L. Lytens attended to the details.

MARIENLLI DENIES.

Paris, April 10. H. B. Marienelli, the vaudeville agent, makes emphatic denial of the report circulated in the States that the Folies Berger, Olympia, Vivantia and Parisiens, the four establishments in the French capital controlled by Paul Ruez, have gone into bankruptcy. Mr. Marienelli declared that besides being the exclusive booking agent for these houses, he was closely connected with the enterprise and was in a position to state the exact condition of their affairs.

With full information at his disposal he denied the statement circulated in America.

No official news of the Paul Ruez losses going into bankruptcy has been received on this side, but it is the general understanding here that the venture is rather pressed for money. When Ruez assumed the leases of the Folies Berger and Olympia, it was said, he undertook certain money obligations, which he agreed to pay off in five years at the rate of twenty per cent per annum. The first payment was due in March and it is reported was not met. There were controversies among the parties, affecting lawyers during that month, but what disposition was made of the matter has not yet been learned.

H. B. Marienelli is understood to be financially interested in the four theatres to the extent of 17,000 francs.

MARIENELLI SUES MORRIS.

H. B. Marienelli, the foreign agent, through his attorney, M. Strassman, has brought suit against William Morris, the agent, for the recovery of a balance of $720, on account of commissions claimed to be due from artists booked through the office of Mr. Marienelli. The plaintiff claims that upon an account stated between them, there was $4,638 due, and that Mr. Morris has paid only $398. Suit is brought for the recovery of the balance in the Civil Court of New York.

COBB LEAVES SHAPIRO.

Will D. Cobb, the song writer, this week purchased a release from the contract held for his services by "Shapiro," the music house.

Mr. Cobb has a new song called "Yip-Iaddy-I-yay," which he will publish himself. The lyric writer believes that his ideas regarding song writing are not properly received by music publishers, and that better results will be obtained by him through personal promotion of his own numbers.

Consequently Cobb will not enter into any new business connection.

N. Y. THEATRE BURNS.

A fire starting on the roof of the New York Theatre on Tuesday morning did $20,000 damage.

The theatre and roller skating rink on the roof have been closed, and will not reopen until the Roof, renamed "Jardin de Paris" (Garden of Paris), opens June 1, under the management of Florence Ziegfeld, Jr.

The theatre will be remodeled and decorated, opening August 27 as "The Palace of Klav & Erianger's Advanced Vaudeville."

PUBLISHERS' COMBINATION MANAGER.

Speculation is still rife as to the identity of the man selected by the directors of the newly formed alliance of music publishers for the position of general manager. It seems, however, to be generally conceded that George Freedman, at present in the employ of A. H. Goetting, the largest jobber in the business, is the man decided on for the post. None of the five publishers interested in the combination will admit or deny this report. The new corporation will not begin business until the fall, possibly later.

Immediately on the official confirmation of the report of the new combine's incorporation as announced in Variety, Chappell & Co. and Francis, Day & Hunter, two English concerns with American branches, got together for the purpose of similarly fortifying themselves in the "land of the free," and invited a number of others to join them. The only one known to have declined to go into the scheme is Harry Von Tiller, who prefers to remain "neutral."

It is now stated that Helf & Hager, who have a retail department in Baltimore, also intend to delve further in the retail business.

THOMAS PRESTON BROOKE BANKRUPT.

New Orleans, April 19. Thomas Preston Brooke, leader of Brooke's Band, and who conducted a "Winter Garden" in this city all winter, has been adjudged bankrupt in the United States Circuit Court. Mr. Brooke's liabilities are $82,563.91, and assets $18,864. All the furnishings and electrical attachments of the Garden have been turned over to his creditors. Mr. Brooke states that he lost a great deal more money than is scheduled in his petition. Brooke and his band returned to Chicago at the close of the Mardi Gras season.

CUT OUT THAW-WHITE PICTURES.

Toronto, April 19. The municipal authorities barked this week at the exhibition of the moving pictures of the Thaw-White affair, which were featured with the "Babesians," at the Star. Inspector Archibald, of the Morality Department, witnessed the first performance, and immediately notified the management that certain scenes in the reel must be eliminated before the exhibition could proceed. His wishes were complied with. The series is manufactured by a Philadelphia firm and has enjoyed a considerable vogue with the burlesque companies.

FORTY-NINTH ANNIVERSARY.

On May 8 we will observe the forty-ninth anniversary of the Atlantic Gardens. For forty-nine years without a change the same management has been under the same management. Founded by William Kramer, it is now conducted by William Kramer's sons, and the celebration planned for the next anniversary is an elaborate one.

"That" Quartet has engaged for the Hammerstein Roof during the entire season, opening June 3 and closing with the Roof on September 2.

GETS" BECK FOR SPEEDING.

Last Wednesday evening Martin Beck and E. F. Albee, the managers, started forth in Mr. Beck's automobile for a ride up "the avenue.

Mr. Beck was somewhat careless regarding the speed controller, and this night he and Mr. Albee engaged in earnest conversation regarding the future competition they will endure in vaudeville.

As the men sifted the situation finer and finer, the machine went faster and faster, until, as the "kids" say, "you couldn't catch him.

Mr. Beck says he had no idea how fast they were moving until a mounted officer at Forty-second street and Fifth avenue informed Beck, who was driving the machine, that he was moving at least forty miles per every sixty minutes.

Even the judge Thursday morning would not decide among the three, and Mr. Beck will have to go before the Justices in Special Sessions before his punishment will be known.

BARASSFORD'S AMERICAN REPRESENTATIVES.

Lasky & Rolfe, the vaudeville producers, are understood to be the American representatives of Thomas Baraessford, the English manager. Mr. Baraessford's London office at 8 Lisle place is the foreign headquarters of the firm also.

The "Black Hussars" of Lasky & Rolfe's are now playing at the Alhambra in Paris, with a thirty-five weeks' tour over the Missouri-St. Louis circuit and audience.

Several new acts to be successively produced are under way by the firm, and the presentations will take place after the opening of next season, time having been secured.

The firm's "Immensophone," formerly an act by itself, will hereafter be the feature of a musical number, surrounded by twelve persons.

UNITED WON'T MOVE.

E. F. Albee has finally set at rest all reports that the United Booking Offices will remove from the St. James Building.

"We have taken an entire floor here beginning next month," he said, "and believe we will then have ample room to relieve the present congestion. A special room will be set aside for agents and everything will be done to make them comfortable and welcome."

LEASES AUDITORIUM.

Waterbury, April 19. A Mr. Kruger, of Providence, who it is believed represented Spits & Nathanson, the theatrical managers, here and the vaudeville house for next season, Spits & Nathanson, who are the theatrical managers in Providence, have also leased the Auditorium in Hartford for a similar purpose, and as soon as alterations are completed it will be opened for vaudeville, which will probably be in September.

Hurtig & Seamon will open their vaudeville house in Dayton September 2.
THE ENGLISH IDEA.

All vaudeville in general and American vaudeville in particular has professed the most devoted interest in the foreign papers to comment on the variety business. The London Daily News, formerly noting the English music halls and their bills in the weekly social column, was lately invited to print a column upon the demand for English acts, inaugurated as the News believed by Klau & Erlanger.

The article printed a list of the prices offered and obtained by artists who will be seen in America next fall according to the same authority. Among the lot are the following:

Harry Lauder .......................... $2,500
Gus Elen .................................. 1,500
Lockhart's Elephants .................. 1,500
Will Evans ................................ 1,250
Harry Tate ............................. 1,500
Tom Costello ......................... 850
"Eight Lancashire Lads" ........... 750
Claire Romaine ......................... 750
Daisy Earnest ......................... 1,000
Rosie Lloyd ............................ 500

The News also said that $3,000 weekly has been offered to Little Tich, very popular just now on the other side. Some years ago he appeared over here, but not at the prices quoted. Harry Egan and Arnold Roberts are others, the paper says the managers are after to export, and Mr. and Mrs. Kendal, the legates, are included in the "News" list.

The paper states that during the week the art of vaudeville a two foreign acts, names not given, were signed for $2,500 each, and it discovered a French woman, Mlle. Liane d'Eve, playing in Paris, who would receive $1,000 every Sunday night in America, although one has been discovered in New York who has heard of the twelvet night named young woman. Her cognomen has a living picture sound.

The list in the "News" is not accepted seriously here through the apparent discrepancy. In the amounts quoted are now in the States and doubtless a large number of foreign acts have been booked.

Ada Reeves was close to placing her name on an American contract for the K. & E. firm, but Mr. Erlanger refrained from the salary asked, having seen the comedienne in London, and appraising her worth at his own figure. In the furore of the present vaudeville discussion abroad, the English people seem to regard their American alter egos, Mr. G. Williams, to whom as large a salary as any quoted in the paper has been an ordinary occurrence for some time, a fact to which several English artists now at home can testify.

NEW AGENCY PRODUCING.

Max H. Meyers of the American Booking Company is going into the vaudeville producing business as a side line to the agency venture. He is signing people for a new set consisting of a comedy, vaudeville and musical production of "The Telephone Girl," for which he holds the rights for the United States and Canada.

The McNaughtons are playing on Sunday nights in evening dress.
AS LONDON SEES IT.
By C. C. Bartlam,
Variety’s London Office, 40 Little St., W.

London, April 10.

A dramatic actor in last week’s “Stage” saucily writes of “Europe and the three less important continents.” Europe is quite the smallest of all the continents, but littleness is always assertive. A debating club might easily prove that Asia was the most important continent, since it gave the world its religion, which preachers rank the most important thing. As to poor America, at which the shot is evidently aimed, one can only console himself by going up to the Zoo and punch- ing the American eagle till it screams.

Seriously, though, America is fast becoming the most important small country in the world. Just look at that list of 181 places booked by the United and Western Offices, and that is only a starter. Then look at the salaries. Here is one London act getting twelve and one-half times the “turn money” it gets in this clique-rulled tight-laced town. Only getting what it is worth in America at that. Well, the news that gold has been discovered in

MARIE LLOYD.

Idolized by the English Music Hall artists, and the biggest favorite with the public on the London stage. Miss Lloyd will appear in New York next October. Her sister Alice is now here.

New York is making a rush to the mining camp, and people are stepping all over another in their hurry to get into the agent’s offices. Luckily, with all your summer work starting in, you can absorb a lot of people just now without any overworking, as the sea drinks up the rivers.

The London managers fully realize that they will receive a little the worst of it in the arbitration now pending. So just to get even on the saucy boys who got up the strike they decided to bring salaries down with a rush when the arbitration is over, while to show their contempt of New York judgment, they would not increase the salaries of those who had made American successes.

Burns tells us how the best laid schemes of mice and men go wrong, and the plan to trim down the rebellious artists and

GEORGE ROBY.

An English Music Hall artist American vaudeville managers are seeking with offers of large salary to play on this side. Mr. Roby has steadily declined all overtures in the past, and up to date.

Walter Gibbons, who will soon have ten halls in London, and is an enterprising fellow, considers the rise in artist’s salaries in America as just a “boom.” We are pleased to know his present high opinion of the honor of the artist, for he says: “None of the artists who have accepted engagements will break their contracts with us.”

Alfred J. Barlow, of the New York “Clipper,” was here, but has returned home. The well-known theatrical editor seems to think there will be some real fun, telling the Londoners that there are “millions” behind the present struggle.

“The Performer” to-morrow (April 11) will have a very clever cartoon, underlined “An Unexpected Competitor.” A big ship lettered AMERICA is lying in the slip, and all the stars are hustling on board. You see quaintly smiling Harry Lauder hustling up the gang-plank, while away in the rear of the procession some one is holding high the dummy statue of a poseuse, presumably fair La Moli. Standing all by himself with his arms

of the American and Continental variety agent, representing Klav & Erlanger, spoke thus:

“You can take it from me that all these stories about fabulous salaries are quite erroneous. I have engaged Harry Lauder, Gus Klen and other ‘stars’ at salaries not one whit higher than I should have paid them a year or even two years ago. Naturally in a confidential business of this nature I am not at liberty to disclose the salaries that are being paid to artists such as these; but disavow from your mind all stories of salaries increased four, five and six-fold.

“Expert” George Foster, as he calls himself, because he knows more than mere agents, is plugging the game along and talks in another strain. “They want English stars at any price,” says he. “I am asked to engage them at all cost. Salary is no object. Harry Lauder is to have $2,500 a week. A friend of mine declares that Lauder will be offered $5,000 a week before the engagement is over. There are thousands of Scotchmen in New York, and they will support him to a man.” In this connection the latest jocular statement is that Americans may not see Mr. Lauder, after all, as the Scotchmen of New York will corner the opportunity and buy up all the reserved seats for his short stay of five weeks.

Foster is negotiating with Robey, it is believed, unsuccessfully, while it is also said Harry Randall will not come. Harry Fragon is coqueting with the situation, and smiles as he talks of $2,500 offers. Frank O’Hara makes Lincoln an offer, but so far he has refused it. He sums up the situation by saying: “There are a number of agents of Klav & Erlanger in this country at present, and they will engage every one they can, but the biggest that can be found,” is what they tell me. ‘Money is nothing.’ It has all occurred in the last few days, since the formation of the Klav-Erlanger com

body how much salary I am going to get.”

Harry Lauder’s saving sense of humor helps him out. With a broad Scottish smile he says: “No one knows exactly how much I am getting. It has been kept secret all the time, and when anyone has come up to me and said, ‘I believe, Mr. Lauder, that you are to be paid $2,500 a week!’ I have always said ‘yes.’ Only question is, he goes away satisfied, but he doesn’t think that my reply was an expression indicating that I agreed with him that he ‘believed’ I was earning $2,500 a week. I have never told any

One suave London manager says that between the real salary of the artist and that given to the public there is, in Scriptural phrase, “a great gulf fixed.” He adds that many artists would like to bridge that gulf. He says one “bright particular star,” ideal of the Londoners, would get as much as $350 a week in 1916, if he is good.

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folded and his back to the boat and the swiftly vanishing artists stands a great London manager, in all the official state of high hat and evening dress. On his haughty face we can trace a Napoleonic scowl, something like the baffled expression of a stage villain fumed. It’s a cartoon that ought to make a hit with the dominating managers themselves. “The Performer’s” “Leo Carroll” is Doran, an expert bar performer, who does the long sonsor cutting over the middle and all that sort of stuff, and who discovered a curious facility with the pen held during the strike, when his vivid pictures of valiant artists having pugilistic knockouts with managers gave great amusement to all. Now that the war is over he is drawing the modern manager in his more true and dignified style, though sometimes he gives him ciga and diamonds of quite impossible size.
According to a circular letter issued by the Barnum & Bailey directorate, there has been some rather coarse work in the bookkeeping department of the Big Show. When James A. Bailey died the board of directors was reorganized and following the change in accounts were turned over to Haskin & Sells, auditors, of London. They showed that in addition to a deficit of $97,000, a mistake in the report of 1906 placed the profits for last year at $166,000 instead of $9,000, the net deficit. Both these items went to decrease the surplus. In 1903, 1904 and 1905 the corporation paid dividends of 10, 6 and 7½ per cent., respectively. The actual net receipts for that period were $216,000 and the deficit accounted for by $313,000. Hence the deficit.

While the profit last season given out by the show was considered small, attributed to the disastrous closing weeks when the circus played South, encountering unfavorable weather conditions, the corrected statement that less than $10,000 was realized during the entire season will be surprising.

There is considerable talk in London, according to reports from there, pointing to a demand for an investigation of the conducting of the auditing department of the Barnum & Bailey company. Commenting on the last Barnum & Bailey circular the London "Financial News" ends a long article as follows:

"The position is eminently unsatisfactory and the stockholders should insist on the publication of the fullest possible particulars as to how an extraordinary system of accounting should have been adopted and followed year after year. That they lived in a "fool's paradise" for the period appears to be only too certain; but it is reason why, having discovered the fact, they should not probe as deeply as possible into the recent history of the undertaking, so as to ascertain the technicalities in which they were so systematically befuddled."

Another item which the English stockholders seem to be in the dark about is the $150,000 paid during the year past to Mrs. James A. Bailey, and which went to shrink the profits of the corporation.

Jay Rial is special press representative for the Adam Forepaugh and Sells Brothers' shows, which open at Columbus, O., April 29, under canvas.

James J. Brady and Guy F. Steele are the General Press representatives for the Ringling's shows. The abundance of literature circulated throughout Chicago is an evidence of their energy.

Lancaster, Howard and Lancaster joined the Forepaugh-Sells show Monday. This makes their fifth season with the same organization.

"Pawnee Bill's Historic Wild West and Great Far East" opened its season in Nashville, Tenn., April 17. The show has departed in many ways from the old tented show routine. Edward Arlington is the best-known of a number of new-comers to the executive staff of the organization, assuming the position of general agent. The "Great Train Robbery" is the feature. It is the spectacular drama conceived by Arthur Voightlin, of the New York Hippodrome, and which made a successful inaugural in "Luna Park," Coney Island, New York City, last summer. Other departments of the show are more comprehensive than Pawnee Bill has ever before attempted. The Pawnee Bill show passed the Winter in Cumberland Park, Nashville, Tenn. Its newly opened general-bill rooms are in the Lafayette Theatre Building, New York City. Its season's route may extend as far West as San Francisco. W. C. Thompson is the general press representative. Mr. Thompson formerly occupied the same position with the Thompson & Dundy enterprises.

The Kitamauro Troupe of Japanese acrobats will travel with the Buffalo Bill show this season, having played their last vaudeville engagement prior to the opening.

Albert Cramall, who was incapacitated while touring with the Ringling show last season, has entirely recovered, and has signed for the coming summer with the Sells-Forpaugh show.

Mrs. Webb, wife of Horace Webb, will not travel with the Hagenbeck-Wallace show this season for which she was engaged. It will require the summer for Mrs. Webb to recover from injuries sustained in their gymnasium at Fulton, N. Y. Mr. Webb will join the circus at its opening.

D'Alya's trained Animal Show opens at Coron, L., April 23. It remains there two days. Features of the show are a "loop-the-loop" automobile with a monkey, Lottie and her menage act, a troop of baby elephants (including "Fargo, smallest elephant on earth"), trained dogs, Billy "the talking pony," a 37-pound poni and a high diving contest between monkey and pony. Two shows at 2 and 8 and a street parade are given.

George O. Stare has the European continental rights to "Fighting the Flames," and is organizing an English corporation to finance the building and operation of a series of these spectacles.

Gil Robinson leaves town to-day for Cincinnati, where he will be present at the opening of the John Robinson circus Monday. He will move up to Penn. Ind., in time to witness the opening of the Wallace-Hagenbeck until they return to the city early the following week.

The Ringling Brothers' circus goes to St. Louis April 28, opening at Palm Park. Pawnee Bill's Wild West follows them on May 5.

Robinson's circus inaugurates its eighty-fourth year Monday at Cincinnati, with the following performers: The Halloways, the Holands, the Duttons, Winnie Van, and a Parisian act of fifteen young women from the Paris Hippodrome, Mile. Jordan, high-school rider and side-saddle expert, Abe Johnson and mule, Bespings and Farmer mule and carriage act, Dentola Sisters, "The Whirling Butterflies," the Tossing Lavolians, Marvelous Melville, the Davollians, the Caro C. C., Jollys, Chief Higgin Eagle, the Killman Family, the Schroder Sisters, the Lefells, casting act, the Dutchons, high wire, and Geneve Morgan Ettino.

The big giraffe owned by Ringling Brothers died in the animal hospital at the Coliseum, Chicago, last week. The animal broke its leg and fever is said to have caused death. The remaining giraffe is nearly twenty feet tall. Business at the Coliseum is large and the coming engagement will surpass all previous ones in receipts.

The Pauddionne circus, touring Cuba, is in process of reorganization. The tent show is about to take to the wild-out provinces away from the larger railroad lines, and is lightening itself for the siege of jungle travel. This is witnessed by the arrival in the States this week of Barnum's elephant troupe, which has been with the show twenty-six weeks; the Three Humans and Wilkes Lloyd's.

Contrary to recent reports there will be three Gentry shows instead of two. The original Gentry Shows, No. 1 and No. 2, are under the management of Ike Speer, being owned by William Savage, the Indianapolis Stock Farm owner, who also owns Crescens, Dan Patch and Dicutrinum, three world famous harness stars. The third show will be called "Gentry's Famous Shows," being under the management of J. A. Austin and owned by W. J. Gentry, who has not been in the original Gentry firm for three years.

The first advertising car of the Forepaugh-Sells Show, with thirty-three cars, previous to the charge of Charles R. Graham, arrived in Philadelphia last Sunday and already the show's paper is being put up on all sides of the town. Car Nos. 2 and No. 3 will follow one week apart, and 35,000 copies of paper will be used in Philadelphia. The paper will be sold to the newspapers. The show opens its season at Columbus, Ohio, April 22, the new title being "The Great Adam Forepaugh and Sells Brothers' Biggest Show on Earth." It is said that $200,000 has been spent in making it practically a new show. The "Fighting the Flames" spectacle will be the feature. The show plays Philadelphia week of May 6 and then plays Atlantic City for one week. Charles C. Wilson, railroad contractor, and Samuel M. Franch, contractor, have been in Philadelphia all week.

Tom Hargraves' circus, now in winter quarters at Chester, Pa., opens the season at Chester to-day.

Walter K. Bill, who has charge of the Buffalo Bill's Wild West Department, is now in the Indian language, as associate with the red men of the show. Last Sunday, Mr. Bill met a delegation of "he's" and "she's" at Weehawken. Since then he has had to even engage an interpreter when talking to himself.

Tuesday was "Orphan Day" at the Garden. About 8,000 parentless children were admitted free, and the ticket speculators in front of the house took occasion to display their sympathy by furnishing each child with candy, popcorn and peanuts, having the loaded wagons being conveniently by to hold the supply which gradually faded away.

Eddie Silbon, the leading member of the Silbon-Siegert aerial act, with the Barnum & Bailey circus, was taken ill last week and forced to retire temporarily from the galleys, but these two stars were marching in the company of the show. Another temporary retirement was that of Dallie Julian, one of the jockey riders with the show and wife of Fred Ledgett, who was taken sick. The Teika-Wahlund troupe is scheduled to leave the show at the end of its New York engagement.

Pawnee Bill's Wild West opened Wednesday at Memphis, Tenn. Tuesday night a big torchlight procession was held and $5,000 firework display was given.
It is estimated that over $1,000,000 is spent each summer by fairs throughout the country on open-air attractions, and this vast amount of money has led to speculation regarding the future of the booking system under which acts are contracted to appear at various dates throughout the season.

The demand for variety has increased, and this has led to the formation of numerous booking agencies. The New York Variety Agency, for instance, has been very successful in recent years. It has managed to secure bookings for a number of popular acts, and its success has been due largely to the management skills of its director, Mr. William M. Hunton. Under his direction, the agency has been able to attract many of the top acts in the country, including such stars as Harry Houdini, Alger Sisson, and Will Rogers.

The agency's success has been due in part to its ability to identify emerging talent and to promote it effectively. It has also been able to negotiate favorable contracts for its clients, ensuring that they receive a fair share of the profits from their performances.

The variety booking system has been criticized by some for its lack of artistic standards and its emphasis on profit over quality. However, it has proven to be a valuable and important part of the American entertainment industry, providing a source of income for artists and a source of enjoyment for audiences.
WOULDN'T STAND FINE.

The question whether a vaudeville manager has the legal right to arbitrarily assess an actor or act playing his house any amount within his own discretion will shortly be determined in a court of law, according to Ed Latell, the musical manager of Uteas.

Mr. Latell has decided to bring a legal action against Wilmer & Vincent for two weeks canceled at the firm's theaters in Reading and Allentown, besides the amount due him for a week he recently gave the firm. Mr. Latell & Vincent's Orpheum Theatre in Utica.

The fine laid against Mr. Latell occurred in Utica, and was imposed by Manager Koenenne. It was for $1000 through Mr. Latell missing Saturday's performance. The remittance of the week's salary has been refused by Latell, although tendered. The artist had been indisposed throughout the week, playing with difficulty, as he did not care to inconvenience the management. On Saturday evening, while "marking up," Mr. Latell accidentally rubbed some grease paint in one of his eyes.

The pain was so intense that Latell could not open the affected eye, and sent word to the manager. No manager was present, and Mr. Koenenne came rushing to the dressing room and accused Latell of being intoxicated.

The other artists on the bill were in their dressing rooms, and Mr. Latell paid no attention to the manager's remarks, but, with one eye closed, said, if necessary, he would appear and do the best he could. Shortly after he was called to the managerial office, and tendered his salary less a fine of $1000. Latell refused to accept, and was then informed that unless he did he would not be allowed to play the other two Wilmer & Vincent houses.

The suit will follow, and Mr. Latell says he is going to have the point settled whether, if a manager values one performance more than five imposed for that amount, he has not the legal right to ask damages for the other shows played based upon that computation.

The artist says he believes that a fine of over the pro rata share of salary for one week's absence would be fair performance of the quality of his services on the part of the management.

CHANGE OWNERS AND MANAGER.

Fort Leavenworth, Kan., April 19.

The Orpheum Theatre here has changed hands, as the management of that of the corporation controlling it from the possession of George V. Hankinson and John L. Griffin, the largest holders. Local businessmen are the new owners.

The house will continue to take its supply of vaudeville stock from the National Orpheum Circuit through the Western Vaudeville Association in Chicago, although it has no connection with that circuit, as the name would seem to imply. C. B. Martz has succeeded Lee Cohn as manager.

It is stated that the new owners will build a new house in Topeka to be operated under the same plan.

ROYER WEST, EAST, AND VAN SILEN.

The musical act, who have played in the West since their return from a Western trip, remarked the other day upon meeting an acquaintance, "Why, don't you remember me? I used to play in vaudeville."

REMODELING IN INDIANAPOLIS.

Indianapolis, April 22.

The middle of March the Anderson Ziegler Company of Cincinnati, leased the property known as numbers 111, 113, 115, 117, 121, 123, North Pennsylvania street, Indianapolis, from Fred C. Dickson for a term of 99 years. This property has a frontage of 110 feet on Pennsylvania street and 202 feet 6 inches on Walnut street.

The property is known as the Grand Opera House building, and is on the site of the old Grand Opera House. The Anderson Ziegler Company have bought it, and intend to make it a vaudeville theatre.

The new management is under the direction of Mr. Anderson, and the new theatre will be operated by Mr. Ziegler.

Mr. Anderson has already made a liberal expenditure in the way of new scenery and costumes, and is preparing for a grand opening.

The theatre will be opened on the 15th of this month, and will be known as the "New Grand Opera House." It will be one of the largest and most讲究的 theatres in the city, and will be operated on the most modern lines.

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BARTON AT THE CURTAIN.

The new management at the Grand Opera House has made several changes in the program, and the result has been a decided increase in the attendance.

Mr. Barton, who has been with the company for several years, has been made the manager of the theatre, and is doing a splendid business.

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VARIETY

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Lola Cotton (Reappearance), Colonial.

Madden and Fitzpatrick, Alhambra.

Maximillian, Union Square.

Sheridan and Milton, Pastor's.

Sinclair and Covert, Pastor's.

Paul Rubin, Pastor's.

Nelson, The piece itself.

Nagel and Adams, Keeney's.

Edgar Allen and company, Keeney's.

Mayne Gehru and Company (4).

“June.”

26 Mins.; Four (Exterior; Special Set).

One Hundred and Twenty-Fifth Street.

The kernel of “The Rose of the Rancho" is contained in “June," written by Edmond Day, and described on the program as "A Romance of Southern California." It is Mayne Gehru's maiden effort at play acting in vaudeville alone. Miss Gehru has been traveling over the circuit, of course, before with John Ford. Most of their time on the stage was spent singing and dancing. "June" tells a story, and "romance" is a happy term for it. Miss Gehru is by far the best and greatest part of the performance, including the piece itself. She has never looked prettier than she does now in a cowgirl dress, and the song "San Antonio" followed by a short but spirited dance were the only reminders of her previous specialties. Miss Gehru played with vim, and had the capable support. "June" would have stood out much stronger.

There are four men in the cast. Excepting John F. Ward in an Irish character, they all miss, particularly Louis Haines and Russell Crawford, both of whom act out as niggers on edge. A suspicion arose at a point in the progress of the story that the four men would develop into a singing quartet, but this did not happen, more's the pity under the circumstances. The setting is rather picturesque, and Miss Gehru will have a well-liked sketch if some instructions are bored into the support. The audience manifested a fair quantity of approval. "June" is still young and is "produced under the personal direction of the author." Perhaps someone else's direction might be given a chance without any loss accruing.

Mayne Gehru and Company (4).

Singing and Dancing.

17 Mins.; One.

Keeney's.

One of the charter members of the dancing and singing offering of Caprice, Lynn and Morton, Miss Gehru comes forward this time supported by two young men. Neither figures perceptibly in the proceedings, the offering being to all intents and purposes a single singing and dancing act. There are three numbers and two changes. The first is an Indian number, the second a big song and dance number with a red plush drop with openings for the faces of the young men. Part of the time Miss Gehru sings to them and during the remainder works to the boxes with an electric lantern concealed in a bouquet as the only illumination. Since the two young men are given stage room, it would seem that they should be used, but only one sings and that not too agreeably. The other is entirely mute. There are possibilities in the idea, but until it has been properly developed Miss Lynn would do much better alone. She makes a slight figure on the stage and carries her singing numbers satisfactorily.

Josephine Brown.

Songs.

50 Mins.; One (7); Close Full Stage (4).

Pastor's.

Looking extremely pretty, nearly handsomely in fact, on the stage, Miss Brown is singing two songs and playing another one on the violin at Pastor's this week. The appearance in New York vaudeville.

In a yellow dress and broad brimmed hat, Miss Brown wins her audience on looks before commencing to sing in a not overstrong voice. She opens with "I'm Sorry," renders "The Moon Has Eyes on You," on the violin, and again sings "Little Girl, It's Up to You" in the full stage for the close, with a well made up owl perched on the limb of a tree. This is a rather good number for "business" and Miss Brown handled it capably. When the "owl" descended for a dance with her at the finale it earned the young woman two recalls. It might be as well for Josephine to leave her violin at home and look up two good comic songs, which with her present finish will give her a better act.

Arthur Huston and Company (1).

Comedy Juggling.

15 Mins.; Full Stage.

Pastor's.

Having suffered the loss of his wife, Miss Dallas, Arthur Huston, who formerly appeared with her as Huston and Dallas, is at Pastor's this week, practically working alone, his company being a young man assistant with rather little to do and seldom on the stage. Huston has discarded his tramp disguise, makes up as a clown, which is much better, and he is dealing out a superior brand of comedy: also clean Juggling. Several new points are in the act. With the steady improvement Mr. Huston has shown during the past year it should have a good run while until he lands in the top row among comedy jugglers.

Martini and Maximilian.

Burlesque Magic and Illusions.

21 Mins.; Three (13); One (7).

Pastor's.

In their third week around New York with an excellent representation of the similarly named team, Martini having taken a new partner, they are giving considerable amusement to Pastorites with straight and burlesque magic and illusions. The latter is not disclosed in the "gold fish" of Horace Goldman's. The illusions are not intricate, nor is there any attempt to mystify, exposure following each. Martini has a pleasantly well modulated voice, and talks evenly to good effect. The comedian works well, being the happy possessor of what must be a cast-iron jaw, for that portion of his face is slapped hard and often by Martini to many laughs. For an encore some simple tricks in magic are done, among them being one which Mr. Martini explained at some length, but which Jules Larverttu, who opens the show,features as the "Cigarette bet." In the small Pastor Theatre the pair were on top of the audience and became effective in their endeavors for this reason mostly.

Hoyt and Marion.

Songs and Conversation.

19 Mins.; Three (C. F. D. 16); Close in One (3).

Pastor's.

Hoyt and Marion should either secure a sketch, do a "turn" in "one" with proper material, or take a season in burlesque. Hoyt is a good singer, but much better with a good voice, which he uses easily, without forcing or screeching, a departure for an early act at Pastor's, where a singer generally seeks the favor of the management by yelling loud enough to attract passers by on the street to come in and discover the trouble. Hoyt is a German comedian, without any quotation marks around the description. He makes up well and looks and carries himself like a comedian. It is a nice little act as it stands, and the pair ought to make themselves heard from, particularly Hoyt. It may be predicted that he is a "comer."

Dawson, Mack and Company.

A Day at the Circus.

15 Mins.; One.

Pastor's.

The title is taken from a drop showing the exterior of a sideshow with the canvas of the "big tent" in the distance. Dawson and Mack are the act, the company consisting of several "anymals" with a "donkey," having a boy inside. After a few minutes the circus idea is forgotten, much time being wasted on conversation between the two over the cutting of an apple by Dawson on Mack's head. From this "an old time song and dance team" with Dawson quickly changed to blackface closes. The fun is in the opening. When the title is left behind the act lags. Both men play well but are lacking in proper material. The named "Violet," is liked so well by the audience that it should be kept upon the stage longer.

Harry and Gusie Morton.

Songs and Talk.

15 Mins.; One.

Pastor's.

Playing Pastor's for the first time as near as anyone could tell, Harry and Gusie Morton are not "starting anything" down there this week. "If I Were Only Mr. Morgan" is sung; also another selection in which occurs a line about hopping the Subway will be finished by next January, which might indicate the age of the song. Mr. Morton commences as a German, without the conventional goatee, but leaves the character almost immediately, while it is problematical whether Miss Morton is impersonating an American, Englishwoman, Scotswoman or Swede. As an act of the real old variety days, it is somewhat interesting, more so than entertaining.

Custer Brothers.

Songs and Travesty.

One.

Pastor's.

Great results are not expected of an act which will purchase an orchestration of "On the Dear Old Farm," and then sing the four extra verses printed on the sheet of this time honored and hammere selection. Both apparently are doing "Dutch" dialect, and there is some broad travesty to close which secure a few laughs.

Moving Picture.

"At the Sea-shore." 3 Mins.

The moments of interest and some amusement in this French series are when the bathers in the surf are shown, with an abandon of manner and dress not found on this side. The picture also shows the beautiful bathing houses in use on the French coast. The bather undresses and the house on wheels is dragged into the ocean by a horse, the bather descending from the bath house directly into the water. There is a comedy finish, and the series holds the attention from the outset.

OUT OF TOWN.

Joe Kane, Josie Rosey and Company (1).

18 Mins.; One.

Proctor's, Newark.

The above named are playing a comedy skit for the first time this week that will be a winner with a little prunning. Mr. Kane is an excellent comedian and pretty little Josie Rosey quickly dances into favor. One misses the other sister, Julia, greatly in the team work, but Kane can dance a trifle also. They are both good. The "Co." is not a bad comedian either.

Lew Wells.

Musical Monologue.

18 Mins.; One.

Orpheum, New Orleans.

On Monday evening Mr. Wells delivered for the first time a monologue from the pen of Aaron Hoffman. The talk is exceedingly bright and teems with originality. Remarks anent the money standards of India provoked rounds of applause. If the reception accorded Mr. Wells be accepted as a future guide we will have smooth sailing over the vaudeville sea.

O. M. Samuel.

A "PIANO" ACT.

Lasky & Rolfe's newest and newest production entitled "Piano Fiends" has been booked for its first showing on May 6, at the Strand.

The scheme is several pianos placed on the stage, with a player to each. There is considerable comedy in the offering, for which is promised a great amount of novelty as well.
CRACKERJACKS.

In the comedy department the men are lamentably lacking and Bob Van Otten is not the least delinquent. From beginning to end of the show he did not score a dozen laughs except through the use of material that could never be admitted in anything approaching polite society. His parodies are particularly open to criticism in this particular, the repetition of parody verse after parody verse that took its value from the risque nature of the subject became monotonous after a while.

The women principals were much better. They were three in number—Della Fayelle, Lillie Vedder and Ruby Leon—had it not been for their individual efforts, the show would have been a very awful thing indeed, in fact, almost on a par with Manchester's other shows, "Night Owls" and "Vanity Fair."

Backed up by an extraordinarily well-dressed company they did exceedingly well with several entertaining numbers and looked well. Miss Vedder displayed a gorgeous green gown and put life into a lot of vacant dialogue. Her appearance alone justified her presence and she added gratifyingly an agreeable and agreeable voice and appearance, and in both her scored strongly with a song directed at men down front. Her dressing goes away from the flaring style of the burlesque soubrette and was in good taste. Miss Leoni works to splendid effect in leading numbers. She woke the house up in the early part of the proceedings with an evertune dance that was "right."

In the olio Barnold's Dog Pantomime was a veritable riot. The acts is worked out with a remarkable degree of smoothness and speed and with a ready startling bit of comedy in a "drunk" that won an almost unbelievable volume of laughter and applause. Welch and Maitland, with a coontion and dancing specially, deserved a much better place than the opening in the olio. The man has a dozen new kids in conation work, all of them well worth while, and the woman, besides mixing up grand comedy, exhibits exceptional grace and skill.

The Million Brothers, bicyclists, have a good finish and throughout their work passes with bells on, both in the straight riding and comedy parts, although some of the clown's stunts are borrowed.

Eckel and Warner inflict a German dialect and an accent, a German dialect and an accent. Eckel does a "straight part" in the pieces without distinction, and in the olio number his dialect was badly off key. The flocks of the chorus for the first part are conspicuously chic and, and well made, but there is not one change, the same dressing being worn through half a dozen numbers. Even the principals follow the identical scheme with the exception of Miss Leoni. There are two changes in the burlesque.

The scenic equipment has been put up with an eye to economy.
The Chas. K. Harris Courier
Devoted to the interests of Singers and Singers
Address all communications to
CHAS. K. HARRIS
21 W. 31st St., N. Y.
(Meyer Cohen Agent)
Vol. 5, No. 10
New York, April 26, 1907
Mr. Morley, the celebrated leader of the QUARTETTE, has introduced Mr. HARRIS with a new song, "JUST RESIST ME," in his repertoire, and he will make his first performance of it in Columbus, O. He says his song will be the vocal entertainment of which Mr. Morley will be the harpist, and this will be his first performance of the song at this performance.

M. L. BLACKMORE
The cleverest of all song-writers in the vaudeville business is the singing of the vaudeville song. He has created the song "Lett's Hold Hands in This Mourn Light Mary." Imperial, Providence.

EMPIRE CITY CHERRY REILLY
Week of the April 29, when not otherwise noted.
(L. O. indicates the company is "Laying Off").

Mae Becton—Empire Street, New York.

Belle McCullough—Empire, New York.

Avenue Girls—Terre Haute, 22-24; Empire, Indianapolis.

Bachlor Club—L. O.; Gayety, Indianapolis.

Bea Tessa—Lyceum, Philadelphia.

Boston Belles—L. O.; Waldman's, Newark, Mar. 26.

Brewer Burlesque—Cottam, Rochester.

Broadway Girls—Howard, New York.

Broadway Gaiety Girls—Imperial, Providence.

Bryan's Extravagantes—L. O.; Gayety, Indianapolis.

Buckholts—Avenue, Nashville.

Colonial Belles—Empire, Cleveland.

Cracker Girls—Empire, Buffalo.

Castie Girls—Greenwall, New Orleans.

Dallasites—Empire, New York.

Dreamland—Theatre Royal, Montreal.

Empire, Century, Kansas City.

Fay Foster—L. O.; Century, Kansas City, week 29.

Goldeneh—Emerson, Chicago.

High School Girls—Empire, Brooklyn.

Imperial—Metropolitan Opera House, New York.

Imperial—Empire, New York.

Irish Stars—Empire, New York.

Jelly Babies—Empire, St. Louis.

Jelly Babies—Gayety, Kansas City.

Jelly Babies—Empire, Cleveland.

Jelly Babies—Verte, Atlanta.

Jolly Girls—Gayety, Empire, Baltimore.

Kew Gardens—Empire, New York.

Ketcheker—Gayety, Baltimore.

Llano Belles—St. Louis.

Marionettes—Empire, Cleveland.

Mississippi—Empire, St. Louis.

Merry Maidens—Gayety, Atlanta, 22-24; Lyceum, Baltimore.

Merry Maidens—Gayety, St. Louis.

Merry Maidens—Empire, New York.

Merry Maidens—Gayety, New York.

Morning Girls—Burlacent, New York.

New York Theater—2312 Street, Music Hall, Brooklyn.

Nightingale—Howard, Boston.

Parian Girls—Hotel, New York.

Parian Girls—Waldman's, Baltimore.

Parian Girls—Waldman's, New York.

Parian Girls—Empire, Baltimore.

Parian Girls—Howard, Boston.

Parian Girls—Empire, Toledo.

Parian Girls—Empire, Arcade, Buffalo.

Parian Girls—Empire, Philadelphia.

Parian Girls—Empire, Rochester.

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CHICAGO
By FRANK WEINBERG.

VARIEG'S Chicago office,
Chicago, Ile. (Home Block.)

(Phone Main 4-3806)

MAJESTIC (Jasmin D. Glover, mgr. for Kind & Cascell, Monday through Thursday.)—Manager Glover has taken steps toward announcing "Advanced Vaudeville." The announcement appears on all the advertising matter in the "Majestic" and promises an interesting and exciting act. A program of the act was shown at the Majestic the other day and was highly appreciated. The act is a combination of song and dance and makes good use of colored lights. The act is scheduled for a limited engagement and will be presented in the Majestic in the next few weeks.

Masonic Temple, Chicago, Ile., Wednesday night. (Miss Smith, manager.)—Miss Smith has announced a new act for the Masonic Temple, Chicago, Ile., Wednesday night. The act is a combination of song and dance and makes good use of colored lights. The act is scheduled for a limited engagement and will be presented in the Masonic Temple, Chicago, Ile., in the next few weeks.

GEORGE-SILVER

It is very talky and dull. Chus, Nelson is probably the most interesting person in the show, and is also the center of the stage most of the time while the other people are acting as little spairs from the reign of vociferous material when they are not needed. Chus, Nelson is brought on the stage. The "Target Shooting" and "Water" scenes have been a great hit during the week. "Walking in the Church" number, interpreted by a principal girl in irregular fancy dress, was grossly exaggerated and was received with much laughter. The "Arms" scene was also well received, and the "Yankee Planter" scene was received with much laughter and applause. There is considerable laxity, a dancing specialty of Miss Nelson's, was received with much applause and some laughter. The "Singing in the Rain" song and dance were received with much applause and some laughter. The "Singing in the Rain" number, performed by a principal girl in fancy dress, was received with much applause and some laughter. The "Singing in the Rain" number, performed by a principal girl in fancy dress, was received with much applause and some laughter. The "Singing in the Rain" number, performed by a principal girl in fancy dress, was received with much applause and some laughter.
...
VAUDEVILLE IS IN THE ASCENDANCY.

Remember— the only difference between headliners and others is—
WORK: 
LET ME WORK WITH YOU AND FOR YOU.

ALBERT WILTON
VAUDEVILLE PROMOTER

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INTERNATIONAL COMEDIANS, LENA LA COUVER, LAVELLE & GRANT, CENTURY COMEDY 4, WILLIE WESTON, MARTIN & CROUCH, KATHERINE NELSON, BLANCH DOG, MARSHFIELD BRO, KENNEY & HOLLES, THE HATTS, MULLEN and CORRELLI, WEST and VAN SICKLEN, CUTHROPE and FORRESTE, MAY COLLINS.

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AMERICA'S MOST FAMOUS VARIETY THEATRE.

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AIRCHEL'S CASE'S FATHER" With Harry G. Oliver sensational. Send F. O. order for 50c to Class Publishing Co., Lankurt, N. Y.

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AT THE ACTORS' FUND OF AMERICA WILL BE HELD AT THE Metropolitan Opera House.

MAY 6 to 11

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BALLOONS

ViLLI-motion pictures. BROADWAY, NEW YORK.

A Great Fair in the Actors' Fund of America will be held at the Metropolitan Opera House, 1440 Broadway, New York. 

If you have an open week you want to fill at short notice write to W. L. DOGGETT, Garrick Theatre, Walthamstow, Bel. Can close Saturday night and make any city east of Chicago to open Monday night.

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New booking for the New York Roof Garden, Summer, 1907, Opening June 23.

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American and European Vaudeville Agency. Artists desiring foreign time call or write 1440 BROADWAY, NEW YORK CITY.

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Week April 22

8th Ave. "Alcazar" Beacons Bowery "Kentucky Belles"

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HILL'S WEEKLY

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Chas. Adams and Dr. Chas.

Presenting "A BOGUS CHAUFFEUR"
Written by Frank Kennedy

MATTIE KEENE AND COMPANY

"HER FIRST DIVORCE CASE"
Week of April 15th, 1904
New York: 54th Manhatten.

Address: 435 East Twelfth Street.

THE DUTCH ACT IN (I) "ONE"

TOLEDO, 0.

ST. LOUIS

STANDARD (L. Elfreich, mgr.),-Avenue Gin, in "The Tige Epi-
ple," and "Get Rich Quick Brokers," during which Charles Johnson,
one of the best German comedians now here, gets in some good
work. The chorus is a hard-working aggregation. The show is
entirely clean.

GAYETY (C. T. Crawford, mgr.),-The Golden
Crown opened at one of the smallest houses in town for
some time. "Mixed and Mixed" is the old mistaken idea. The
song is new and catchy; it's more than can be said of either
music. (L. Shad, mgr.)-Amelia Sweeney is headline; she
<voir un véritable poisson.| un véritable poisson.> gave an interesting
monologue. Burder and Burker have a good act:

D. Sherman and Bessie De Forrest, good com-
diva act; "The Grass and the Fields." The house
laughing and people, the bit of the
bills. Woodward's Neck, La Mota Trio of acro-
bas, Hendry and Drought, dancing and moving pictures are the
other features.

F. J. C.

NEW O'HARA J. K. Gates, mgr. - The suc-
cess obtained from last week's dip into ronde-
vale here has induced the management to put
on another bill with Ingram and Cromo, dancing
and singing comedians, held over. Others are
Paul Smith, musical; Butler and McSloy, singing
and telling; Frank G. Magee, dancer; Klineberg in
Naturals, rural dancing skits, and the Border Chil-
dren (local juveniles). The bill is entirely
pleased.

JACK THUNE

SYRACUSE, N. Y.

GRAND OPERA HOUSE: (C. H. Plummer, mgr.,
Monday, May 11th, 10:30,--Inna and Leo-
rella, Fair, Arlington Comedy Four, pleased;
Musical Avalos, pleased. The Kratons, good;
"The Four Dainty Dancers," scored. Theme and
Carleton, well received; Bafalayote's dogs, good;
Frank Bush, always the same; Jankins Family, well liked.

R. E. BARKHAM.

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R. E. BARKHAM.
ALICE LLOYD
SHE IS THE TALK OF NEW YORK
The Star that Illuminates Broadway
Hammerstein's, second week. House sold out at each performance. All previous records broken. Wild scenes of enthusiasm greet her every appearance.

Agent, C. C. FISCHER
Manager, TOM McNAUGHTON

SHE IS THE TALK OF NEW YORK

The McNAUGHTONS
Acknowledged by Press and Public to have the Laughing Hit of New York. Hammerstein's, second week. Yells of laughter at every show. The funniest Act seen on Broadway for years. Genuine Humor.

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CLARK'S
“Runaway Girls” Co.
PLAYING TO S. R. O. ON ALL RETURN DATES
Mr. Slatter, of “The Bowery Comedy Quartette,” is now playing the Hebrew part as a German, and the Show is improved 50 per cent.

MURRAY HILL THEATRE,
WEEK APRIL 29th

N. B.—Look us over and see for yourself. Wasted 5 years trying to make a comedian, but finally used the hook. So—

“ROUS-MIT-EM”
Mr. Jolsen made the biggest hit of any single I have ever played. Jolsen won them from the start and it seemed as if they were not going to let him off. He did twenty-five minutes for me. He has a wonderful voice and a certain way of telling his stories that is all his own. He is also a great whistler. He is certainly a wonder.

Exclusive Management, CHRIS. O. BROWN, 67 S. Clark Street, Chicago

FRED KARNO'S Comedians

WEEK APRIL 25, EMPIRE, HOBOKEN, N. J.

"A Night in the Slums of London," "A Night in an English Music Hall" (including BILLIE REEVES, the original "drunk"), "Amateur Night at the Club," "Jail Birds" in repertoire.

All productions copyrighted and protected.
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ENGLAND'S GREATEST BALLAD VOCALIST

LILIAN DOREEN

Aerlel Bicyclist

Late feature New York Hippodrome.
The most sensational act in the world. Forward and backward somersault in mid-air on a bicycle.

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April 22—Temple, Detroit.

April 29—Open.
May 6—Chicago.

After One Year's Successful Tour RETURNED FROM EUROPE

DE WITT, BURNS AND TORRANCE

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"THE AWAKENING OF THE TOYS"

Address Reich & Plunkett, St. James Building, New York.

April 15, Orpheum, Brooklyn. April 22, Trent, Trenton.

Paul LaCroix

"THE MAN WITH THE EDUCATED DUNLAPS"

Sailed last Thursday Steamship "Kaiserin Auguste Victoria," Folies Marigny, Paris, MONTH OF MAY

JACK LEVY
American Agent

CHAS. BORNAUFT
European Agent

"VASCO"

THE MAD MUSICIAN

The most versatile musician in the world, has made the greatest success of any European artist, male or female.
The man that has upset every programme he has been on. Had to make 10 speeches at the Orpheum Theatre, Brooklyn, this week.

Week April 22, Alhambra Theatre, New York.
As Good As Ever and Perhaps Better.

CHARLES HOEY

Writer of over one thousand Parodies and every one a hit, and

Mark Lea

This Week
MARYLAND THEATRE, Baltimore, Md.

AL. MAYER, Exclusive Agent.

WILFRED CLARKE

Assisted by MISS THEO CAREW and CO.
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"

Jewell's Manikins
BETTER THAN EVER
One of vaudeville's standard attractions. Can always be relied on to score with public and box office.

BERZAC
and "MAUD"

LILLIAN HALE

in "THE MYSTIC LAMP"
Scenery by CHAS. H. YALE'S STUDIO. Effects by KLIEGL BROS. THIS ACT IS FULLY PROTECTED. Staged by LOUIS HALLETT
Address Care VARIETY

COCO COMEDY MUSICAL DUO.
BOOKED solid in vaudeville until February, 1908, by Edward C. Hayman and John F. Murdoch, Western
Vaudeville Association. Week April 30, Bennett's, Montreal.

"HIS FATHER'S SON"
Is JACK LAWRENCE. The woman in the case is MAUDE HARVEY. The man
who created the vehicle is AARON HOFFMAN and the fellow that showed us
how to act in it is A WELL KNOWN PRODUCER. Will tell you more about
it next week.

Mlle. WIORA and Co.
FASCINATING SINGING AND DANCING NOVELTY ACT.
Address care VARIETY.

FERRY (The Human Frog)
IN "THE DISMAL SWAMP"
A cycloramic spectacle absolutely original. New to the stage. Please keep off. Open after week
of July 10 for parks and next season. June 18-29, Orpheum Theatre, San Francisco. June 30 to July
15, Orpheum, Los Angeles. Week April 13, Dixie Land Park, Jacksonville, Fla. Permanent address,
REVERE HOUSE, CHICAGO.

Wheeler Earl-Vera Curtis

in "TO BOSTON ON BUSINESS"
by Geo. M. Cohan

When answering advertisements kindly mention VARIETY.
R. A. ROBERTS
THE ORIGINAL PROTEAN ACTOR
BAIL WED. ON THE OCEANIC. REGARDS TO ALL.

MURRY K. HILL
Homes address, Edson, Ill.

SOMERS and STORKE
Present "JACKSON'S HONEYMOON." By M. H. MORRIS.

LESSON No. 4
Don't talk loud, don't think loud, don't look hard, don't have anything to do with anyone who does. Hard luck is eating, keep away from it. Lastness is a great breake of it. HUMBLEWORKER a great cure for it. If you've got it, WORK IT OFF.

"SUNNY SOUTH"

Maia Dupree

CEAS. H. BURKE and DUPREE MAIDA
IN "THE SILVER MOON"
AND "THE DEY NOE.

In Vaudeville
Now playing Orpheum Circuit

LE DENT
Will Challenge the World for Juggling Balls.
ADDRESS, WILLY HAMMERSTEIN. WATCH FOR THE 11 BALLS.

A NEW BIZ SCENIC ACT IN "ONE" NEXT SEASON.

BOBBY MATTHEWS AND ASHLEY HERTZBERG
"A STORY OF CHINATOWN."

HI-ART AND KATIE
THE COMEDY COTTLE PRESENTING THE LAUGHING HIT
"HIS DAY OFF"

Just Completed 9 Years of Success over the Orpheum, Khal & Curtis, Shuberts, and Interstate Circuits.

Now Booking Eastern Time
We make the laughing hit of every bill.
UNITED BOOKING OFFICES, or care of Variety. - - - NEW YORK CITY

TO MANAGERS, AGENTS, ARTISTS AND OTHERS CONCERNED
FAY, COLEY AND FAY

Take this method of dispelling and correcting certain false statements sent broadcast by brother artists and others. READ THIS: On our arrival in Chicago two weeks ago, first time in eight months, we were confronted with the startling news that we bribed, perjured or hypnotized a certain agent in Chicago to get engagements. There is positively no truth in this. We have been friendly with this agent long before we ever contemplated playing the Christmas time. On the Christmas of 1905 we presented him with a handsome cigar cutter and knife, put purely through friendship. The report that we gave him a $500 diamond ring last Christmas is absurd. We confess that the case would seem peculiar to our friends in the profession, owing to the fact that we secured two shows a day contracts three weeks after the act of Fay, Coley and Fay was placed before the public. The reason is, our act was immediately by the merit and we have been successful ever since. As the wise ones who started the false rumors and those jealous and envious of our success, we will pay $500 in cash if they can prove that we paid an agent or anyone else any money or made presentations of jewels for securing time for us. The audiences have helped to make our act a success and increase in salary. We have always had the pleasure of the public and managers and continue to do so. We trust that this will remove erroneous impressions and that the managers who have ever booked our act will be satisfied that our show is not one to affect with any strange or false statement. We remain, very truly,
FAY, COLEY AND FAY.

When answering advertisements kindly mention VARIETY.

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Rengaged for One Year
as a
FEATURE ACT
with United Booking Offices

Bellclair Bros.

Rawson & Clare

"Just Kids"

Featured with Weber & Ross's "Ben Tame" next season.

Under personal direction of Mr. Sam. Goldie.

Week April 5th, Casino, Philadelphia.

Herrmann the Great

Touring Europe with his own company
Will return in September

Nonette

Will play a limited engagement in vaudeville.

LaDell and Crouch

"Steps and Stunts"

Direction M. S. Bentham.

Kenney and Hollis

Vaudville or Farce Comedy.
Two men who can play parts.
Now playing E. F. and Poll Circuits.

Trio Velde

Equilibrist and Acrobatic Dancing Mablage, introducing their Educated Dog in "Looping the Loop." This week, Dewey Theatre. Address care Paul Tarrid, 114 E. 14th St., N.Y. City.

Pat White and his

"Gaiety Girls"

Playing the Empire Circuit.

The Dancing Wonders

Jack Brown and Wright

Most beautiful singing and dancing act in vaudeville.

Management Jack Levy, 140 W. 48th St., N.Y. City.

Harry Tate's Co.

Fishing & Motoring

New York, England, Australia, Africa

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The Girl Wonder with a Violin

Mike J. Kelly

Season 1906-07 Co-Star "Ma, Him and I." Co.
Open for Farce Comedy or Burlesque.

Address 64 Johnson Street, Brooklyn, N.Y.

Madell and Corbley

(Always working, not worrying.)

146 Howard St., Buffalo, N.Y.

As my ad was printed upside down last week, those who did not read it will please do so now.

"The Fellow From Over the River"

Jolly Zeb

That Comedian

Did you ever hear that funny Laugh, that funny Howl and that Big Voice?

Now figuring out the Dope Sheet for Next Season.

Have Good Scripts for sale for next season.

For sale or lease, "Zig Zag Burlesque." Will produce same on salary or interest. If you want a winner, look into this matter; can save you Money, Time and Trouble. Everything complete.

Six Trick Wheels for Sale. Also Grindstone (Wanted Stage). Who's got the Hammer?

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**Repertory Artists**

**Sim Collins and Hart**
With Their Instrumental Cat, Are Now East.

With stay east until sailing for France, July 15. Open at Folies Marigny, Paris, France, for six weeks. (Return engagement.)

**Chas. Robinson**
Second season featured with Campbell & Drew's "Colonial Bellies" company. Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Trump and Hebrons."

**Harry Corson Clarke**

**Chas. Leonard Fletcher**
The American Actor-Monologist
Presenting character studies all over the world.

**Harry Chas. Fifteen Vaudeville.**

**Mrs. Murphy Laughs and the World Laughs**
With her favorite Irish Comedienne
Gracie Emmett presents
"Mrs. Murphy's Second Husband"
WEEK APRIL 22. ORPHEUM, reading.

**Kelly & Kent**
(James Y. Kelly)
In a new act by
Lew Sully
Direction M. S. Bentham

**The Dainty English Girls**
Sisters Albert
Not one week open since we came to America. In vaudeville this summer and next season until December, when we sail for Australia to fill 26 weeks with Harry Richards.

**Rose de Haven Sextet**
Barrett Sisters, Miriam Carson.
In "The Understudy." Open for Pars and next season. Open for Pars. Commencing June 10.

**Fred W. Morton**
Trick Harmonica Player, Finger Whistler and Paper Manipulator.
Permanent Address, 307 E. 67th St., New York City.

**5 Salvaggis**
Open for musical comedy or big production
WEEK APRIL 22. Trent, Trenton.

**Zazelle-Vernon Co.**
When answering advertisements kindly mention Variety.
LET ME WRITE YOU AN ACT
SEARL ALLEN
326 EAST 48TH ST., NEW YORK CITY

SIDNEY LOYD
AND
LOUISE ERWIN
In "Two Scandals in One Flat"
An original farcical sketch, replete with amusing situations and laugh-provoking episodes. One continuous uproar.

All communications care Variety, Chicago Office, Chicago Opera House Block.

THE ALPHA TRIO
Featuring EUGENE ADAMS
AMERICA'S GREATEST HOOP JUGGLERS
This Week, Keeney's, New Britains, Conn.—Next Week, Pastor's, New York City.

RIDER REVIEW, March 5—Russell and O'Neil in "The Fifth Anniversary" are the feature of the bill. The work of both Mr. Russell and Miss O'Neill is excellent. Their sketch is different from most vaudeville acts because it has much to it that is serious and is true to life.

Katie Holloway
English Comedienne and Dancer. Having finished most successful tour of the world as "DUPRE" of Seymour and Dupre, will shortly be AT LIBERTY for my single act as before. GOOD AGENT WANTED. Address 648 Milwaukee Street, Milwaukee, Wis.

HARRY BENTLEY
"THE ALASKA MAGNET"
Dispenser of German Monologue.
PRODUCER, COMEDY, LYCEUM THEATRE, FRIDAY.

Margaret Grayce

McMAHON'S "MINSTREL MAIDS"
AND
McMAHON & CHAPPELLE
MAJESTIC MUSICAL FOUR
Week April 15, Haymarket, Chicago.
Week April 18, Majestic, Chicago.
MR. ALBERT SUTHERLAND, Representave, St. James Bldg., N. Y.

Jackson Family
World's Most Marvelous Cyclists
THIS WEEK, KEITH'S, SYRACUSE, N. Y.

RUSSELL AND O'NEIL
AT LIBERTY FOR SUMMER WORK.
Bowery Comedy Quartette
Formerly Bowery Boys Quartet.
Shawood, Fox, Estaller, Peck, with Clark's "Runaway Girls." Address us at once.
W. T. BAKER, Manager.

F. X. HENNESSY
IRISH UNION PIPER
SCOTCH HIGHLAND PIPER
MILITARY MARCHES
EDWARD MAIDEN, IRISH VILLAGE PRODUCED AND MANAGED.
Would be pleased to keep from Partner, Sketch Team or any Professional Irish Act. I positively ITake GOOD in music.

THE NOVELLOS
WITH THEIR ACT IN AMERICA. SUMMER TOUR. BARNUM & BAILEY CIRCUS; FALL AND WINTER, 1907, VAUDEVILLE.

SOME TRICKS
ELLIOIT, BELAIR AND ELLIOTT
IN AN ACT OF ACTION
AN ACT RIGHT UP TO NOW AND THEN SOME.
When answering advertisements kindly mention VARIETY.

ADDRESS, VARIETY.
HOW INVERTIBLE will his season be in New York. He has patented his art and apparatus and Variety will watch his interests until he returns to New York. NOW BOOKING FOR HIS PARKS AND FAIRS.

Bert Levy

THE POPULAR ARTIST OF THE NEW YORK MORNING TELEGRAPH. Was the first one in the world to use his method of sketching upon the stage. He has patented his art and apparatus and Variety will watch his interests until he returns to New York. NOW TOURING AS A SPECIAL ATTRACTION ON THE INTERSTATE AND ORPHAN CIRCUITS.

Gayety Quartette

Wright Brennen

GAYETY QUARTETTE

WALTJEN MILDRED

GEORGE THE COMEDY AERIAL NOVELTY. ED.

Mullen and Corelli

This Week, Pops, Waterbury.

IF YOU CAN'T BE GOOD, BE CAREFUL.

Roger Imhof

LOOK! LOOK!! LOOK!!!

Warren Lincoln Travis

THE STRONGEST MAN ON EARTH

Under sole direction of Reilly & Clements, Gotham Theatre, Brooklyn, N.Y.

Special Feature for Ladies and Children

Mme. Emmy

And her Pets

Week April 22, Orpheum, Utica.

Lena La Couvier

"The Stately Bachelor."
With the Empire Show Invites Offers for Next Season.
Address Casa Variety, Chicago Office, Chicago Opera House Block.

Johnston and Buckley

Re-engaged for season 1907-8 with the big Empire Show. "Why, He'sBOOST-NT.

Tom Hearn

"The Lazy Juggler"
HERE AGAIN

Week April 22, Cook's, Rochester.

Tanean, Felix and Claxton

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**AL REEVES’ BEAUTY SHOW**

The following are the Names of the Artists and Headline Vaudeville Acts that helped to make this one BIG BURLESQUE SHOW this past season:

**FAY, Coley and Fay***

Singers and Dancers, who were a pronounced Hit at Every Performance this Season.

**ALMEDA J., Hit Fay, Beautiful JAMES TIVOLI**

The Clever Trampy Cycle Rider and a Big Laughing Hit at Every Performance.

**CHAS, Ahearn**

A Clever Comedian who has made good for three years. Another Laugh Manufacturer.

**J. Theo, Murphy**

Now you can see for yourself why my show is a Big Success. Besides the above

16 Young Beautiful Girls

**“Bumpty Bumps”**

It isn’t the name that makes the act—but it’s the act that makes the name.

**JOE, MYRA, BUSTER, JUNGLES AND LOUIE**

Important to Managers—Buster will be 16 years of age, Oct. 9, 1909. Address the man with the wig, the tablet and those kids. Address care of Comedy Club or Ehrich House, 299 W. 86th St., M. Y. City.

**KEATON**

**JOE, MYRA, BUSTER, JUNGLES AND LOUIE**

Important to Managers—Buster will be 16 years of age, Oct. 9, 1909. Address the man with the wig, the tablet and those kids. Address care of Comedy Club or Ehrich House, 299 W. 86th St., M. Y. City.

**Netta Vesta**

SINGING COMEDIENNE

Keith Circuit

Address care VARIETY

**FRED. RUSSELL**

En Route, “Nightingale.”

**JEANETTE DUPRE**

As the Belle in “The Belle of Avenue A.” Keith & Dil Berry’s Company, DAVIS THEATRE, SAN FRANCISCO, CAL.

America’s Greatest Wife Act.

**Meredith Sisters**

DIRECTION GEO. ROMANS.

**LARRY THATCHER**

““The Man With a Thousand Songs”

“Every Little Bit

Added to what you’ve got

Makes Just a Little Bit More”

Fifteen Minutes of Foolish Opera

Address PLYMOUTH HOTEL, 86th St., New York.

Have Your Card in Variety.

**GEO. MOZART**

April 1, 1907, Fifteen Weeks, LONDON PAVILION.

**NITA ALLEN & CO.**

Greatest Novelty Hit of the Season.

“GAB 2, STATESTOWN 1.”

By Will M. Cressy.
The repeated rumors that have been circulated recently, connecting the Hyde & Behman Amusement Company with the Empire Circuit Company, are entirely without foundation, and whoever circulated such reports are telling that which is not true. We have an agreement with the Columbia Amusement Company and other shows that covers a period of ten years, which we expect to fulfill.

The Hyde & Behman Amusement Company is a responsible business firm operating with good faith as its first principle, and has never broken a contract to which its name has been affixed.

**HYDE & BEHMAN AMUSEMENT COMPANY**, (Sign ed) RICHARD HYDE, President

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**SHOWS**
- Dainty Duchess
- Bon Tons
- Vanity Fair
- Behman Show
- Hyde's Show
- Parisian Widows
- New York Stars
- High Rollers
- Morning Glories
- Trocadero
- Boston Belles
- Cracker Jacks
- Transatlantics
- Clark's Runaways
- Rentz-Santley
- Bowery Burlesquers
- Majestics
- Masqueraders
- Harry Bryant Show
- Al Reeves' Co.
- Rice & Barton Co.
- City Sports
- Golden Crook
- Irwin's Big Show
- Jersey Lillies
- Rose Hill
- Night Owls
- Knickerbockers
- Rose Sydell
- Bachelor Club
- World Beaters
- Paris by Night
- Casino Girls

**IMPORTANT**

**WE HAVE NO CONNECTION WITH ANY OTHER CIRCUIT OF BURLESQUE THEATRES OR SHOWS**

**THEATRES**
- Star, Brooklyn
- Gayety, Brooklyn
- Gayety, Pittsburgh
- Hyde's New Theatre, Chicago
- Murray Hill, New York
- Hurtig & Seamon's, New York
- Westminster, Providence
- Lyceum, Boston
- Palace, Boston
- Springfield and Holyoke
- Empire, Albany
- Corinthian, Rochester
- New Gayety, Toronto
- Garden, Buffalo
- Empire, Cleveland
- New Gayety, Columbus
- Gayety, Indianapolis
- Empire, Toledo
- Gayety, Detroit
- Trocadero, Chicago
- Sid Eison's, Chicago
- Gayety, St. Louis
- Majestic, Kansas City
- Greenwall's, New Orleans
- Gayety, Birmingham
- Standard, Cincinnati
- New Gayety, Washington
- Gayety, Baltimore
- New Gayety, Philadelphia
- Casino, Philadelphia
- Waldman's, Newark
- Bijou, Reading
- New Gayety, Scranton

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COLUMBIA AMUSEMENT CO.  EASTERN CIRCUIT ASS'N.

J. HERBERT MACK, President
SAM A. SCRIBNER, Secy. and Genl. Man.
RICHARD HYDE, President
HENRY C. JACOBS, Secretary

When answering advertisements kindly mention VARIETY.
K. & E. HAVE AGREEMENT WITH THE SHUBERTS

The New Vaudeville Magnates About to Arrange for the Control of All Theatricals, Excepting the United Booking Offices

The "big news" promised by Klaw & Erlanger for the past few weeks is out at last. As has been intimated in Variety from time to time, it is a consolidation of the Shubert forces with the theatrical "Syndicate," giving Klaw & Erlanger the practical control of the theatrical world, with the exception of the managers booking through the United Booking Offices and a few others.

The preliminary papers are understood to have been signed in the big deal, and the final consummation may have here this taken place. An official announcement is apt to be made at any time, but will probably come during next week.

The terms of the agreement are not definitely known, although various reports are out relative to the K. & E.-Shubert agreement. One is that the Shubert theatres and companies will be operated by Klaw & Erlanger on a percentage basis, the Shuberts to continue producing while the business management will devolve upon the larger firm.

A corporation will doubtless be formed, and it is reported that A. L. Erlanger, Alf Hayman, William Harris and Nixon & Zimmerman will own the new company.

Congressman Cox, of Cincinnati, who is largely interested in the Shubert ventures, along with Messrs. Rhinoc and Anderson, of the same city, are said to have placed their Shubert holdings at Klaw & Erlanger's disposal, and this move would have given the latter firm the control of the Shubert houses, regardless of the Shuberts' wishes in the matter.

Levi Mayer, the Chicago attorney for K. & E., has been in the city this week, and the lawyer has attended previous meetings held looking towards the consolidation, one of which at Atlantic City Lee Shubert attended also.

In whatever form the new combination takes, there will be a working cash capital of at least $2,000,000, and the vaudeville enterprises placed in a sub-division of the parent body of the K. & E. firm will be operated from that fund.

The acquiring of the Shubert list of theatres, whether under a working agreement or entirely, will give to Klaw & Erlanger the vaudeville circuit sought, without further parleying.

In view of the success of the opening week at Philadelphia, with the annexing of the Shuberts', more "advanced vaudeville" will likely be played next month. The Tremont in Boston will probably open, and the Majestic at Columbus Circle, New York, may become a vaudeville resort before the fall, as it surely will.

In Brooklyn, where theatre-goers are certain for K. & E. next week. Besides the Grand Opera House, which has been announced, Hyde & Behman's Adams street house is supposed to be one of the two, while the other is the Broadway Theatre, situated midway between Williamsburg and East New York, and will cut into the patronage of Williams' Gotham and Frank A. Keeney's Fulton Street.

In Chicago the report is that K. & E. will take over the Shubert leases at the expiration of the present season, with the result that the Garrick in Chicago will play K. & E. "advanced vaudeville" commencing with the next season together with the other houses in that city to be operated by Klaw & Erlanger for the same purpose.

Delighted with their Chestnut Street Opera House, K. & E. have decided upon two more vaudeville houses for Philadelphia. One is the Park Theatre, the other is not known, although it may be the new house now building in West Philadelphia, a locality thickly populated, but not capable of supporting a high-priced house.

Nearly all the theatrical interests intertwined with the Klaw & Erlanger firm will be included in the new organization. Stair & Havlin will have a part, although this firm has not been as prominent in the negotiations as the papers have given them credit for.

It is said that Mr. Erlanger is looking towards London. He has an opinion that his "advanced vaudeville" would be liked by the English people. Mr. Erlanger's connection with Oswald Stoll, of the Mosses, would bring about an easy entrance into the English capital. If K. & E. have this in view, it will probably be deferred until the home situation settles.

Although it is stated in some directions that a peace arrangement between the present vaudeville factions is impossible, it is rumored that a meeting occurred this week at the residence of one of the interested parties, and was attended by Alf Hayman, B. F. Keith, E. F. Albes, Percy G. Williams, F. F. Proctor, and others, when the situation in detail was discussed.

It is claimed that among the suggestions made at the meeting was the feasibility of a grand amalgamation of all theatrical interests in every branch.

The vaudeville managers present are said to have assented to this proposal provided the valuation of each house was based upon its earning profits for the past two years, as shown by its books. Several propositions were submitted and talked about, all with the end in view that the theatrical business world should become one big peaceful family.

CHEAP VAUDEVILLE UPTOWN.

A well-known real estate operator has purchased five city lots on 116th street, between Lenox and Fifth avenues, for the purpose of erecting a popular-priced vaudeville house, to be ready for occupancy in the fall. The real estate man refuses to make known the identity of the real purchaser for whom he is acting.

ROOF GARDEN BILLS.

Both Hammerstein's Paradise Gardens over the Victoria Theatre and Klaw & Erlanger's "Jardin de Paris" on top of the New York Theatre have their opening bills for the summer season laid out. Hammerstein's, which is scheduled to open on June 1, will present for the first time Collins and Hart, Gus Edwards' "Schoolboys and Girls," Rice and Tsevett, Camille Trio, Willy Pantzer and company, "Thaat" Quartet, Barnold's Dog and Monkey Pantomime, "The Sunny South" and "Elephant's Tail." It is anticipated that these two feature acts, one native and one imported, will be maintained as profound secrets by the management.

For the New York, a review under the direction of Florence Ziegfeld is planned, running about 40 minutes, and travestying local events of the past season; also five foreign acts new to this side including probably "Moses and Son," the Kanno pantomime employing about 35 people, and another pantomime in which Mlle. Dixie will be the chief figure. Two or three domestic offerings will be seen, and for the closing number, a transformation scene is proposed, patterned after the roller skating portion of "The Parisian Model." The scene will shift, from summer to winter, giving the audience a glimpse of both roller and ice skating.

The opening for the "Jardin de Paris" is set for June 1, but the recent fire placed the roof in such a condition that a short postponement will not be surprising.

Willy Pantzer is engaged by both aerial acts, and the confusion has yet to be straightened out. The Morris Office claims a prior contract to the Hammerstein booking.

BIG MEN TOGETHER.


While the "big guns" of theatricals and especially vaudeville were in the city early in the week, Felix Isman, Samuel F. Nixon and E. F. Albe visited together for some time in Philadelphia.

The first two are on the K. & E. side, and while the meeting had no possible significance, it caused comment.

ENGLAND ASKS FOR EVELYN.

P. J. Casey, the booking agent, was commissioned this week by Jenie Jacobs to secure from Evelyn Nesbit Thaw her terms for an appearance in the music halls on the other side. No limit was placed on the inducement that was offered to the most prominent figure, not excepting the defendant, in the recent odious murder trial.

Mr. Casey straightforward made diplomatic representations to the ex-chorus girl model and placed the trans-Atlantic offer before her. The matter is still pending.

GERTIE CARLISLE GOING WEST.


Gertrude Carlisle, well known in vaudeville circles as the former partner of Sager Mikley, will leave the "Tattooed Man" this week and go to Chicago to prospect in the field of matrimony. A Chicago business man will be the other half of the new act.

Isabelle D'Armond, who has been appearing with Carter De Haven, will be Miss Carlisle's successor in the Frank Daniels piece.

SMALL MANAGERS ORGANIZE.

Springfield, O., April 26.

The National Vaudeville Managers' Association was formed here April 23, with a capital stock of $50,000. Thirty vaudeville managers, representing fifty-two houses, are attending the meeting as the guests of Gus Sun.

The Association elected the following officers: J. Thomas Ward, of Hamilton, O., president; Charles J. Schub, Wheeling, W. Va., vice-president; W. J. McShaffrey, of Monessen, Pa., secretary, and O. G. Morgan, Richmond, Ind., treasurer.

Gus Sun was made booking manager. The capital will be used for the erection of vaudeville theatres in cities and towns where there are none.

THIRTY-TWO WEEKS AT $650.

A couple of weeks at $200 each may be quickly figured, but 32 weeks at $650 runs into so much money that only big men of affairs or the United States treasurer could compute the total amount and realize how much it is.

This tax is going to count all that currency in the course of time, however. She has been booked by the United Booking Offices. W. L. Lykens was supposed to have booked her, and perhaps he did, but there is no definite information at hand whether Mr. Lykens received any commissions from Miss Tanguay’s long route, which commences September 2 next.

WILLIAMS LEAVES MAY 7.

On May 7, next, Percy G. Williams will set sail for Europe to be gone for an indefinite period.

Mr. Williams will accept no more foreign acts until he arrives upon the ground, when he will look over the available material.

Upon returning from the foreign soil, the American manager will leave no personal representative behind, booking in the future as he has done heretofore, but with a better knowledge of present day conditions abroad through personal observation.

TOO MUCH FOR WILKIE BARD.

As a suggestion of the fever into which the English artists and agents have worked themselves through the reported sums of moneys paid for acts by American managers, a cable was received this week by Percy G. Williams asking if he would pay $1,750 weekly for Wilkie Bard, an English singer.

Mr. Williams did not reply. He, as well as other American managers, has knowledge that Mr. Bard is drawing a weekly stipend on the other side of a great deal less, with the aid of a "plagger" in a box, who assists in his songs.

EDOUIN'S SALARY $1,150.

Cincinnati, April 26.

Willie Edouin, the English actor, by his attorney, D. F. Cash, has brought an action against the Olympic Booking Company alleging breach of contract. Mr. Edouin entered into an agreement with the company for his act to be played one week, for which he was to have received $1,150. The contract was canceled, the Olympic passing under other management.
Nothing could have been more calculated to undermine the belief held by artists for years of distrust. Last a contract under the present condition of affairs in vaudeville is a valid piece of paper than the Empire City Quartet deliberately breaking its agreement with Weber & Rush for the purpose of playing an engagement with Klaw & Erlanger.

It is a deplorable matter of record that the Massachusetts judge did not grant Weber & Rush the relief prayed for in their petition. The childlike plea that William Hammerstein in agreeing to a cancellation of the Quartet’s appearance at his theatre canceled all remaining time of the Quartet in the United Booking Office may appear tenable to the laymen in sympathy with the contract breakers, but if it has any actual basis, could not be presented as sufficient evidence in a court of law, for Mr. Hammerstein did not have the power to cancel any contracts other than his own, and as a matter of fact, after the Hammerstein matter had been agreed upon, the Quartet solemnly assured Messrs. Weber, Rush, Alice and Williams that it would play out its contract, in which clause Mr. Morris overturned one of the finest structures regarding contracts, erected by himself, through the support given by him to this contract breaking, but he has set a precedent for the opposition.

The threat made that if any further steps were taken to restrain the Empire City from breaking its contract, means would be found to remove Vesta Victoria from the Keith bill in Philadelphia this week, while technically perhaps a good business move, will not inspire confidence that when an advantage is to be gained or obtained, either will allow a little thing like a written contract to stand in the way.

Hab Weber & Rush brought their action in the United States Court, we have not least that a permanent injunction would have been issued, and the refusal of the Salem justice to restrain the Quartet from playing should not be accepted by any of those concerned. The opinions of the court as expounded in this case were peculiar, and its sympathies apparently mistakenly directed towards the Quartet.

The Boston Quartet sails for Europe next fall to fulfill an eight weeks’ engagement.

Jack Wilson and company start West on Monday to be gone one year, playing the Western time.

“The Black Crook, Jr.” company playing burlesque in one-night stands closes at Altoona, April 30.

The meeting day of the Vaudeville Comedy Club has been again changed from Tuesdays to Sundays.

Nat Willa opens at Williams’ Alhambra Theatre on May 6, and will play six or eight weeks around New York.

The Victoria Theatre will remain open during all the summer season as no time will be taken for improvements.

Ruby Welch and Kittie Francis, a new act for New York, have placed themselves under the direction of Jack Levy.

“The Three Chevaliers,” John DeLoria’s singing act, will play its first engagement at the Atlantic Gardens on April 29.

Shannon and Mason in “The Astrologer” will play the Fifty-eighth Street April 29, with Pittsburg, Buffalo and Detroit to follow.

The new sketch soon to be produced by Bert Leslie will be named “At the Bath.” Mr. Leslie is now appearing in “Hogan’s Visit.”

Max Benol-Konorah, president of the I. A. L. of Germany, will be in the city during the next two weeks, preparatory to sailing for home.

Violet Duscht, after four seasons under the management of H. S. Woodhill, has signed with Chas. E. Taylor’s “Parisian Belles” for next season.

Franklyn Wallace for next season has in view the rendering of poems in verse and song somewhat after the style of H. Sims Reeves, the English tenor.

In Europe at the present time when an artist of any rank is asked what his plans are for next season, he answers “Oh, I’m going to America.”

When time has been secured for Victor Bateman, the actress will reappear with “Sweethearts,” the sketch employ her when last in vaudeville.

John Keefe has been engaged by Klaw & Erlanger for a part in the summer review to be presented by George M. Cohan on the New Amsterdam Theatre Roof.

Henry Myers closes his theatre in York after the week of May 6, and will immediately start rebuilding the edifice, considerably enlarging it for next season.

Harry Conrath closes his season to-morrow night at Hammerstein’s Victoria. His vaudeville tour has extended from coast to coast, covering 69 weeks.

Fields and Ward were booked for the K. & E. Philadelphia house next week, but may not play owing to sudden illness overtaking Fred Ward on Thursday last.

Nick Morton, manager for Hyde & Bohman, expects to leave for Mr. Clemens on May 10, to remain away three months. This is Mr. Morton’s usual summer recreation.

The Klaw & Erlanger vaudeville enterprise in Philadelphia has developed a system of "repression" in the matter of advance announcements of bills on both sides.

The United Booking Offices has taken lease of the entire eighth floor of the St. James Building beginning May 1, and will sublet the rear offices to the favored agents.

Frederick Donaghey, who had charge of the New York roof, has work last summer, will spend his vacation this warm season at Chicago, attending to “The Man of the Hour.”

Jack O’Toole is proprietor of the Bijou Theatre at Edmonton, Alberta, Canada. “2,800 miles from Broadway” is the manner in which Mr. O’Toole describes his present location.

The newspapers of New Orleans are predicting a change of policy in the Crescent, Greenwall and New Baldwin theatres, similar to the one outlined in Variety two months ago.

The Orpheum, Brooklyn, will close for vaudeville, May 27; the Colonial on June 3, while the Alhambra may remain open all summer or as long as conditions during the warm weather warrant.

Keilt’s, Philadelphia, is giving away advertising souvenirs in the shape of a baseball counter or scorer. By revolving circles a complete record of the game may be kept. It has a prettily decorated cover, and is convenient to carry.

Frank (Slivers) Oakley and Charles Siegrist have been booked for twenty-five weeks next season through the William Morris office. The clown and the acrobat will travel as a team, Mr. Siegrist closing the act with a sensational "double" from the ground.

An Associated Press dispatch dated Reno, Nev., last week, said: “Reno, Tonopah and Goldfield are each to possess a $55 000 opera, and will hold the same six months. The Orpheum Circuit and the Shubert Syndicate will send their attractions there.”

Harry Leonardt, manager of the K.-P. Twenty-third Street Theatre, will invite the employees of Ellis Island, about 400 in all, to attend one performance when Joe Welch produces “At Ellis Island” in the house for the first time during week of May 13.

From London comes the news that Fanny Fields has lost the suit entered against her by Manny Warner, the English agent, for booking her in the music halls, which time she afterward cancelled. Warner recovered a judgment in full for $757.

The report of the Variety Artists’ Federation of England for the period from February 18, 1906, to March 31, 1907, includes among its items, $28,000 paid to members called out in the recent strike, and to those on picket duty. The balance in the treasury at the date of the statement was $7,500.

Grace Fickins, who has been away from the variety these several years, will return next week, appearing with James Horne in “Proper Improperities,” the sketch in which Mr. Thornton Boucicaut was seen in 1902. The piece is at the Union Square, Monday.

Albert Sutherland’s latest importation is the Renwood Troupe of acrobats. The act is done on a black velvet draped stage. The costumes and apparatus are treated with a chemical preparation making the performers stand out with wonderful brilliancy from the black background.

The conspicuous success of several of the better class burlesque shows this season seems to have borne it in upon the burlesque managers that a good deal more is expected of them than they have been in the habit of delivering, and on all hands there are promises of expensive productions next season.

“The Four Terrors,” an English girl act, resembling that of the Original Madcaps, are due to arrive here May 10. They open with “Pat White’s Gaiety Girls” at the Gotham Theatre, New York, the following week, and will spend the summer with the same organization, which is scheduled to play summer stock burlesque at the Theatre Royal, Montreal.

Belle Ashby, formerly a member of “The Rollicking Girl” company, and Mabel Freney are booked to open at Keeny’s next week with a new “sister” act called “College Chums.” It is a full stage offering and serves to introduce as an incidental one of Thomas W. Lawson’s blooded bull pups, now the property of one of the girls. It is probable that the act will not be in shape to play the Keeny date next week, in which case it will be put over until May 6.
THE BATTLE OPENS

Klaw & Erlanger Have Successful Debut as Vaudeville Managers at Philadelphia.

Philadelphia, April 29.

The first conflict in the vaudeville war opened last Monday when Klaw & Erlanger made their debut as producers of "Advanced Vaudeville" in the Chestnut Street Opera House. If there was any discussion in the minds of the expected audience, it was not discernible.

It was but natural to expect, with the amount of talk regarding the new venture and the splendid bill presented as the opening attraction, that the patrons of vaudeville could not be counted in such numbers as to crowd the house. The bill "played well" and a remarkably smooth performance was given even on Monday afternoon, with the result that the capacity audiences have been played to since.

The bill at the Opera House this week is costing the management about $4,800. It is the distribution of that amount which causes the question. Mr. Monler (Mr. Monler) receives $1,000, and the remainder is divided among eight acts, none receiving less than $300.

It is the first time that so much money has been spent on a vaudeville show, without a "feature" securing the major portion. The excellence of this week's bill and performance is admitted, even by the opposition, and rebounds to the credit of William Morris, the booking agent, who undoubtedly accepted it for granted that no number could counter against Vesta Victoria single handed, and placed this mammoth variety show to offset the effect of the English woman's name.

At the Kiel house, across the street, the competition was felt on Monday afternoon, when despite the initial appearance of Miss Victoria and several new acts, the house was not full, but Monday night found every seat filled, and on Tuesday day and during the balance of the week Kiel's has "sold out," and the remainder divided among eight acts, none receiving less than $300.

This would argue well for the success of both houses in competition, but it remains to be seen what will happen after the novelty wears off and especially in the warm weather. It is felt that the Kiel will depend upon "special attractions" taken from their combinations and that this policy is to be resorted to is proven by the announcement of the feature of next week's bill.

The gain in the fight should be the vaudeville patron who is sure to receive more for his money than during the many years. It is believed that the acts to be held over by K. & E. will be sent to Rochester to open the siege in that city May 6. The Keight management had intended transferring Vesta Victoria to Cook's, Rochester, for that week, but Bert Cooper held a conference with E. P. Allen here on Monday, which resulted in Victoria's original booking for the Twenty-third street house, New York, standing.

The trouble was anticipated on Monday morning by the call of the Weber & Rush date for this week here the Empire City Quartet. It was pretty well known in this city that the United Booking Offices, after the defeat of their injunction motion by the Salem (Mass.) court, ordered new papers and affidavits drawn to enjoin the quartet from appearing here.

Mr. Klaw & E. P. Allen and E. F. Allen, of the United, looked out that should the quartet be prevented from appearing, plans had been made by the Morris Office to remove Victoria from the Keith program, and Miss Victoria had acquiesced in this move.

Along what lines this would have done is not known, but Miss Victoria is under contract to Klaw & Erlanger for next season, and that she would have been killed out, had the quartet been further interfered with, is unquestioned.

This phase of the situation, fully understood by Mr. Albe, is probably the real reason for the peaceful opening of both programs.

Next week's bill will be held at the Chestnut Street Opera House will include Victor Herbert's "The Song Birds" number from the "Land of Nod" with the original cast, including Helen Bertram, Gus Weinberg, William Barres, etc. Adele Ritchie is also promised, as are the Three Meers, Harry Tate's "Fishing," the Powell-Cottrell equestrian act and others, in addition to the Four Mortons and the Empire City Quartet, held over.

To combat this Keith will retain Vesta Victoria and Rice and Prevost, adding Herzev's Horses, Harry Tate's "Motoring," Tiche's "Collegians," Belleter Brothers, Galagher and Barrett, Genaro and Bailey, Mr. and Mrs. Murphy, Murphy, Tom Hear communication, and William Tucker, who was stage manager for Mlle. Dazie during her "Red Domino" engagement, had charge of the stage at the Chestnut. The orchestra, under Joseph Kearney, which was formerly the Chestnut Street Theatre, did unusually well, although handling music of a style almost entirely new to them. The house attache were all new and attired in showy uniforms.

The billing for this week's two vaudeville shows has been expensive. Klaw & Erlanger have spent about $3,000 plastering billboards, as far away as Atlantic City, while the Keight house expended $1,500 for the same purpose.

K. & E. will have to lay out over $1,000 on the week to even accounts if the preliminary billing is figured in the first week's expenses, and provided Nixon & Zimmerman do not hold a percentage arrangement with K. & E. for their vaudeville shows, which is the general assumption.

PREFERRED VAUDEVILLE.

Geo. E. Murphy, of Murphy and Whitman, was appointed last day by the author of a well-known melodrama, with a proposition to lengthen their present sketch "Old Friends" into a four-act play, to star with Mr. Whitman next season under the author's management.

Mr. Murphy, after considering the matter, elected to remain in vaudeville.

HAMMERSTEIN TO EUROPE.

Oscar Hammerstein sails for Europe via Canada next week. He left on Thursday for Montreal to consult with the lessees of the Canadian rights to his cigar-making invention, going direct from there to the continent.

Despatches from Washington, D.C., this week brought a report that the impresario-vaudeville manager was negotiating for a site upon which to build a theatre and convention hall in the national capital. The plans, according to all information available, have been all but perfected, and only a few small details remain to be completed before the actual work of construction commences. The theatre and auditorium should be completed, if the deal goes through, by January 1, 1909.

LORIMER SAILS NEXT SATURDAY.

The "Celtic" next Saturday when she leaves New York will have as passengers Mr. and Mrs. Jack Lorimer. The Scotch comedian, who has become very popular in this city and the same house, has been engaged for the stage, has been booked for a return engagement of twenty weeks next season at a figure said to be double the amount he originally came over for.

The floor who will be known professionally hereafter as "Polly Scott," holds a contract for an American appearance at the same time. Mrs. Lorimer enjoys considerable of the reputation as a singer of Scotch ditties, and formerly revealed in this city, and will be a second act of Stella Stahl, but recently, quite by accident, decided to hereafter call herself "Polly Scott" as more expressive of her specialty.

MURPHY SURE AT LAST.

Joseph Murphy, said to be "the richest actor in the world," is again announced to play a few weeks in vaudeville. The death of a brother recently took Mr. Murphy out of town and he has not been seen on stage in a little over a year. His vehicle will be a condensed version of "Kerry Gow." It opens at Keeney's, May 13.

SHUBERTS GIVE UP DES MOINES.

Des Moines, April 20.

The Shubert Brothers have announced that they will discontinue the management of their local house. It has been a losing venture from the start and it has been suspected for some time that it would reopen next season under other management than that of the Shubertas. A moving picture show will fill out the season and next year's policy remains to be determined.

KNOWLES ON A BILLBOARD.

R. G. Knowles is the first vaudeville man to pay for the printing and maintenance of a twenty-four sheet stand out of his own pocket. He has contracted for one of the locations on the building at the northeast corner of Forty-second street and Broadway. Knowles advertises simply that he sells for England in May and returns to America in October.

MORRIS BOOKS BRIGHTON.

William T. Grover has again secured a lease of the Brighton Beach Music Hall for the summer and placed the booking of the house in the William Morris office.

HYDE & BEHMAN'S CHANGE OF AGENTS?

The conclusion was accepted as a certainty this week that if the Hyde & Behman Adams Street Theatre, Brooklyn, plays vaudeville next season, William Morris will do the booking for it instead of the United Booking Offices, which now supplies the acts.

Morris would have placed bills in the house for the two weeks following the regular season's close, May 4, had not a recent decision of the Hyde & Behman Company to give no further Sunday concerts this season interfered with the agent's plans.

There is a possibility that Hyde & Behman will no longer conduct the Adams street house, but that it will be disposed of to Klaw & Erlanger or some one interested with them. Frank A. Keeney, the Brooklyn manager, laid plans to secure the lease, but the negotiations are understood to have been blocked by K. & E., who lately took over Hyde & Behman's Grand Opera House to furnish the theatre. One of their Brooklyn homes for "Advanced Vaudeville" commencing in the fall.

MORRIS ABSOLUTE.

William Morris is, and will be, absolute and final in all matters of bookings for Klaw & Erlanger advanced vaudeville, at least for next season. The only instructions he will receive are the various amounts of money to be allotted for each house and Morris will put in such acts as he may see fit provided he keeps with the appropriation set aside for that purpose.

NO MONEY FOR ROAD SHOW.

The artists who played the Academy of Music in Fall River last week are mourning the absence of their salaries. They closed on Sunday night and sought the manager who engaged them, a man named Smith. He, however, was not to be found and they were compelled to return to work without the reward of their labors.

But one act, a woman who was compelled to close on Saturday to make another town, received any cash. Smith has another vaudeville show in Portland this week and the Julius Kahn office has sent word to the acts that Smith's share of the receipts will be held back until the salaries are paid.

BIMBERG WAITING.

M. R. Bimberg ("Film the Button Man") has suspended operations on the construction of his theatre in the Bronx. The plans are ready awaiting the beginning of the theatre. The opening might easily be finished by the fall.

"Film" is watching with unalloyed pleasure the struggle between the United Booking Offices and Klaw & Erlanger in the vaudeville field. He is awaiting a visit from one or both sides with a proposition to do business.

BURLESQUE'S RECORD "JUMP." The record "jump" for a burlesque company will happen after the night show on May 11 at Minneapolis, when Miner's "Americans" will board a train, coming direct to New York and opening at Miner's Eighth Avenue Theatre the following Monday.
WESTERN’S IMPORTANT MEETING

Committee Appointed to Locate Sites Will Report, and Officers to Be Elected

The terms of office of most of the executives of the Empire Circuit Company (Western Burlesque Wheel) expire this year and a new ticket will be voted upon at the coming meeting of the State of Cincinnati next Wednesday. It is said that no opposition to the present administration will develop and the same set of officials will be re-elected.

The meeting will be an important one. A committee composed of A. C. Miner, Harry Martel and James Lowry has been engaged for four months past in the business of looking into desirable sites for new theatres for the circuit. The report of this committee will be presented to the stockholders and executive board, and the matter of next season’s operations and extensions will be acted upon before adjournment.

This report will include the important matter of providing for Brooklyn for next season, and it is expected that municipal improvements will put the Empire Theatre out of commission. One scheme that has been suggested, and which is regarded with some favor, is the proposed moving of part of the theatre to the adjoining property, which belongs to The Title Guarantee and Trust Company of New York.

The construction of the new boulevard would cut off only a small corner of the present building, and it has been estimated that the cost of tackling a wing on to the building and take the place of this would be approximately $60,000. One condition that works rather against this is the political situation in Kings County, and the attitude of Senator P. H. McCarron, who controls the board, has to be figured in.

A report this week had it that the Equity Association, the present owners of the Imperial Theatre, had already purchased this adjoining property and that the work of moving the theatre building to this new site would be done by that concern. Some doubt was expressed that the lease would be renewed with the Empire Circuit. In such an event the question of providing for Brooklyn next year will be settled by some other means. This will be arranged at the meeting.

It has been suggested that the drawings for the coming year be made at this meeting. The sponsors for this plan will urge that there is no good reason why this should not be done, but whether the change of drawing dates will be made is doubtful.

In the formation of the Wheel next season it is probable that Worcester (Mass.) will have no place. The Park Theatre there has been a consistent loser of late and the management has a regular weekly deficit of $200 or thereabouts. This will be settled, as will also the disposition of the Electra, now building in Schenectady, N. Y., in the routing. The general opinion is that this house will split a week, Scranton, shows playing three days in each place.

The increase of work in the conduct of the Empire Company’s business may be found to necessitate addition of new members on the board of directors, and these will be voted upon. Another matter that will engage the attention of the meeting will be the disposition of the Empire Theatre to be built in Williamsburg by the opening of the season.

The session will last through Thursday at least, and may remain in session until the end of the week.

There are eight cities on the Eastern Burlesque Wheel for which Emporium Company is not represented with houses. At New York headquarters of the Western crowd no one could be found who would say whether the matter of placing opposition in those places would be considered at the meeting. The greater number of the towns are regarded as not sufficiently populous to support two burlesque establishments, although it is believed that the Westerners are inclined to regard Newark as a possible field for a profitable venture.

ATTACHED “NIGHTINGALES.”

The members of Campbell & Stairs’ “Nightingales” arrived in Boston Monday afternoon too late to go on to the Columbia for the matinee performance. The delay was due to the scenery of the company being attached to the box office receipts in Providence Saturday night. Richard Conn, of the York Music Publishing Company, instituted the attachment suit, acting for his wife, Mildred Grover, a principal in the company, who claimed $280 for three weeks’ salary which she declared was due her.

According to Miss Grover’s story, she has been subjected to many annoyances from the manager of the show. The manager’s cunning, she says, was caused by the Empire Circuit’s “Censor Committee” ordering her placed with the show. Manager and actress engaged in an argument in Providence last week, and Miss Grover says she was directed to leave the company Saturday night.

Miss Grover wired for her husband, who brought the attachment suit. No bond could be secured until Monday morning. The company and equipment remained in Providence until 3:30 that day.

Rumor has it that the “Nightingales” will close their season to-night at the Columbia, Boston. The closing of the Worcester house next week and the approaching end of the season are given as the cause of closing. It is said that John Grives may organize a company to fill in the closed show’s time.

EARLY “DRAWING” FOR EASTERN.

The “drawings” by the Eastern Burlesque Wheel road companies will occur on June 6 at the annual meeting of the Columbia Amusement Company. The event will be somewhat earlier this season through the desire of the Wheel members to have sufficient forewarning of the routes to be travelled next season, which is the purpose of the drawings.

The move is an expression of confidence on the part of the Eastern folk that its ranks are intact, and will not be changed; also an indication that there will be no further moves looking toward any agreement with the opposition.

With the commencement of the next burlesque season, the Eastern Wheel will have thirty-five houses on its list, Montreal and Louisville not having been included in its last announcement, while there will be thirty-four shows from the present count.

Towns holding Western Wheel houses, with the exception of Duluth, Minneapolis, Milwaukee, St. Paul, Jersey City, Paterson and Troy will have Eastern Wheel competition while there will be eight cities (Toledo, Detroit, Rochester, New Orleans, Birmingham, Newark, Springfield and others) playing with the attractions that the Western is not yet in.

An Eastern Wheel manager said this week that while no “understanding” between the two factions was looked for, their (Eastern) position had not changed. He held that the Eastern Wheel was a pacific one, and that no negotiations, looking towards a lightening of the fight, which were commensurate with their dignity would be rejected.

READING SWITCHED ONCE MORE.

Reading, Pa., April 26.

The Bijou Theatre will be eliminated from the Eastern Burlesque Wheel and the franchise for the exclusive rights to play Eastern shows in that city transferred to Wilkes-Barre. The Bijou has been conducted as a burlesque theatre for 10 years. A money consideration is believed to have passed with the surrender of the building.

Herself Updargraft & Brownell, owners of the Bijou, will conduct the house for cheap moving pictures and vaudeville under contract for three years, a moving picture maker taking over the property on a partnership basis and furnishing the attractions.

LOUISVILLE SETTLED.

Cincinnati, April 26.

The Hon. R. K. Hynicka and Charles B. Arnold returned this week from Louisville, where they closed a deal for a new burlesque theatre in that city. It will be owned and operated by the Columbia Amusement Company (Eastern Burlesque Wheel).

THE ALBANY-TROY RECORD.

Minner’s “Dreamlanders” scored the best record of the season for the Western Wheel in the Troy and Albany stand last week, the sheets showing a gross of $2,671, played to by Williams’ “Ideals” with “The Girl in Blue” as added attraction. The Miner show was not “strengthened” and was playing a return date.

$100,000 SUIT AT HAND.

Lawyers for the Sparrow Theatrical & Amusement Company, Limited, operating the Theatre Royal and Theatre Francois, Montreal, are busy taking testimony in several American cities, in that company’s suit, which is expected to come up very early against the Eastern Circuit Association, its individual members and Sam S. Scribner as president of the former Traveling Managers’ Association, both having been in the organizations of the burlesque wheel in the East before the present Empire Circuit Company was formed.

The Sparrow Company is suing these defendants for $100,000 damages, alleging that they conspired to prevent the carrying out of contracts under which the burlesque shows were to play the two Montreal theatres during the season of 1904-05.

From the fact that the Sparrow company went over to the Empire Circuit and has been playing its companies, and from the resultant difficulty in proving the conspiracy charge, the suit is not pressed seriously by those involved in the defence, although the plaintiffs are spending considerable money in making out their case in the United States Circuit Court for the Southern District of New York.

FORCES OUT MAY HOWARD.

Chicago, April 26.

A report from Denver says that the May Howard company, which was enjoying considerable success at the Empire Theatre there, ended its season with the arrival in town of Tony Lubelski, brother of the manager of the house. Lubelski decided to turn the policy of the theatre to its former use—vaudeville.

The show, it is rumored, is playing dates in the West, headed by Allen Curtis. Miss Howard, it is believed, will take legal action against Lubelski, alleging breach of contract, if some compromise is not effected.

According to another unconfirmed report, Miss Howard will again head her own company over the Empire Circuit (Western Burlesque Wheel) next season.

ALL INTERESTED IN NEW HOUSE.

It is stated that $50,000 of stock in the new Western Burlesque Theatre in Schenectady has been subscribed for, while assessments amounting to upward of $15,000 have been levied and paid in. The H. C. Miner estate this week took $1,000 block of the stock, paying for it at once, in order to qualify for the assessments to be declared. Progress on the building is reported as satisfactory. Pretty much all the prominent members of the Empire Company are now interested in the enterprise.

“Knickerbocker” closed.

Louis Robie’s “Knickerboker,” playing the Eastern Burlesque Wheel, closed in Cincinnati last week, and Mr. Robie returned to town immediately. The show played its season out, having started earlier than most of the others, and the owner declined to extend the time.

Lewis and Ryan will open at Hammerstein’s May 20 with their new act called “The Hold-up,” employing four people. It has been booked by Jack Levy.
WESTERN MANAGERS DISAPPOINTED.

Tony Lubelski, William Weston and one or two other San Francisco vaudeville managers of the cheaper priced houses in the West, arrived in the city Monday, according to Mr. Arthur Fabish, of William Morris Chicago Offices.

The managers’ mission was to effect a booking arrangement through Mr. Morris, but in this they failed.

Lubelski offered to deposit a cash for-, which he promised to pay to the payment of any sums in dispute by acts booked through the Morris office, if Mr. Morris would send Eastern agents to their Western houses, but Morris declined all overtures.

The principal reason for Morris’ de-cision, according to Fabish, is undoubtedly the likelihood of the Sullivan-Conside circuit which covers practically the same Western territory, coming into his office.

The Lubelski-Weston people, who compose the Empire-Weston and Burns-Lubelski circuit in the West, are in opposition to the Sullivan-Conside circuit, the booking arrangement between the circuits formerly existing ending with the present month.

"The Three L’s" in San Francisco (Tony Lubelski, Sam Loverich and Archie Levy) have separated, Mr. Levy joining the S.-C. forces. The Empire Circuit, as the opposition to Sullivan-Conside is known, can not book with the Western Vaudeville As- sociation Circuit. Chicago is said to have bought the influence of the Orpheum Circuit which operates theaters in some of their towns.

The bills to be supplied would be limited to such an extent to avoid competition with the Orpheum that they could not compete with Sullivan-Conside, who in several cities have theaters capable of playing a fair grade of show.

This budding into a better grade circuit by the Sullivan-Conside people is not looked upon with favor by the Orpheum. Sullivan-Conside people have taken over the S.-C. house in San Francisco, and this will eventually divert the circuit into the William Morris office, it not being in a position to secure desirable acts in the face of the coming vaudeville season without any assistance from an Eastern booking agency.

John W. Considine of Seattle, the head of the company, is in New York, and has consulted with A. L. Erlanger, with whom he is in sympathy through the friendship of his partner, Senator Timothy D. Sulli- van, with the theatrical "syndicate."

LANDLORD CASEY.

P. J. Casey, of the Morris office, has secured a four years’ lease of the second floor of the Drill Hall, 1200 S. Wabash Avenue, to take effect by the latter to squelch possible opposition from the S.-C. houses, and this will eventually divert the circuit into the William Morris office, it not being in a position to secure desirable acts in the face of the coming vaudeville season without any assistance from an Eastern booking agency.

John W. Considine of Seattle, the head of the company, is in New York, and has consulted with A. L. Erlanger, with whom he is in sympathy through the friendship of his partner, Senator Timothy D. Sullivan, with the theatrical "syndicate."

ALHAMBRA IN MILWAUKEE.

Milwaukee, April 26.

Klaw & Erlanger intend to conduct the Alhambra Theatre here beginning early in the summer as an all-star vaudeville house. All preparations are made and the bill is now being prepared for the initial program.

The Alhambra seats some 2,400 people, and has been booked by Stair & Havlin as a part of their popular price circuit.

EMMA CARUS CANCELED.


The Grand Opera House in Pittsburgh will not be booked by Miss Carus next week. At present Miss Carus is one of the numbers on the Klaw & Erlanger Chestnut Street Opera House first "advanced vaudeville" bill.

If a secret must be publicly told, that is the reason she will not play Pittsburgh under the United Booking Offices’ direction; neither will she play Hammerstein’s, New York City, nor Detroit, nor Rochester.

These four weeks have been lost to the sick through an alleged case of K. & E. for seven days. She may yet be held over here for another week, then Rochester (K. & E.), so the net loss to her may not be over one week, if any.

Miss Carus received a registered letter early this week notifying her that Rochester and Detroit were canceled. On Thursday she received another advising her regarding the other two to the same effect. Miss Carus claims that three weeks of the four were not canceled in accordance with her contract and the United, which provides for two weeks’ notice, and also prohibits her from playing for the opposition any city where there is a theatre owned or operated by the United.

The decision as to the required notification of cancellation will probably be settled by Miss Carus’ agent, as it is likely the United will set up as a defense in the event of litigation following that he received due and timely notice.

It is stated about town that the Four Mornings have been canceled for three weeks’ contracts issued by the United on the same grounds.

A short while ago, when it was rumored that Miss Carus would be canceled if she played any K. & E. time in violation of her United contract, A. L. Erlanger ad-dressed a letter to the opposition stating that if any interference or intimidation were attempted with acts engaged by his firm, prosecution would follow. It is understood among agents that any act playing opposition to the United will be canceled by it when holding contracts.

Frisco’s “House of Mystery.”

San Francisco, April 26.

The Princess Theatre, in course of erection on the lot adjoining the Orpheum, is a house of mystery, and the subject of much conjecture. The house is said to be connected to the Varney & Green combination, but no set policy has been announced as yet, hence Dame Rumor has her say. From some quarters the news emanates that Kolb & Dill are making a strong play to visit their new vaudeville productions, while others insist that its ultimate finish is in the Klaw & Erlanger column.

SEND S E N D S FOR H O L B R O O K E.

Al Holbrooke, who has had charge of most of the Joe Weber productions, has received an offer from Klaw & Erlanger to handle the staging of the vaudeville spectaculars, dancing and singing acts that that firm has in mind for use on his vaudeville circuit. Mr. Holbrooke has returned no definite answer as yet.
WARRANT FOR LORELLA.

For committing an assault upon his person, Jules Delmar, connected with the United Booking Offices, swore out a warrant for the arrest of Coley Lorella, one of the three trustees of the White Rats of America, and an acrobat belonging to the White Rats of America, and who, as a member of Inza and Lorella, Lorella was formerly of Johnson, Davenport and Lorella.

Several versions of the affair are afoot as to the cause of Lorella's action. The performer called at the St. James Building on Monday and presented the office force he intended to "do" Delmar, who was at the time in Syracuse. On Tuesday he reappeared, and in the outer office of the suite, espying Delmar, who had entered from the inside room, struck the agent, without allowing him time for the removal of his eyeglasses.

Lorella claims to be aggrieved either through having been obliged to open the show at the Grand Opera House in Syracuse, or through being placed in a dress-circle and in the back of the box at the Arlington Four room where the show is occupied. The comedien of the quartet is colored, a fact unknown to Mr. Delmar until called to his attention. It is a mistake often made, the other three boys being white.

United and Lorella were booked for Bennett's theatre in Ottawa for the week of April 15, having played Bennett's, Hamilton, the week before. Mr. Bennett wired Delmar he did not want the act, and the agent, to avoid laying the pair off, sent it to Syracuse, crowding the bill there to nine numbers in order to do so.

Mr. Delmar said this week that he was the only one in the United Office that has given the team any work, and as regards dressing rooms, that was not within his jurisdiction. Mr. Delmar admitted that the team opened the show, and claimed he requested them to do so, to which they assented, owing to the make-up of the bill. Up to Thursday the warrant for Lorella's arrest had not been served. On Friday morning Mr. Delmar telephoned toasking if he would "let up" on the acrobat in the criminal prosecution. What further action was taken is not known.

Much regret was voiced by artists over the occurrence, the assault reflecting on the whole fraternity.

MARINELLI'S TERMS.

Paris, France, April 15.

H. B. Marinelli, the international booking agent, has entered into an agreement with the United Booking Offices of America, by the terms of which he is guarantied commissions aggregating $5,000 per annum. Marinelli's New York offices will remove to the St. James Building on May 1, adjoining those of the United Booking Offices.

A stipulation in the agreement provides that Marinelli must not book an act in any town where there is a theatre operated by the United Booking Offices under a penalty of $4,000.

The position occupied by H. H. Feiber as the foreign representative of the United Booking Offices is not altered in the slightest by the entrance of the Marinelli agency into that office.

Ben Cahn is no longer the "office man" for Weber & Rush.

Hannibal, Mo., April 21.

Editor Variety:--In your issue of April 13 you have published a article concerning our act under the caption "Demande More Pay." The story as printed is a gross misrepresentation of the facts, and we desire to give you the story in its true form that you may publish it and set us right with the public and managers of other circuits. We believe you will do this, as it seems to be the aim of your paper to better the conditions of the artist.

Now, then, the facts are these: We signed with the Orpheum Circuit under ignorance of conditions of travel in the West. to play fourteen weeks. We opened in St. Paul, Sunday, March 10, and were easily the hit of the bill; we were fourth. March 18 we played Denver, where we were the hit of the show and were again the hit of the bill.

Here a condition faced us that we found impossible at the salary at which we were engaged, namely, a week open and expensive sleeper fare to Frisco.

We found that it would be impossible for us to continue unless we could advance our salary, not $50, but $100, and that if he would not, he must accept our cancellation. About Thursday of the week, Mr. Careson, resident manager, brought us a wire accepting our cancellation, and I immediately turned in the transportation.

You can readily see that it was not due to what they are pleased to call "over-estimation of our importance," but simply a request (not demand) for a living salary.

We have lost but one week since then, and the managers for whom we are playing now think well of us that we are booked for returns in every house. We played here just before we opened in St. Paul.

For the Columbia Four.

[The above letter is published, not because we are in accord with the flimsy excuse set forth therein for a "request" of increase of salary after the contracts were signed, but merely to set forth the Columbia Four's side of the question. The act booked through the office of the Orpheum Circuit in New York City; was fully acquainted with the route laid out, and that route was not thereafter changed. If the quartet desired an increase of salary, they could have the demand while playing St. Paul or before starting on the circuit, and not waited until Denver, which carries with it a suggestion of a "hold-up," which, greatly to the credit of the Orpheum Circuit, was refused. If Mr. Dianer is so poor and what he considers a poor bargain, his sense of honor should impel him to the faithful performance of his agreement. Had the Orpheum Circuit contracted to pay the Columbia Four more than the quartet valued its services at it is hardly likely from the action in this case that they would have returned the surplus. Even though the Columbia Four was "the hit of the bill" at both houses played, this did not call for an increased amount of salary unless the contract so specified. When an act attempts an advantage of this nature under any guise, it is a breach of the value of organization, or the attempts to place the artist on a business-like basis with the manager are set at naught. In the ordinary course of events, the Columbia Four would have been extremely grateful to have secured the Orpheum four weeks, and having it, should have been content to play out their contract. The cancellation will not raise managers' and artists' estimation of them, and further the Columbia Four did they receive or hold the right to "cancel," which amounted to nothing more or less on their part than a refusal to play, leaving no recourse for the manager.--Ed.]

Marion, O., April 20.

Editor Variety:--Reading in Variety of a "new act" produced by Countess Olga Rossi and Mons. Vaulo, entitled "During The Performance," would say that the nature of it is to be new to them but certainly is not new to the public. Thirty years ago we did an act wherein, at the opening, Miss Fulton was seated in a box "presumably a spectator during the opening number."

We write this if, in the future, we should resurrect it, no one might say that we had "stolen" it; one hears this remark so often nowadays.

As to the veracity of this statement can refer you to Tony Pastor, Keith & Proctor, Kolb & Castle, M. B. Shea, Harry Davis and other reputable managers; also many artists to whom this is known.

Leonard and Fulton.

P. S.--We do not claim to be the originators.

Brooklyn, April 24.

Editor Variety:--I think when agents and managers call your attention to some one else using your name it is time to let all the managers and the profession in general know that the Dancing Mitchells are not playing in the West, but are just recovering from their severe accident which occurred August 20 last at Janesvust, N. Y. The parties I refer to are known as the Three Mitchells, "The Dancing Mitchells," and also as "The Three Dancing Mitchells," "colored." We have established the name of The Dancing Mitchells, and are known and have been identified with the same for a number of years. I hope the Mitchells will cease using our name. They ought to, and if they don't, managers should decline to bill them as The Dancing Mitchells.

Saul S. Baldwin, "The Royal White Mahatma," who has been confined in the Virginia Memorial Hospital, Richmond, will leave for Jersey City in a few days.

A new one-story building at the northwest corner of 116th street and Lenox avenue is to have a roof garden on it this summer with a popular-priced vaudeville show.
THE CONTRACT BREAKING CASE

A great deal of theorizing and conjecturing over the effect of the refusal of a Massachusetts judge to enjoin the Empire City Quartet from playing the Salem (Mass.) theatre last week has been going on over the past few days.

Many sides of the questions involved have been given out, and many believe the quartet had substantial legal grounds for the breaking of their contracts, inasmuch as the court's decision apparently upheld the action.

One of the defenses understood to have been ready to be interposed by the quartet, had their side of the case been presented, was an alleged statement made by William Hammerstein at the time two weeks before the settlers scraped off the slate at the Victoria Theatre for the act. The import of the alleged statement was that all the quarter's time in the United Booking Offices would be canceled.

This Mr. Hammerstein denies. He said this week to a VARIETY representative: "I never made any such statement. It is absurd. I have no authority to cancel any act for this office, and there was absolutely not one word spoken regarding any other time."

"When I canceled Clark and Hamilton for my house during the week the quartet was booked, I engaged Julis Steger to re-apply the booking; Steger insisted upon being headedine. I had no agreement to headline the quartet, but intended doing so for business reasons. Irving Cooper asked me to put out a twenty-sheet stand of the act, and I refused, not seeing the advantage of advertising a future opposition act."

"Harry Cooper afterwards came around the theatre, and during the course of conversation I informed him of the Steger engagement. We then mutually agreed to cancel the quartet, and I had Mr. Cooper repeat his acceptance of the cancellation before witnesses. Further than that nothing was said or done." William Morris, the agent, who originally booked through his office the contracts for the Empire City Quartet, said this week: "The Empire City Quartet applied to me as their booking agent to secure time for their open week which I was informed had been canceled through the action of William Hammerstein as one of the directors of the United Booking Offices in notifying the boys that all time through that office would be canceled."

"I have never broken a contract made through my office, but when the quartet told me they were canceled, and would not pay any engagement during these weeks, I booked the act. I did not supply the lawyer to defend the case at Salem."

Leon F. Werba, Klav & Erlanger's general vaudeville representative, said regarding the matter: "As far as Klav & Erlanger are concerned our contracts were signed in good faith, and we had no information as to any outstanding agreements which were the same week with the act. Mr. Morris books for us, and upon receipt of the contract, it was signed. Klav & Erlanger will always insist upon the carrying out of all contracts made with them, and they will always fulfill their own agreements."

L. Lawrence Weber, of Weber & Rush, who had the contracts under the quartet which were broken, said: "We never canceled the Empire City Quartet nor authorized anyone else to do so. We have had the act billed in Binghamton for a long time with posters saying 'Wait for the Empire City Quartet.' That does not look as though we did not expect them, does it? I consider it rank injustice on the part of the Coopers to us, especially as we were almost directly responsible for their playing in vaudeville."

The resignation of Irving Cooper from the Vaudeville Comedy Club has not yet been acted upon. At the last meeting it was laid over.

SHEPPARD SUPPLIES MOVING PICTURES

There has been some debate as to which concern will supply the moving pictures to the Klav & Erlanger vaudeville circuit next season.

The American Vitagraph Company was credited with having the inside track for the business, but it is more likely that Archie L. Sheppard will be awarded the contract.

Mr. Sheppard has been playing his moving picture shows in several of the K. & E. houses, filling in the openings Sundays along the line. He will continue to do this, according to all information, and in connection with will have charge of the film department of the vaudeville division.

RAIDING "NICKELODEONS."

St. Louis, April 20.

In the arrest of H. A. McAlister, who conducts a "Nickelodeon" at 1819 Market street, the police have begun a series of raids promised for some weeks. The suggestive pictures confiscated include one of extreme licentiousness, showing a young woman in various stages of retiring for the night.

This is only one out of over one hundred such places in St. Louis, and the police say they are going to raid all that have objectionable pictures. The maximum fine is $500.

WANT TO TRY EVANS' CASE.

A motion has been made in the City Court by William Grossman, representing Percy G. Williams, to have the case of Will Evans, the English artist, against that manager placed upon the short cause calendar. Should this be done a decision will be rendered in May or June. Otherwise the case goes on until October.
BUFFALO BILL'S WEST END.

Returning to Madison Square Garden from a trip around the globe almost, during which "Buffalo Bill's Wild West and Congress of Rough Riders" remained away for over four years, the show is once again "home."

To numberless people, old and young, the exhibition will be entirely new. The younger generation when Buffalo Bill left those shores was too young to have seen his show, or seen it, too young to remember.

Many of the former features have been retained and others added, the stagecoach, immigrant train, cowboys, sharpshooting, and Col. William F. Cody (Buffalo Bill) are a part of the present entertainment, but there is a difference in the presentation of each. A small herd of the now almost extinct buffalo is carried, also.

The elaborateness of previous years is missing in the "assault by the Indians to be repulsed by the cowboys," and the show is more pleasing and then more thrilling. There are nineteen numbers on the program, which does not admit of much time being devoted to any one.

The opening "Grand Review" alone is worth the price of admission, whether people have caught or a rain begins.

No prettier spectacle has ever been witnessed in New York City. The entire strength of the Wild West on horses is drawn up in review, headed by Col. Cody.

After the salute, the riders circle around in reverse direction, whirling with their horses, and from a high seat, it is a glitttering kaleidoscopic moving picture of bright colors and plumage long to be remembered.

The confines of the Garden restricted the stage management to some extent in obtaining the full effect from the scenic productions, of which there are three, "The Battle of Summit Springs," the "Great Train Holdup" and a "Holiday at Ft. 1." For an applause through being a woman, and remaining seated on a beast which is endeavoring to throw her out of the arena. There is a mule, stubborn to the last, and the many funny incidents, including the rough riding, bring plenty of laughter and applause.

Grace, while the Cossacks, with a general reputation of recklessness and daring on a horse's back, go through a certain routine, without variation, until the work of the Americans is more appreciated.

Johnny Baker, sharpshooting that is sharpshooting, and Buffalo Bill himself, even under the electric lights, makes some shots that win the admiration of the audience.

The Kitamura Troupe of Japanese acrobats and Bass Dolly Allen's acts have the centre to themselves for a few minutes, and there is an artillery drill, Mexican lascars, Devil Zouaves, in nicely timed drilling, and horse races.

For a first showing the performance ran off with a promptness unusual, and the slow parts will probably be bridged over before many days have passed.

The "Bill Show" is going to be liked this season, for it is interesting, instructive, lively and amusing. You can see it more than once, and still enjoy the performance.

THE JOHN ROBINSON SHOWS.

Cincinnati, April 29.

Rain materially interfered with many of the best acts at the opening of the John Robinson show this week, but the attendance was above all expectations. There are eighty-one turns on the program. Three large rings with eight stages and platforms are necessary for the entertainment. The show starts with the usual grand spectacular tournament.

A number of women leave the tournament and join in a grand ballet. Then follows a bounding jockey act by the Holland Brothers, very well done. Hollaway and Holland do a comic riding act that went big. Johnson and Stetler have a mule hurdle race and Doe Farmer and Lew Bisteller in a similar act in the Hippodrome make one of the finest of its kind in the circus business. Barrie and Hicks, on the bounding rope, a great turn, and Pat Fitzgerald does some odd juggling. Miss Reno, slack wire, and Miss Leno, slack wire, are two more turns done by Lenolo and Lenolo and the De Bolen Brothers performed a carrying peregr act. Lunderman and White, double slack wire act, were also very good. M. De Armour, juggler, performed no new tricks. J. M. K. (San Antonio) and "Broncho Buster," two singing selections singularly apropos.

In this ending of the program also appears Ray Thompson's troupe of "high school" horses, led by Mr. Thompson on a magnificent animal, trained to the point of perfection in the most difficult stepping. The comedy is nicely placed, a number or so before the close, and is brought out through the attempted riding of "bucking bronchos." Annie Shafer, a corgirl, gains the applause through being a woman, and remaining seated on a beast which is endeavoring to throw her out of the arena. There is a mule, stubborn to the last, and the many funny incidents, including the rough riding, bring plenty of laughter and applause.

For good horsemanship, the "Veterans From the Sixth" may be recommended, they riding in difficult positions, and with grace, while the Cossacks, with a general reputation of recklessness and daring on a horse's back, go through a certain routine, without variation, until the work of the Americans is more appreciated.

G. M. Burke and his dog and pony show, very good. Winnie Van, a fearless little rider, was enthusiastically and vociferously applauded. Ebbie Dalton, eques- trian, performed a few turns. Lenok and Spanish rings, were great. Sisters Lami- son on the Roman ladders are very good. A trick riding turn by the Two Nelsons was greatly enjoyed, as was the act of De Armour on the Roman rings. Minerva Sisters, acrobats, and The Two Laudermons, Roman rings, very good. August Legert in feats of muscular development does a familiar act. Romain and Campbell on Spanish rings, the French Sisters, Roman ladder, and the Stearing Brothers, on the Roman rings, are all enjoyed. Kate Leipnik and Mr. Holland and Etta Orton have acts that will please any circus crowd. Miss French and Mr. Hol- land in a menace act could hardly be improved upon. Kate Holloway, Stella Coyne and Mr. Holland appear in Ring No. 3 during display No. 9 at one time. Art Forbes, unsupported ladder, and Toku Murata, foot juggler, both fair. Pete Nelson, contortionist, and La Selles, hand bal- lancers, liked. Frank Sisters in boxing and bag punching, very good. Joe Anolet, dancing barrel; the two De Armours, cast- ling, and Les Carrays, on the rolling globe, were good. A novel act was that of Tom Flipping on four horses, as was the horse act by Gordon Orton. One of the prettiest features of the show was an eight-horse act by James Dutton. Stearing Brothers, acrobats, were good. Brock Brothers, comedy acrobats, and an acrobatic act by Arthur Forbes and Master Johnnie Forbes all displayed some originality. The Toossy Lanelles (New Acts), De Bolien Brothers, acrobats, scored heavily. The three rings were utilised at one time in a comic drill by the clowns, the second ring being used for a circus parade, the chorus and the third by Capt. James French and his company of soldiers in military maneuvers. John Wizard on the trapeze, Mr. Zenti, Spanish Web, and Fred Romea on flying trapeze, making leaps and catches, were all good. The star equestrian acts were those of Kate Leipnik and Al Johnson, Irene French and Gordon Orton, Addie Liepnik and Tom Blaping, Geneva Davis and Richard Farner. The double carrying acts of Ef- fe Dalton, Winnie Van and James Dutton, and T. F. King's Wild west Under New Acts. A concert closes the show.

Henry H. Thorpe, a veteran circus show- man, and for twenty-five years with the Sells-Forepaugh Cicus, died in Columbus this week. Tuberculosis caused his death. He retired from active business seven years ago after a strenuous career, having been in the thick of most of the big circus fights that culminated the season a score of years ago.

Gerald De Onzo, an animal trainer was severely injured in practice by his big lion, "Ben Tillman," with the John Robin- son show which opened in Cincinnati this week. De Onzo was putting the beast through its paces in the cage, when it sprang at him. De Onzo dodged just in time, but the lion's powerful claw struck him on the shoulder, tearing his coat into shreds and lacerating the flesh badly. Attendants helped him out of further danger. The incident happened on the circus grounds while the tents were being put in shape and hundreds of visitors crowded around. News of the accident spread rapidly and the mob rushed to the scene. The grounds had to be cleared by the police.

Polly King and Charles Maynard, who arrived in Cincinnati on horseback from Oklahoma, to join the Wild West department of the John Robinson show, were married April 17 at the show's winter quarters in that city. The Rev. J. Stan- ley, who travels with the outfit, performed the marriage service.

The Carl Hagenbeck Circus and Show Company has entered suit against the Chicago, Rock Island & Pacific Railway Company in Cincinnati for damages in the amount of $15,000. The cause of action grows out of a wreck occurring on the railroad last October.

No unusual excitement attended the "pulling out" of the Barnum- Bailey show at the Madison Square Garden last Sat- urday night. The animals were removed to the railroad cars immediately after the close of the menagerie at nine o'clock. With the exit of the audience from the arena the tearing down of a structure commenced, and proceeded swiftly until the Garden was swept clear of the "Big Shows'" belongings. The work was comparatively light to what will be done when the circus is given over under canvas.

Charles L. Sasse, the circus agent, will close up his year's business this week, and after placing a payroll on his East 14th street office, will sail for London May 21. He had secured some fair con- tracts, but turned these over to others in order to fill commissions for several cir- cuses. Mr. Sasse sails with his instructions for '08 foreign bookings.

A deal is pending whereby four of the Western shows may establish a combined headquarters in New York with a manager in charge to attend to the local business of all. They have no perman- ence in New York offices, although all do some of their booking through a local agent.

W. D. Cosey, representing the Barnum & Bailey Circus, is in Cincinnati directing the show. The Barnum & Bailey show plays there May 6 and 7.
some about describes Miss Covert. The matter of the sketch is the flimsiest sort of vaudeville dialogue, but both handle their work neatly and the girl graces her lines with a charming personality and altogether captivating stage presence notwithstanding poor dressing. She should be capable of much better things than her present work. With their present vehicle the couple are not due for immediate predominence, but they promise a career of arriving later on. Their final song and dance caught the house, although the man appears a peculiarly awkward pose. The couple are worth the attention of some burlesque manager in search of material for an olior number, with a possible comedian and excellent soubrette for the pieces.

Mr. and Mrs. Truesdell and Company (3). "Two Men and a Bottle" (Farce). 19 Mins.; Full Stage; Interior; Keystone.

The plot harps on the everlasting strain of a former flame of the husband's being introduced into a married household and the efforts to escape disclosure of her identity to the wife, but it develops situations showing Hugh Allen and Olive Truesdell引进 Allen himself as an entertaining light comedian. As a laughmacher Mr. Burton, as the program described the second man member, has all the "la." He was really funny in his drunken scene and Allen as the harassed head of the house handled his straight role adequately. The company is better than the sketch.

Mr. and Mrs. Truesdell and Company (3). "His Friend From Tokio" (Comedy). 19 Mins.; Full Stage; Interior; Keystone.

The two Viviens. Sharpshooters. 25 Mins.; Full Stage; On Hundred and Twenty-fifth Street.

Coming into New York for the first time the Two Viviens, a man and woman, are giving an excellent exhibition of marksman-ship with rifle and revolvers. Miss Vivian receives the lion's share of the business, and it is left to her to make judgment on the part of the man in allowing her to do so. There is some straight and fancy shooting shown that is well done, even technically, and the revolver practice is a novelty hereabouts, although the report of the long barrelled guns give out a cannon-like sound. The free hand shooting exhibited is particularly attractive, but the man following the woman after the opening in practically (as far as the audience is concerned) the same routine drags this portion of the act. With two on the stage, unless both are shooting simultaneously, neither should do anything approaching the other's. For a finish Miss Vivian sings "My Old Kentucky Home" and "The World for You." Mr. Vivian playing the violin. Each with a repeating rifle on musical balls without changing guns. There is a colored assistant employed for some trilling comedy, and some more of the same sort by the musicians. This is an art that gains appreciation, and is capable of being made more spectacular. Three curtain calls were given it on Wednesday evening.

Anna Laughlin. Songs. 13 Mins.; One.

One Hundred and Twenty-fifth Street.

Something more than a pair of pink stockings, a knee dress and a few curls are required for a vaudeville "kid" which will pass. Anna Laughlin in her reappearance has revived the "Wizard of Oz" charm; has an easy stage manner, and by way of dress, morocco and rough, decided to wear a "Two and a Bottle" should make a first-class laughing number on any bill.

Rush.

The Two Viviens. Sharpshooters. 25 Mins.; Full Stage; On Hundred and Twenty-fifth Street.

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Rush.

Shirley.

Musical Act. 11 Mins.; Full Stage; close in One. Pastor's.

The single musical act passes fairly in its unimportant position, but offers little of special novelty or exceptional value to warrant advancement. Shirley is a musician of average accomplishment, but there he ceases. He employa a familiar routine of numbers with the brasses, saxophones and mechanical bells and directs straight in court page uniform of white satin. A comedy makeup would suit a single act of this sort better.

Rush.

JOHN ROBINSON SHOWS.

Tossing Lalellas (6). Acrobats.

This troupe was imported for this circus and perform many astonishing feats in an easy style. Most of the feats they do are performed by the best acrobats doing this class of work, but their quickness, agility, and grace make it a fine circus offering.


Equestrian.

One of the most showy acts seen in a long time. These two appear in a tight light vehicle drawn by two horses which afterwards are ridden bareback by James Dutton, with the women suspended in the air clinging to the riders. Dutton rides on the horses, giving a most spectacular scene.

Wild West.

T. F. King's "Wild West" introduces the usual assortment of Western entertain-
The approach to Steeplechase Park at Coney Island has been remedied to leave an open view of all the devices near the gate, and balconies have been constructed near by affording a view far down the Bowery and of the park enclosure. A new feature is the “Kaleidoscope Wheel,” built after the style of the small revolving table in use last year. It is constructed to hold twenty-five persons, and the moving part makes 200 revolutions per minute. The balcony has now a height of 225 feet. The park opens May 4.

The secretaries of Indiana County Fair Associations have arranged dates of the various fairs to be held this year as follows:

July 23-26—T. S. Walker, Hagerstown (Wayne County).

July 22-26—Ed. Redman, Columbus (Bartholomew County).

July 30-Aug. 2—William G. Norris, North Vernon (Jennings County).

Aug. 5-9—W. S. F. A. Waich, Middletown (Darke County).

Aug. 5-9—Ko. H. Edwards, Fairmount (Grant).

Aug. 5-9—J. H. St. John, Bloomington (Monroe).

Aug. 6-9—J. V. Logsdon, Madison (Logansport).


Aug. 6-9—J. H. Newton, M. C. O. (Gipsy). Each $5 to George W. Henderson, Lebanon (Boone).

Aug. 16-23—J. M. Harman, Mount Vernon (Blackford).

Aug. 13-16—J. F. Swain, Muncie (Delaware).

Aug. 13-16—Roderick, Roosevelt (Spencer).

Aug. 15-23—Frederick, Wheeling, Point (Lake).

Aug. 20-23—George M. Good, Frankfort (Clayton).

Aug. 20-23—W. J. Smith, Monticello (Posey).

Aug. 20-23—J. W. Wilson, New Harmony (Davis).

Aug. 20-23—Charles Reed, Oakland City ( Gibson).  Each $5 to A. B. Osborn, Oakland City.

Aug. 20—W. D. Simpkins, Roswell (Benton).

Aug. 20—W. P. H. Frey, Elyria (Richland).

Aug. 20—J. J. Prout, Cleveland (Hocking). Each $5 to Jack Herold, Cleveland.

Aug. 26-30—Frank Self, Corydon (Harrison).


Aug. 27-30—J. A. Borell, terence (Owen).

Aug. 27-30—George Sapp, Monticello (Grant).

Aug. 27-30—R. M. Bagby, Madison (Madison).


Aug. 27-30—E. C. Bly, Republic (Greene). Each $5 to F. B. Herold, Republic.

Aug. 27-30—J. D. James, S. E. Rainbow (Kenton).


Aug. 30-2-6—J. F. Manville, Liberty (Elson).

Aug. 30-2-6—C. A. and Mrs. Farrar, Anderson (Greene).

Aug. 30-2-6—Dr. C. L. Bardstown, Valparaiso (Scott). Each $5 to A. G. Herold, Valparaiso.

Sept. 1-11—E. W. Harklett, Huntington (Delaware).

Sept. 1-11—S. A. Boles, Huntington (Huntington).

Sept. 1-11—J. W. Bennett, Covington (Fayette).


Sept. 24-27—Charles H. Wright, North Covington (Wabash).

Oct. 3-11—W. F. Voss, Bourbon (Madison).

OUT OF TOWN.

Eva Taylor and Company (q.), “The Crowd Rider” (Comedy). Orpheum, Boston.

The sketch is a condensed version of the play of the same name. It was put on for the first time this week by Eva Taylor, former leading woman with the Castle Square Company, with Lawrence Grattan, until recently with William Gillette’s “The Red Owl,” and Edmund Elton in her support. The piece fits Miss Taylor in every detail. She secures more comedy out of her role than it fulfilled in the extended version. Mr. Grattan, who re-wrote the play for vaudeville, has done well in making Captain Edward an English “top” instead of a straightforward character. The act scored a distinct hit at its initial presentation.

Ernest L. Watt.
Shows of the Week - By Rush

PASTOR'S.

A forcible illustration of the abiding value of good position is given this week by Bert Marlon and Sabel Deane. They were seen in the "three-a-day" division of the Pastor bill a month or so ago and impressed themselves upon the audience favorably, but only in a casual way. Since then they have been away from New York. Now they return with fresh, new dressing and in an important position on the program scored a positive success. Bert Marlon and Sabel Deane partake of the innermost oyster; they work with a suppressed self-confidence and buoyancy that may have been born of the consciousness of being well dressed, but we feel safe in saying that Bert Marlon showed an almost equal advance over his old self. The offering was one of the hits of the show.

Stinson and Merton delivered a lot more fun with their spontaneous clowning. The man of the pair is a positive gem. Al Carleton comes back after a short absence. The monologue remains unchanged to the syllable. It might have been a phonograph cylinder in storage for any noticeable effort to freshen it up. J. K. Hutchinson does an admirable turn of character work as the Texan in "The Idol Smasher" with some good comedy values in the dialogue and an occasional touch of the dramatic. There are several spots in the sketch where it seemed that the boy had approached a climax and the relapse into semi-comedy dialogue came as a decided slump. The shortening of the scene between husband and wife might remedy this somewhat and the suppression of the stilted matinee idol (George Germaine) would help a lot. The boy of the Alpha Trio has improved his work immeasurably since their last appearance. He works with greater assurance and has added several tricks of value. The clown has raised the level of his straight work and too little comedy for his place in the act, and the straight man misses his feature trick too frequently.

Kenyon and DeGarmo filled in a fair number with a novelty perch act, in which the pleasing appearance of the woman was the biggest part. The quarters were a bit cramped, but the pair worked in good style and were liked. Marseilles, contortionist, at the close of the show, was interesting to those who like this sort of specialty. Some of his poses are startling, and his handstand feats were splendidly performed. Few of the contortionists do better in the speed of their routine and neatness of dressing.

Among the early numbers Carroll and Doyle did but fairly, being handicapped by poor material. The man has a good Irish dialect and should make a valuable adjunct to a burlesque company. The woman has only her assurance to carry her through and the text of the act was hopelessly bad. Carthy and Doyle also had a slightly revised lot of talk and comedy verses that did not stand out particularly.

Latoy Brothers were replaced by Shirley (New Acts) and Paul Rubin opened the show. Sheridan and Milton and Stirt clair and Covert are also under New Acts.

FIFTY-EIGHTH STREET.

KEEYES.

This has been a distinctly disastrous season for the comic weekly's traditional conception of English humor. Time and again the Britishers have caught us with something fresh and new and won their admiration for the perverted humor of the imported successes has been Harry Tate's "Motoring." The comedy sketch comes back to the metropolitan district to be headliner at the Brooklyn house this week, with its laughing values undiminished and its propaganda of the music and rollicksome as ever.

It divided honors with the Majestic Trio, a colored act, with a real negro comedian who remains nameless on the program. he has a method which he copies from no one and it is good, so good indeed that one retains but the vaguest possible recollection of his support. There was a "straight" man to feed him lines, but he figured most unusually in the proceedings. A woman of the familiar sort was also present, the Toledo Troupe, cut to four persons and with a pretty new dressing, closed the bill. Their contortions are well done and the special scenic equipment helped a good deal. The opening is novel. A darkened stage shows them in ropes and lines of the mystic effect being helped out with appropriate musical incidents. A first rate routing of feats, several of them unusually striking in style, keeps the act moving to the end of the byline. The troupe has plainly put some attention to its music, a particular in which many acts of the same general sort are careless.

The comedian of Carroll and Cooke scored a fair percentage of laughs with his act. Theer was a "straight" man contributed a song or two satisfactorily and does the feeding of the end of the dialogue.

With the addition of a character song the Misses Delmore present their singing and musical act unchanged. One of the women has a really flexible voice and both are graceful and good to look upon at all times. The musician is a violinist of fair attainmmt and the utter absence of the familiar soubrettish atmosphere of the vaudeville "song" comes as an agreeable variation from the worked out field. The Tempest Sisters, opening the show, were another "sister" pair who got away from the beaten path in some particular. Unfortunately a good stage boy was spoiled in the burrnet by a cast that was apparently the property of a brother of considerable difference in size. The other girl has a strong, fresh young voice, resembling that of a boy soprano, and the girls both work smoothly and with precision. In its present offering it is not worth while, but attention to dressing would help immensely. The selection of numbers was excellent, and the medley at the finish won approval.

They work quite independently of themselves comedy jugglers, although the act is a singing and talking sketch with a whistling specialty by the man interposed. They did nicely, with a fair line of talk, and the whistling of the woman averaged up well. They are "straight" enough: all of it clever, but not particularly impressive or striking. The whistling was good, but the orchestra at Keeney's could deliver a better accompaniment than the rusty phonograph the pair used.

SUPPLEMENTARY SEASON FOR SHOWS.

The Eastern Burlesque Wheel season closes week May 6, but some of the companies will continue a few weeks on a schedule of selected time. "Vanity Fair" continues two weeks; "Paradise Widows," one; "Boston Bellies," four; "Cracker Jacks," three; "Transatlantias," two; "Bowery Burlesquers," two; "Majestics," three; Al Reeves', one; "City Sports," two; Irwin's Big Show, two; "Jersey Lilies," three, "Gay Maquereauders," two.

HODGE ASKS A CHANCE.

With the closing of the Jos Weber show season Will T. Hodge and Madeline Marshall will have prepared a sketch to enter vaudeville with.

William L. Lyken is in charge of the preliminaries. Mr. Lyken has hopes that Lillian Blauvelt, the operatic singer, will likewise take a swing.

Since the change in the Weber show on the road, Miss Blauvelt is singing between the acts. In "The Magic Knight," the piece taken out, the singer was of some importance, and the moving about may lead her to seek a variety engagement.

LEVY'S LONG TOUR ENDS.

Bert Levy, the cartoonist, after a tour of sixty-three weeks on the Sullivan-Conoidale-Interstate and Orpheum Circuits, returns to New York next week. His bookings are in the hands of J. J. Murdock of the Western Vaudeville Association, who will in future advise and control Mr. Levy's services.

The cartoonist has spoken from the pulpit of over forty Jewish synagogues, and his addresses have created considerable discussion everywhere.

The vaudeville cartoons drawn by Mr. Levy during his travels will shortly be published in book form.

WEBER & RUSH'S "ORPHEUM."

The addition to the Weber & Rush chain of vaudeville theatres, Geo. Jacobs' house in Elizabeth, N. J., will be renamed the "Orpheum," opening next September, entirely renovated.

Several reports have gained currency that this theatre would be an addition to the Keith-Proctor circuit, but Messrs. Weber & Rush have the lease, and will conduct it as their personal property.

SALARY OR SUE.

San Francisco, April 26.

Jeanette Dupre, who has been playing with the Kolb & Dill Company at the Davis Theatre, threatens to begin action against the management for failure to live up to a contract. Last January, while in Chicago, Kolb offered her twelve weeks at $150 each, with a longer engagement at a larger figure if successful.

After playing here six weeks, the management tried a cut in salary, which Miss Dupre resisted, and on March 30 she received "notice." She refused to accept it, reporting every morning for a rehearsal. Miss Dupre claims there is back salary due, which she will sue for if not paid.
NOTES.

William L. Lykens' new "act in front" to be called "On and Off the Stage" has been in rehearsal. The Four Stewart Sisters, acrobatic dancers, have been engaged for the sketch, as well as Juliet Winston and McAvery, the corn shouter.

The Bijou Theatre, at Youngstown, O., a popular priced vaudeville house now in process of construction, will be ready to open late in the summer.

Theo. T. Rock, late of "The Time, the Place and the Girl," with Joseph Ketler, formerly principal comedian with "Uncle Josh Sprucey," will present a "rubes" playlet called "The Rural Substitute" in the summer parks this season.

Youngstown, O., now has twenty moving picture theaters. Sunday night moving picture entertainments are also given in two of the local theaters.

Charles A. Leedy, formerly of Al. G. Fields' Minstrels, is the present dramatic editor of the Youngstown (O.) "Telegraph.

The Circle Theatre staff and attaches have organized a baseball club. Several of the local burlesque houses have put mines into the field, and a schedule is being arranged. The first game will probably be between the Circle and Gotham teams.

Ethel Kirk and Marion Wilder open with a new singing act at the Armory, Binghamton, N. Y., May 6.

Last Saturday night the electricity was momentarily shut off in several local theatres, Hammett's Victoria included. At the time the "Futurity Winner" was being played in that house, and a possible panic was avoided through the dark scene employed. As the curtain descended upon the racing finish the lights suddenly blazed up, and no one in the big audience had an inkling of anything out of the ordinary having occurred.

It has been estimated that Lasky & Rolfe will have booked about $1,000,000 worth of acts by the opening of next season.

A son was born to Mr. and Mrs. Ed M. Howard (of the Howard Brothers, flying banjos) in Seattle, Wash., April 5. Mrs. Howard was Geneva Gibson, of the "Wizard of Oz" company, before her marriage.

The Bijou Amusement Company opened a new theatre at Racine, Wis., Monday evening. Campbell & Danforth are the managers.

Jim Cowley, of the Latoy Brothers, comedy acrobats, received news last week of the death of his brother. The act canceled Pastor's this week in consequence.

Charles Harris, the monopolist and former member of the team of Harris and Walters, found himself the father of twins last week while playing Fargo, N. D., where Mrs. Harris gave birth to the pair.

WHITE RAT NOTES. By William Gould.

Will all brothers discharged for the week of May 6 kindly send in their names to the Big Brother. A meeting of the Brothers will be held in the Fair Theatre on the night of May 5. All Brothers should be present. The White Rat has been in circulation for the last ten years, covering the gulf of years. The White Rat is the publication of the brotherhood, containing a full account of the latest news of the brotherhood, as well as the most interesting and amusing happenings in the world about.

Do you want and can you afford to make this the best newspaper ever given in this great world.

Our first "scamper," held last Saturday evening at our new club house, was a tremendous success and an excellent vaudeville bill was arranged.

Maurice Levy and his orchestra played one of our popular selections and the ringing melody was made possible by the fact that vaudeville can offer. The real reason of the evening was brought out by the announcement of the "Female Drama." It was scheduled for the first of May, but Monday, May 4, it will be taken place May 5. Don't miss it. It gives you the place and scene painter, also a credit to the lower end of the lodge room, due to the generosity of Brother Bowman.

So far we have 17 eligible players for our baseball club. If you can play ball, send your name in at the earliest possible date to get your place. The following have already volunteered: Lloyd Leary, Hal M. Nevins, Sam Shannon, J. J. Marshall, C. Adams, Ralph Austin, Fred Bailey and Bob Carner.

All managers (vaudeville or legitimate) are cordially invited, at any time but Thursday, May 14th, to submit their suggestions of new vaudeville talent to us, they will be returned to us.

Morris Edwards will revive "The Original Newsboys," opening on May 6th following the close of that production. The "Homolula Girls" number may be used.

Rose Moore and Edward M. Bice, of the "Bowery Burlesque," playing the Corinthian, Rochester, this week, were married at the city hall there April 24.

Gus Edwards will revive "The Original Newsboys," beginning on May 6 and running on commencing May 6 under that title. Mr. Edwards says he has discovered a phenomenon soprano for the act.

Frank V. Seymour, of Seymour and Hill, who sustained an injury to his face, will be recovered sufficiently to work again, commencing Monday.

Myrtle C. Byrne, the female sharpshooter, will join Dial & Armstrong's "Navaja Girls" next season.

Charles Leonard Fletcher has nearly completed his tour around the world. Mr. Fletcher arrives in San Francisco within a few days, opening at the Orpheum in that city on May 5.

Under the will of Maurice Grau, Robert Grau's brother, the latter receives nothing of the deceased's large fortune.

Eddie Garvey and Mollie Thompson will return to vaudeville with "Wanted: A New Partner," under the direction of Wesley & Picens.

Reynolds, the Hebrew comedian, formerly with Clark's "Runaway Girls," for five years, has been signed for next season to play with "Miss New York, Jr.," under the management of I. II. Herk.

Sim Collins, of Collins and Hart, the travesty artists, has purchased ten acres of Long Island property.

Alan Dale, the dramatic critic, left for Genoa, April 23. He will return about Sept. 1.

Madge Cornell of the "Rose Syndel's London Belles" lost two diamond rings, valued at $100 in currency, after last Sunday night's performance at the Stand- ard, Cincinnati. While coming out of the stage entrance she was compelled to force her way through a crowd and her pocketbook was stolen.
The Chas. K. Harris Courier

Dear Sir:

I am writing to you in regard to a feature that has been added to our entertainment program. It is called "The Loop" and is a presentation of a variety act that has been gaining a lot of attention.

The act consists of a troupe of acrobats, balloonists, and a variety of performers who put on a show that is both entertaining and visually striking. The performers are highly skilled and their routines are carefully choreographed to create a seamless flow of acts.

The "The Loop" presentation is scheduled for next week and I believe it will be a great addition to our program. I encourage you to consider it for inclusion.

Sincerely,

[Your Name]
GUS EDWARDS
SATURDAY, APRIL 7TH

NEW YORK OFFICE, 293 Tremont St.

BOSTON
BY KENNETH L. WAITT

Variety office, ZTA Tremont St.

There was trouble at the Columbia on Monday

when the sparsely populated orchestra was

enlarged by a number of musicians. The

numbers were well received, and the audience

was enthusiastic. The lighting was

adequate, and the acoustics were good. The

whole performance was a success.

The Boston Evening Transcript.

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big and better. We will all be there with bells on to
give the Morning Star its due.

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Dear Variety:

I beg to state a few plain facts. I opened with the dainty musical domestic playlet, "THE FIRST QUARREL," assisted by MISS LILLIAN ORR, Dec. 24th, 1906, and it was a pronounced hit from the start; the comedy feature of every bill for the past eighteen weeks. I am now playing the Majestic Theatre Circuit. Booked solid till January 1st.

Yours truly,

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EMPIRE (Harry Dryer, manager). - The Jolly Giants with Edward Hayes as the "White Giant" opened Monday with a great laughing show to a very big house. The Avenue Girls came Thursday to complete the week.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggeman, manager). - Monday rehearsed in "Another Betsy Bill," headed by Fred Karo's London Pantomime Co. In "A Night in an English Music Hall," which is meeting with its usual success. The Kitchener Kellar show is a marvelous attraction and the added attraction is even greater.

Galloway and Nicholson, good sketch; Benton and Mehl, clever acrobatic act.

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Howe and Brothers.

The girls of the Hotel.

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OLIVE WATERS

EMPIRE (L. M. Goldsborough, manager). Monday rehearsed in "The Dame," "The Great Mystery," "The Million Dollar Comedy," "The Song of the West," and "The Mystery." The burlesque was an exceedingly pleasing offering. The girls are Kelly and Keel, very good; Smith and Cline, good; and McCullough, an extremely pleasing offering. Others are Kelly and Keel, very good; Smith and Cline, good; and Cline, an extremely pleasing offering.

"GAYETY" (B. C. W. manager). - Harry Bryant's Burlesque returned to this house Monday with a show to make all housewives attend. The Hasty Suit Club Burlesque returns Tuesday.

The performers' home.

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NOTE.-Amateur performances at both burlesque houses increase the usual attendance Friday nights.

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POLY (L. H., and Mrs. J. W. Windisch, res. mgr., Monday rehearsal).—Billy Van, blackface, tenor; Mabel Foy, the crooning electric spark, won unusual applause. Nita Allen and company in "Our N. Y. State Fair" were notably in stage setting which always the enjoyment. The dialogue is amusing, but swift, and the entire performance is very good. Valentine Bros, acetate, six, as Peacock and Dorecto. E. T. TODD.

NEW ORLEANS, LA.

ORPHAN (Martin Beck, gen. mgr., Monday rehearsal).—W. Williamson, ventriloquist, fair; Kingsley and Lewis, "After the Honeymoon," screen; Byron and Langdon, "The Dude Detective," excellent; Happy Jack Gardner, poor material; Belman and Moore, good; Fred and Als Clark, "A Modern Jonah," headline; Orbach's Orchestra closed.—GREENWALD (H. Green, mgr.).—With the rain falling in torrents, and the close of the season near at hand, the "Cats and Dogs" opera came to the nearest resembles in the history of the house. But Manchester's "Night Owls" have been transformed into a racy, sly, and fun-loving girl. The girl had no credit in any musical comedy. You'll have to make a joke like this to be impressive enough to compete with his one big hit. O. M. SAMUEL.

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KEITH'S (Chas., Lorengren, manager).—Chas. Mark, floss; W. and Mrs. J. S. L. Van, a pleasing feature; The Four Dukes, a big hit with the audiences, an extraordinary success; Capt. Horace A. Phillips' Mammoth: Ben Welsh scored the biggest hit on the bill; Fred Watson and Miss Styles' dancers have a fair good singing and dancing act; others were Caron and Herbert, Little Ashley, Asher and Peterson, Seymour's dogs. The presentation of Cyrinda Weier and the Broadway Galaxy Girls have a really good show which is particularly due to the good work of Cyrinda Weier and Tom Humphreys.

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THE VALENTINES (Otto Kliere, mgr., Sunday rehearsal 10).—For love's sweet sake, by Will H. Thompson and Company, is exceptionally clear and full of pretty sentiment. LaVerne is a woman of beautiful voice and style, Blaen is an excellent actor, and while the story is in a musical act went big the sketch, "Thecontracted," Davis and Earl Lassert is amusing; The Sisters Whitlock singing standing by, sing amusing and make a big hit. Bear and Visa Allen and Company, in "The Travelling Man," are good and "The Sunny North," by twelve colored artists, also found favor. The Empress (Alex Shaprock, mgr.),—Al Rever's "Big Beauty Show." The hit of the show is Charles Hearn's bicycle act. The Lyceum (Ed. Kalsey, mgr.,)—This week Barkey Gillmers and Co. in "A Room in Dublin." This show contains several good character sketches and considerable interesting atmosphere, but the plot depends mainly upon Barkey to pull it through. S I D N Y  W I N S E.

TORONTO, CAN.

SIBA'S (J. Shea, mgr., Monday rehearsal 10).—Edwards Harris and company in "The Unmaking," made good; Jullo Fllings, clever; Chas. R. Benson in funny; Henry and Alice Taylor, wonderful side shows; Brown, Harris and Brown have a funny turn; Hamilton and Hill sing well; the Ohn's animal act pleased. —STAY (F. W. Stark, mgr.),—"The Cherry Blossoms" gave a performance a little above the average.

HARLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr., Monday rehearsal 10).—Minnie Kaufman, trick bicyclist, won record of applause. Frank Dish got an encore on his speaking and running ability; Murphy, Nichols and company, "From Room to Country Town," wondrous; "Lynn, singing and talking skill, good; Black and Jones, colored entertainers, excellent. —LYCEUM—The "Champagne Girls" opened a three-days engagement here. For the last half of the week, the "Merry Maldens," with John J. Sullivan.

J. J. M.

WASHINGTON, D. C.

NEW LYCEUM THEATRE (Eugene Korman, mgr.,)—Williams' " Idle" return date to good business. Several changes have been made since last here last. —NOTES—The Columbia Theatre ingaugured Sunday afternoon this week, making four houses in town open on Sunday night. The Symphony Quartet, composed of Messrs. R. Chica, Louis Schirvener, N. Hunter and B. Gal.

lcher, local boys, made their debut in vaudeville last Monday evening at the Majestic theatre and were a success. The act has bookings for the summer over the Southern circuit.

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JACQUES (J. H. Docking, mgr.,)—The Ration, clever loop act; Milli and Millihen, entertaining burlesque magic; The Levoness, fair; Bla Grant, an amusing singing comedienne, good; Callahan and St. George, both clever artists, Grant and Hoag, Grant worked hard and Miss Hoag looked pretty. Four Bottomleys, carrying two local boys, a bit.

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THE ST. PAUL DAILY NEWS, MONDAY, APRIL 6, 1907—AT THE ORPHEUM.
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AN ACT RIGHT UP TO NOW AND THEN SOME.

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THESE ARTISTS FEATURED WITH FENNEY'S "MIXED CUP, 1906-07"
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Donald and Carson
THEM HERE AT E. 8's 18th Street THIS WEEK.

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From the Legitimate to Vaudeville and Xs Gold Brick
IN "STOP, LOOK AND LISTEN."
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In new act in ONE season of 1907-8, entitled "THE ACCESSORS AND THE MAID."
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