Variety

Has Established a

London Office

At

418 Strand, W. C.

(Room 8)

The profession abroad is welcomed to make this office their headquarters, and have mail directed care Variety, 418 Strand, W. C., London.

Send foreign route to London Office, whether European or American acts, when mail will be forwarded at once.

Advertisements and Subscriptions taken at regular rates.

News notes received at the London office will be promptly transmitted. All possible information furnished visitors.

Jesse J. Freeman, in charge.

THE ARTISTS' “INVESTMENT FUND” PLAN IS MATURING.

Scheme Involves an Independent Booking Agent and the Bumping Together of the Smaller Circuits in the East.

The plans of the “Investment Fund,” promoted by vaudeville artists are rapidly maturing, according to a statement by one of the principals this week.

The scheme is most comprehensive in its scope, as outlined, and the procedure will be, on information furnished, to gather in the small circuits of the East as a nucleus for a beginning. With this groundwork, an independent booking agency will be organized with an office on Broadway, and a general invitation issued to all vaudeville managers to come in under the banner on the promise of immunity from weekly payment for the furnishing of bills, and the strict policy of a commission rate of five per cent. only to be charged.

The scheme includes a guarantee to managers allied with other booking agencies that their profits shall not be less than those during the season of '06-'07, the past season being eliminated in the calculation through the possible poor showing the smaller managers booking with the larger agencies made.

Three houses, it is stated, have now been secured by lease on a percentage basis to be operated by the “Investment Fund,” and many more are in process of negotiation and under consideration.

The artists who comprise the sinew of the vaudevillians protective organization have issued a statement to artists with a minimum percentage of profit agreed to, this amount and all other guarantees of the Fund to be backed up by deposits of the capital stock.

The formation of the Fund is going forward, and its corporate title, with other details, will, when complete, be made public.

WHERE'S MARIE DRESSLER?

From London came this week a report that Marie Dressler had safely arrived in London by the “Adriatic” over two weeks ago, while the other day it was said that Miss Dressler was still in New York, and would not leave for the other side for some time yet.

The person privileged to see Miss Dressler in person off the stage further stated that when Miss Dressler returns to London, she will have for company an organization gathered by her to produce in a London theatre musical comedy pieces following along the type of “girl show” set forth in the Weber Music Hall.

A revue has been written by Edgar Smith, with Maurice Levi as the musical composer, for the first entertainment. The name of the theatre in London at Miss Dressler’s disposal is a dark secret.

ALICE LLOYD HITS CHICAGO HARD.

Chicago, June 11.

Alice Lloyd will be retained as the headliner of the Majestic bill next week, a position she is at present occupying, having opened on Monday.

It is the first time Miss Lloyd has played here. She has been the proverbial “knockout,” and could easily feature the Majestic shows for a month to come.

The local press proclaims her performance as delightfully artistic and refined, different from the other Lloyds seen.

On June 22, Miss Lloyd commences her second engagement at Shea’s, Buffalo, her second appearance in Bountiful within six weeks.

SMALL HOUSES WILL RESUME.

Chicago, June 11.

Most of the small vaudeville theatres in the intermediate towns of the middle west are closed for the summer and scheduled to reopen early in August. The report that a number of these theatres will not resume in the fall is untrue.

BOOKS AMERICANS IN EUROPE.

(Special Cable to Variety.)

London, June 10.

It has just been learned that since William Morris arrived over here he has engaged the following American acts, at present on this side, for the Morris Circuit next season: Julian Bacs, William and Tucker, Caryl Wilbur and Chas. T. Aldrich.

No information can be obtained as to the European acts Mr. Morris has contracted for an American appearance.

MORRIS' NEW LONDON MANAGER.

(Special Cable to Variety.)

London, June 10.

The London office of William Morris, Inc., recently opened, will have as its permanent manager, Paul Murray, the late private secretary to Oswald Stoll, of the Moss-Stoll Tour.

Nothing has been announced regarding the probable stay here of Hugo Morris, who came over ahead of his brother and head of the Morris Circuit, William. The belief is that Hugo will return home in time to assume charge of some department in the Morris office, New York, before the season opens.

Mr. Murray has done the booking for the Coliseum and Hippodrome.

At the Morris office no significance was attached to the appointment of Mr. Murray as the London manager. It was said that his knowledge and acquaintances accounted for the appointment. The supposed of any possible understanding between Mr. Stoll and Mr. Morris through which the former's secretary became the latter's business representative was not entertained, it was added in reply to a query.

Livewy Adkins, who at one time held a confidential relation to Oswald Stoll, returned to London last Saturday. For the past year, Mr. Adkins has been the Moss-Stoll representative in New York.

AMERICAN ACTS IN LONDON.

(Special Cable to Variety.)


Six American acts opened at the Coliseum on Monday. Of the sextet that “Carmania” scored the biggest hit, although given a poor position on the program.

It is the opinion of William and Tucker, who also opened there, have too much slang for the English.

At the Tivoli, Eddie Clark and his “Winning Widows” seem to have divided the critical impressions. Some say the act won’t do, while others like it very much.

DOUBLES GRACE HAZARD’S SALAKI.

(Special Cable to Variety.)

London, June 11.

Grace Hazard, “Five Feet of Comic Opera,” has postponed her trip to study vocal cultivation in Germany, and has accepted an engagement at the Pavilion, Glasgow (Scotland), at double the salary Miss Hazard came over here for. The Glasgow engagement commences next Monday (June 19).

NEW ACT BIG SUCCESS.

(Special Cable to Variety.)


A new act presented by Hayman and Franklin at the Pavilion yesterday was an immense success. Hayman and Franklin are highly popular on this side, where the Hebrew characterization of Mr. Hayman’s established the team some time ago.

MORRIS ON WAY HOME.

(Special Cable to Variety.)


William Morris will sail for home tomorrow (Wednesday) on the “Carmania.” It is due to arrive in New York about June 16.

MISS KEIM WITH SKETCH?

This is the closing week of the stock engagement which Adelaide Keim heads at the Metropolitan in the Bronx, and Jules Ruby, the agent, is soliciting Miss Keim to play over the Keith Proctor summer time in a sketch.

Mr. Ruby is hopeful.
BOOKINGS HELD UP.

There has been a cessation of bookings for next season, not at any time up to date undisputable, at the London Booking Offices, caused by the action of the smaller managerial group in the agency.

The engagements have been made by the small managers so far, with a promise that in conjunction with the time placed over the little circuit, acts would receive in addition dates for the larger houses, at a salary to be fixed.

No complaints or disagreements arose by this method, and routings were swimming along nicely, about 40 acts having been routed last week, when it came to the knowledge of the smaller group that the big circuits were making next season's engagements without consulting or considering the latter time.

A conference held at once upon receipt of this information brought the small managers to a realization that without the co-operation of the large circuits, the little houses would be without contracted features for next season, with the probability that when the headliners were sought, the price would hit the roof-for them.

Routing was adjourned sine die with haste, and E. F. Albee called into the conference. Mr. Albee acknowledged the justice of the claim the infant magnates made, and the matter was to be placed upon an equitable footing by the general manager's return from Cleveland the middle of this week.

Rumors of dissatisfaction among the smaller managers which have been repeatedly handled about of late were vehemently denied by one of the group. This manager said there had been no conference on this or kindred subjects as reported, the sole argument arising from time to time being such as is apt to crop up among a mass of managers booking their own theatres, but that these arguments did not affect the interests of the smaller crowd or the booking agency.

A number of acts are in process of routing by the smaller managers before the contracts have been executed, the issuing of the agreements a given individually by each manager following the placing of all the dates.

RATS WITHOUT BUTTONS.

On Wednesday last many members of the White Rats "were observed along Broadway without wearing the emblem of the order in the lapel of their coats, a customary, although not obligatory, manner of making known their connection with the organization in public." Two or three being questioned, smiled mysteriously. The regular weekly meeting having been held the evening before, it finally became known that no White Rat heretofore will display the emblem while in Greater New York.

No reason is assigned for the move.

GERTIE HOFFMANN FIXED UP.

It's all right; that troubled expression Miss Hoffmann sometimes assumes received its notice. Max's wife, Gertrude, after playing an engagement of two weeks on Hammerstein's Roof, commencing June 29, will pass under the management of Gist & Company, who will star Miss Hoffmann in a Revue to be produced.

PRODUCING MANAGERS MEET.

A special meeting, attended by 100 members, of the National Theatrical Produc-
ing Managers was held on Tuesday last. Several important items of interest to the managers, and the managers in particular, were taken up.

A contract to be of universal form for all theatrical engagements in every branch of the profession was discussed. The question of free passes by house managers was given serious attention. The debate on this followed along the lines of having the traveling manager supervise the passes issued by the theatre, with power of restricting the number during the engagement of his show.

A resolution was adopted at the meet-
ing requiring all members to furnish a bond for $1,000, which will be dur-

martin beck, please note.

Chicago, June 11.

Following the appearance of Alice Lloyd at the Majestic this week re-occurred to the theatrical people in the city the late proclamation of Martin Beck's anent "song plugging," and, the suggestion that artists sing only their own songs.

With Miss Lloyd's advent into town with her own purchased and copyrighted numbers, it developed that in Broadway her booking was handled by the Western Vaudeville Association, of which Mr. Beck is the acknowledged head, the English singer's numbers have been pirated.

Miss Lloyd's feature song "Looking for the Lovelight" was sung at the Olympic, here; also at the Majestic, Milwaukee, un-
der the guise of an "imitation" by Edna Loby, who had no compunction in the ef-
tort, taking the "mirror effect" as well, although she had previously been prevented at Keith's, Philadelphia, from producing her "novelty."

One other song, "What Are You Getting At, Eh?" which Miss Lloyd brought over was also sung in Chicago by another Eng-
liswoman, without any protest from the local Kohl & Castle management.

The reasoning of this town this week are that if Mr. Beck is sincere in his reforms, he might specifically instruct the Western Vaudeville Association on the subject, since it is known that office, through its New York branch, received notification that Miss Loby would attempt to pirate Miss Lloyd's song in the West, and a request to forbid it was made, as the owner of the number was also booked for this sec-
tion.

FLANNING FOR NEXT YEAR.

The officials of the Stair & Havlin Cir-
cuit held a long meeting Wednesday, during which the theatrical situation was thoroughly gone into and plans were laid out for next season.

A large amount of material which was subjected to criticism last year is said to have been taken again, but the per-
sonnel of the companies will be improved. A special effort will be made to improve the quality of the attractions offered on the Southern time. Jake Wells is said to have preemptorily refused to take on any of the shows produced by an important New York manager.

The burlesque question was not dis-
cussed.

PERFORMING COWS AT HAMMER-
steins.

Paris, June 2.

According to information, New York is to see a show, quite unique, which will go there from Paris.

A Delto del Oldo, with her Six Brit-
tany Performing Cows from the Nouveau Cirque.

The woman is of Italian extraction, and is due at Hammerstein's middle of August, with her husband, Babydas, the clown.

It is a good number, and should please old and young Americans.

AN ALL AROUND NEWCOMER.

The Madison Square Roof Revue will open Saturday night, June 20. Charles Alpin, who wrote the book; music and lyrics, will stage and produce it. Mr. Al-
phin also selected the cast. He is a new-
comer in the east.

BARS MAUD ALLAN.

(Special Cable to Variety.)

London, June 10.

Maud Allan, the sensational dancer, who has been the rage of London at the Palace, was prohibited from presenting her dance in Manchester this week. Alfred Butt, manager of the Palace, has Miss Allan under his direction.

At Newcastle this week also an at-
tem was made by the "Watch Commit-
tee" of the town to stop La Mlio, who has been the cause in England of a great deal of discussion on drapery.

Oswald Stoll, of the Moss-Stoll Tour (La Mlio appearing at a house on the cir-
cuit), wired the dancer to go on with her number, and to disregard all committees of any kind. The Newcastle "Watch Com-
mittee" was much puzzled at this turn of affairs, and 22 further actions taken up to the present, although the incident has caused much excitement.

Americans who have seen the Maud Al-
lian dance at the Palace, London, say that nowhere over here would it be accepted excepting upon Broadway.

La Mlio has created any amount of commotion abroad with her "artistic pose." In the provincial towns, where she was billed to appear after her much talked about London engagement, the local au-
thorities and English "Anthony Com-
stocks" were thrown into stenuous agita-
tion as to the effect of her appearance upon the moral sensibilities of the townspeople.

SUNDAY OPENING IN SALT LAKE.

Comming with the opening of next season at the Orpheum, Salt Lake City, which will occur on July 20, that house will start its week on Sundays.

Hereafter the show week in Salt Lake has commenced with the Monday night performance. The city has greatly grown in the last few years, and with a route which can be adjusted to meet the new condition, the change from eleven to fourteen shows weekly in the Mormon town was decided upon.

Following the Salt Lake City opening, the Orpheum, Denver, starts its season August 2, and from then until September 7, when the last of the chain reopens, all the Orpheums will go into action.

66 2 3/4 PER CENT. INCREASE FOR DILLON.

Before entering upon his contract with The Morris Circuit, calling for his appear-
ance on this side for twenty-five weeks, with an option for fifteen in addition at a salary increased 66 2 3/4 per cent. over that received last year, William A. Dillon, the monologist, will play in England for four weeks, opening September 7.

The Morris contract held by Mr. Dillon calls for his American appearance on October 12.

LA SYLPHIE IN NEW YORK.

The foreign toe dancer, La Sylphie, who has been playing in the West for a portion of the past season, will appear in New York shortly. She is due to be seen at Hammerstein's on June 29, Alexis con-
cluding her engagement the Sunday previous.

La Sylphie has an elaborate stage set-
ing, and the costing is also a feature of the act.
of W. B. Watson, has been extended for two weeks.

A next little booklet just issued by Wolf, Fording & Co., costumers, of Boston, contains many bright ideas for stage dressing, and is well worth study.

Joe K. Watson and Toma Hanlon will present their new sketch, "Nearly a Manager," at Pantages Park, Harrisburg, on Monday, for the first time.

Hawthorne and Burt sail for London to-day. In addition to the time in the English capital, they will tour in Paris, Switzerland and Germany.

Artie Hall has signed for "Morning, Noon and Night," the new show which Mortimer M. Thies will pilot over the Stair & Havlin time next season.

Charles Jefferson, son of the late Joseph Jefferson, is at St. Luke's Hospital, New York. He is not expected to live. Mr. Jefferson is about 55 years of age.

The counting of the ballots for the White Rats nominees has been postponed one week, until June 23, to afford all absent members an opportunity to forward their votes.

Bob Millard, of the Millard Brothers, bicyclists, injured himself at Henderson's Farm on his roof. All the suspicions are directed against the pony-up there.

Competition certainly does start things. The Bijous and Manhattan theatres are opposing each other with moving pictures. Last week Dolly Woods minded the candy stand at the Manhattan; this week Dolly is the star singer at the Bijou.

Herman Descow, the present secretary of the White Rats, will enter vaudeville upon his retirement from the office. W. Waters is in nomination for it. Mr. Descow will play a sketch written by himself, named "Decoration Day," assisted by Lila Best.

Little Maude and Nellie Dunedin, grandchildren of the well-known Australian sport, James E. Donegan, and the youngest of the Dunedin family of bicyclists, made their stage debut at Denver. They will be known as "The Dunedin Twin Sisters."

The following have signed for H. S. Woolhull's "Lid Lifters" for next season: Archie McCann (musical director), Alice Fee, Dolly Rogers, Dottie Gibson, Bessie Baker, Ethel Norton, Mae Osborn, Nellie Lawson, Anna Foster and "Samos" (Margie Webster).

The Tennis Trio open in July at Salt Lake City for a tour of the Orpheum Circuit

**NOTICE!**

**VARIETY has opened a LONDON OFFICE at 418 Strand, W. C., which you are welcomed to make your headquarters while abroad.**

Howard and Howard sailed for London Wednesday. Al Lubin will manage Miner's "Bohemians" next season.

Ed Latell has brought suit under a Klaw & Erlanger contract he held.

W. L. Abingdon and Bijou Fernandez will remain in vaudeville over next season.

Jake Wells, who came to New York to attend the managers' meeting on Tuesday, is ill at the Hotel Albany.

"Atra," the sensational shooting act, will play Perth Amboy next week. Louis Finocas, of the Casey Agency, manages it.

The stock burlesque season at the Standard, St. Louis, under the direction and the act was obliged to cancel its second week there. They open at Shea's, Buffalo, Monday.

"Onalip," the illusion, did not open at the Alhambra Monday. The heavy setting of the act prevented a proper adjustment of the program. The Exposition Four filled in the vacancy.

Thee, Fourth, a partner of Fred St. Ongé for the past eight years, has retired from the stage, settling at Los Angeles in a commercial line. Mr. St. Ongé has a new cycle act with two boys.

Keith's, Portland, Me., closes to-day (Saturday) its vaudeville season. On July 4, stock will be installed, although it has been stated the house would remain closed throughout the summer.

"Wine, Woman and Song" closed at the Great Northern, Chicago, Saturday, after playing 45 weeks. One week was lost through litigation over the Lyceum, Buffalo, where they were booked.

"Seeley, formerly of Seeley and West is now working abroad with his wife. The team is playing as Seeley and Rhodosian. West was obliged to leave the stage temporarily through illness in his family."

Watch the birth notices in the papers closely for the next few days. There is going to be an addition to Hammerstein's cast. They have 30 weeks contracted for. The Four Nelson Comiques will play that time likewise, opening Christmas week in Des Moines. Both are handled by Lykens & Levy.

William Rock and Maude Fulton have signed to appear for two weeks only in London, playing at the Palace there week of July 6-13. The act is booked for Hammerstein's Roof, commencing August 3. They will not prolong their stay abroad under any circumstances.

Cora Livingston, the female wrestler, who appeared at Hammerstein's and on Broadway for the first time last month, has had her engagement on the Roof extended six weeks. William Hammerstein procured an option upon Miss Livingston's further services when this week's contract was signed.

Mr. and Mrs. Edward H. Kemnitz are at Yellowstone Park, where, supplied by a special permit and guides, they are taking views for "Tales of the Wild" next season. Tourists at this season of the year are not permitted in the Park. Many of the trails are yet snow covered.

Following the closing for the season of Clarence Wilbur and his "Two Funny Polkas," the O'Conor Sisters (all six of 'em) have returned to their father's farm in Minico, Okt. (Canada). The girls were born and grew up on the farm and annually return there for the vacation season.

Sam Brooks and Rose Jeannette have named their new act for next season "The Girl of Pads and the Man of Follies."

Hilda Carle with her "Red Ravens" has received vaudeville bookings through the Sutherland office, and will open at Baltimore October 5.

The Okabe Troupe of Japanese acrobats, will return from Europe in time to open at Keith's, Philadelphia, on September 7. Al Sutherland has a full season's time for the act.

Billie Reeves, the former "Drinky" of the Karno Comedy Company, has had his engagement under J. A. Wiegfield, Jr., in "The Follies of 1908" extended thirty weeks following the New York Roof engagement, making forty-three weeks in all. Mr. Reeves has contracted for with the production.

Wesley & Pincus, the agents, are playing the show at the Brighton Beach Music Hall this week on percentage with its manager, D. L. Rosenson. Mr. Robinson commences his own season on Monday. Wesly & Pincus may wind up the Brighton season week of May 7 under a similar arrangement.

Among contracts for all next season received by Willa Holt Wakefield, the pianologist, from the United Office, one call for her opening appearance at Hammerstein's on September 14, with no stop west of Detroit. During the time Miss Wakefield will spend fourteen weeks playing in New York City.

There is a new face about the Casey Agency. The office staff was increased this week by the presence of Timothy O'Donnell. O'Donnell was formerly desk clerk at the Hotel Saranac and is known to a host of artists. The season just passed he was an agent with "Little Johnny Jones" for Cohan & Harris.

The Victory, San Francisco, formerly playing vaudeville, is "dark" and to lease for balls or entertainments. The Grauman's of San Francisco and the Empire Theatre interests got together on the proposition to buy the Victory. Ed. Ackerman of the Western States Vaudeville Association has the rental privilege of the darkened house.

The comedy act recently imported and known as "Casey's Court" has been reorganized. It played at Inman's Casino, Casey Island, last week for the first of a month's engagement. Tom Miner is handling the number, and will use it next season as part of Miner's "Bohemians." Six of the original boys are still in the act, and it carries a dozen girls in addition.

Harry Leonard, the newly made personally conducted manager, having his own charge of the Inkie, Yonkers, will leave for a vacation of a month on June 23rd, going to Lake Lucerne in the Adirondacks. On Tuesday of this week Mr. Leonard commenced his era of popularity in Yonkers by transporting one hundred orphans of the suburban town to Casey Island. That has put him in right before the house opens, an event to occur on Labor Day.
EMPIRE EXECUTIVES IN SESSION.

The Directors and Executive Board of the Empire Circuit Company (Western Burlesque Wheel) have been in almost constant session in New York this week, but the heads of the concern refused to make known the purpose or result of their conferences until the deliberations were entirely over.

An important meeting was called for Wednesday morning, but at half past ten, after an hour's sitting, the meeting was adjourned until Thursday morning. The officials were together all day Thursday.

There was a report in circulation that the change of the drawing room had been changed and that they would be held yesterday if not before. No confirmation of this rumor could be secured.

OFF FOR COAST.

W. H. Lytell and the company which is to produce stock burlesques for the Orpheum Circuit in the Grand, Los Angeles, beginning June 20, left New York Tuesday morning for the Pacific Coast. The company has more than a score in the party. In Chicago the organization planned to pick up twelve more girls and a male quartet, completing the company in Los Angeles.

Those who were recruited from New York were Libby Blondell, comedienne; Harriet Trainer, contralto; Edna Sydney, prima donna; Ethel Soubyer, soubrette; Ida Wardell, Charletly, violinists; Harry Haverty, characters; Amberg Carter, tenor; C. Crawford, baritone, and the "Eight Orpheum Girls."

The opening bill will be a new show with book by Mr. Lytell. The house is to be run in as nearly as possible the same style that the former Weber & Fields Music Hall was conducted. There is a probability that if the venture at the Grand is a success, a burlesque wheel will be organized on the Coast.

BUYS "SAM T. JACKS" NAME.

From Mabel Hazleton, widow of Sam T. Jack, Tom Miner has purchased the proprietary rights to the late burlesque manager's name, and will send out the former "Lady Bird" next season over the Western Burlesque Wheel as "Sam T. Jack's Howling Burlesques."

This will be the Miner show in which George W. Rife is interpreted, and make the Miners' quintet of burlesque productions. The others are "Bohemians," "Americanas," "Dreamlandas," and "Merry Makers."

"The Miners" include the Henry C. Miner estate, Edward Miner and Tom Miner.

"BEHMAN SHOW" BIGGEST WINNER.

The Columbia Amusement Company is compiling a list of the shows playing its circuit last season with a view to grading them according to total gross business for the forty weeks.

It is reported "The Behman Show" heads the list with Fred Irwin's "Big Show" in second place.

LA PETITE ADELAIDE AND CO.

On September 7, La Petite Adelaide, the towhiller, now playing in a Chicago production, will enter vaudeville with "The Four Dainty Dancers" for assistants. The tour will have 25 weeks, according to M. S. Beatham.

GUSS HILL SELLS.

Charles E. Barton, for several years general manager for the Gus Hill Attractions, has taken over the popular prized plays of that manager and will operate them himself, beginning next season. The plays are "The Smart Set," "McFadden's Folly," "Gay New York," and "The Shoe-maker."

For the purpose of administering this enterprise Barton has incorporated "The Charles E. Barton Amusement Co.," to be capitalized at $25,000. The officers of the concern are Louis C. Winwel, of the Stair & Havlin office; Mr. Barton and M. A. Shea. The concern will also acquire the property of the Orange Theatre, Orange, N. J., playing- popular-aurial attractions. Air Hill disposed of his properties to the new concern on the basis of royalty payments.

As Hill will probably retire from the position of treasurer of the Columbia Amusement Co., his theatrical interests are confined to the conduct of two Eastern and Burlesque shows, "Vanity Fair" and "The Masqueprades."

Mr. Hill recently announced his intention of organizing a number of travelling vaudeville companies modeled on the plan of the old variety shows, for which he declared he had offered good vaudeville dates by E. F. Albre. It is presumed that he will devote his entire time to this enterprise.

PERMIT GRANTED IN LOUISVILLE.

Louziaville, June 11.

A permit was granted by the municipal authorities this week for the erection of a theatre, which will be devoted to the attractions of the Eastern Burlesque Wheel.

R. E. Hyams, of Cincinnati, was here this week, secured the permit and arranged the other necessary details.

MANCHESTER'S AWFUL LOSS.


This startling item appeared in the New York morning papers Tuesday. Beneath its mild exterior there lies a distinct menace to the well-being of burlesque.

The burlesque managers are wondering whether Bob Manchester will be able to get his show out next season. For a cessation or more Manchester annually promised to put out an epoch-making burlesque production. When the time came around, it has been the yearly rule for "The Saratoga Belle," in one guise or another, to form his vehicle.

When Bob started for his home in Pains- ville, O., two weeks ago he left the precious manuscript in the hands of Billy Hart, his principal comedian, and the latter lost it coming to New York from Philadelphia. What the consequences of its non-recovery will be is a matter of lively conjecture.

"HOTEL CLERK" QUIT.

Philadelphia, June 11.

The Alfred F. Aarons piece "The Hotel Clerk" resigned as an attraction in this city last Saturday night. Tom C. Shettle and Klaw & Erlanger were said to have received very favorable reports on the show, but if a New York hearing was in order it has been indefinitely delayed.

The show will resume in August next, opening at Atlantic City, playing the Klaw & Erlanger time during the coming season.

DISCHARGED SCRIBNER.

Sam A. Scribner, general manager of the Columbia Amusement Company, appeared in Jefferson Market Police Court Tuesday morning in response to a summons secured by James Tabor Harley, on the charge that Scribner had conspired to have him discharged from the employ of the Columbia Amusement Company. Harley was for several years bookkeeper and accountant for that concern.

The magistrate in Jefferson Market listened to only part of the testimony, then threw the case out of court, holding that the complainant had no case for action. Harley has an action pending against the Columbia Amusement Company claiming $1,000 damages under a broken contract.

SETTLES WITH HARLEY.

The following statement was issued by the Columbia Amusement-Company on Thursday:

To whom it may concern:

This is to certify that James T. Harley, who was formerly our bookkeeper, is no longer concerned with us and that we have discharged him and that we are under full and upon friendly terms.

COLUMBIA AMUSEMENT CO.

(Signed) Gus Hill, treasurer.

EASTERN DRAWS JUNE 17.

The drawings in the Eastern Burlesque Wheel for next season will take place next Wednesday (June 17) at the office of Hyde & Behman, in Brooklyn. Thirty-six shows will be represented.

The day following, the Columbia Amusement Co. will tender an outing in the form of a clambake at Witzel's Point, L. I., to the managers of the Eastern Wheel and their guests.

The steamer "Commodore" will leave foot of West 21st Street (North River), at 9 A.M. An all around good time is looked forward to.

TWO HOUSES QUIT STOCK.

To-night at the Drew & Campbell Theatre, Detroit the burlesque stock season will end. Next Saturday stock will also cease at the firm's Cleveland house. Warm weather and poor business.

HARRY FISHER'S LONG CONTRACT.

Harry Fisher, the comedian, has entered into a five years' contract with Alfred E. Aarons, who will star Mr. Fisher in a new production next season.

IRWIN HITS THE BULL-EYE.

Philadelphia, June 11.

Fred Irwin, the Eastern burlesque manager, hit the bull-eye of summer stock burlesque plumb in the center this week at the Casino, with his double bill, composed of a combination of his burlesque productions, Mr. Irwin's "Big Show" and "Majority."

In addition to the full complement of the "Big Show," about twenty members from "The Majority" have been added, and it is one of the best musical pieces presented in Philadelphia for a very long time, sustaining Mr. Irwin's reputation as a leader among the productive burlesque managers.

CLINT WILSON LEAVES KANSAS CITY.

The directors of the Columbia Amusement Company this week appointed Thomas Hodgeman, resident manager of the Majestic Theatre, Kansas City, to replace Clinton Wilson in that post. Hodgeman was last season in the employ of the Liebler Company and travelled as advance agent for "The Bishop's Car- rier."

Nothing is known in New York of Wilson's plans for the future. He was formerly in the agency business here, and went to the Missouri town about two years ago. He is said to hold a political position there, and this may have something to do with his retirement from the management of the Majestic.

AFTER ILLICIT AGENTS.

Several vaudeville agents have this week received visits from young men begging cards from a big New York daily newspaper. The reporters stated that their paper was organizing a crusade against certain booking agents, who, they had learned, were conducting business in violation of the Employment Agency law, by requiring advance fees and by sending girls to improper resorts. The reporters made a circuit of the reputable agencies in search of information.

The License Bureau denies that there are any theatrical agencies in New York registered in its jurisdiction. Licenses have been issued since May 1 to 124 agencies, and in no case was an application held up or refused. The Bureau has no knowledge of the existence of illegal booking concerns, such as the reporters are stalking.

COMPLAINTS AGAINST DENVER MANAGER.

Axtell, Pollard and Heinie have complained to the former Harts of Axtell against an injustice perpetrated upon the act while at the Majestic, Denver, a Sulli- van-Coselkine house, managed by D. S. McC-

The act was billed to appear at the Novelty in that city, also a S.C. theatre, but the Majestic bill running short, it was shifted to the latter, opening on Sunday, losing one day.

It was verbally agreed, according to report, that full salary should be paid Axtell, Pollard and Heinie, the loss of the day's earnings arising through no fault of their own. When payment was made, one day's salary was deducted, although commission on the full amount of the contract price was charged.

The latest photograph of the United Booking Officers General Manager.
PASTOR’S PLAYING PICTURES.

A regulation picture show, with illustrated songs as a side divertisement, took the stage of the Tony Pastor Theatre this week. The picture “show” runs one hour and fifteen minutes. Monday afternoon there was a light attendance, a condition which prevailed at the other four picture houses along the block between Broadway and Third Avenue. Keill’s Union Square had a trifle the best of the patronage, seconded by the Unique, a real picture place, and the Dewey ranking third.

Pastor’s is scheduled to resume with vaudeville on August 3, next, if nothing intervenes. The “nothing” may perhaps be the removal by Mr. Pastor of his name to a larger theatre in the uptown district, either around the Forty-second Street corner, the Circle section, or Harlem. At present that the idea is not entertained, according to the statement made by Harry S. Sanderson, the manager of Pastor’s, but from other sources the report is given that the movement is possible. Mr. Sanderson admitted a proposition looking towards the more northern part of town would not be rejected without consideration.

The object of pictures in Pastor’s is to give the vaudeville “regulars” a vacation from the amusement, and to further crowd the picture industry on East 14th Street until the survival of the fittest follows.

The Pastor picture regime is a joint venture of Mr. Pastor’s and the American Vitagraph Co., the former supplying the house while the latter furnishes the reels. Admission to the orchestra is ten cents.

DOUBLE AERIAL ACCIDENT.

Montreal, June 11.

Two members of the newly imported aerial act called Les Trois Silvestres are lying in a dangerous condition in a Montreal hospital, the result of a peculiar accident, which happened during their performance at Somer Park, that city. One of their feats involves a “teeth” performance. The woman hanging from a high trapeze holds the man, hanging from a second trapeze, supported by a “teeth” hold. The pair then swing out over the heads of the audience.

On last Saturday afternoon, while the act was in progress, the pressure of the woman’s teeth on the leather flap in her mouth was so strong that at the end of the swing, where the strain is greatest, her jawbones on both sides broke, and the man was thrown into the audience. He struck upon his face, doubling backward. The injured man was rushed to the hospital, but his entire body seems to have been paralyzed and the physicians are completely puzzled. The woman managed to hold her position on the trapeze until aid came. She will recover, but fears entertained for her partner.

The act was brought over here by the Park Booking Circuit Co., to which it was under contract for twenty-one weeks. The engagement at Somer Park was the first in this country.

Frank Coombs, of Coombs and Stone, has arranged to spend his summer in Atlantic City. He will appear as cornet soloist on the Steel Pier.

MOZART DENIES REPORTS.

Lancaster, Pa., June 11.

Edward Mozart, president and general manager of the Mozart Circuit, denied this week the reports afoot regarding future bookings connected also the rumor that he had accepted the form of the United Booking Offices contract for use in his engagements with artists.

Mr. Mozart said: "I will not commit myself regarding these matters, excepting to say I have entered into no written agreement with any one. I prefer to remain independent, I have not the time to discuss with the different people referred to in the reports (White Rats and United), but that is all.

Two or three propositions to purchase the Mozart Circuit and stock are in the company have been received, but none has been given our favorable consideration.

Concerning our affiliation with a western circuit, just want to say that while we are friendly with all the people in the west, we have ‘tied-up’ with no one. The Mozart Circuit will do no booking until the latter part of August, when thirty weeks will be offered, inclusive of houses playing two and three shows daily. Some of our present theatres will be remodeled, and the seating capacity of those playing ‘twice daily’ will be from 1,400 to 1,500.

Behind the talk centering about the Mozart Circuit for the past two weeks seems to be a struggle between the White Rats organization and the United Booking Offices to have the Pennsylvania manager accept the contract form adopted by each.

It has been variously reported at different times that Mr. Mozart had agreed to use one or the other. From his remarks above, nothing seems to have been definitely settled upon.

The only purpose of the United in seeking to have Mozart adopt its form of contract would be on the face to forestall the acceptance of the White Rats’ agreement in order that that contract form might not obtain a foothold.

It is reported that it will require $350,000.00 to purchase the Mozart Circuit. Houses in Wheeling, W. Va., Newcastle and Erie, Pa., have been taken over by the Mozart Circuit. The Mozart theatres will close for vaudeville next week, and ‘talking’ moving pictures will be installed for the remainder of the summer.

In many of the towns where Mozart holds forth as the vaudeville purveyor, the Circuit will operate a picture house as well as to forestall opposition from outside sources in that branch.

Erie, Pa., June 11.

Manager Sarken, of the Alpha, returned this week from New York where he made arrangements to have his house booked in connection with the string for which Mozart furnishes attractions. It will open in August.

SMALL HOUSE FOR MORRIS.

Easton, Pa., June 11.

The report is about here that next season the Bijou will be a stand in The Morris Circuit. It is now in the midst of a summer run of moving pictures under the management of Charles Pilger. The house is not a very large one, but it could easily be made a progressing enterprise with a good grade of vaudeville.

4 MORTONS’ FAMILY.


The above is a reproduction of the front exterior of Mr. and Mrs. (Kitty) Sam Morton’s home at 505 5th Street, Detroit, Mich., with the entire Morton family grouped. Joseph, Morton and Martha are living Mortons who have not yet attempted to look over the glow of footsteps.

Paul and Clara Morton each married about one year ago, and the added attractions are specifically mentioned in the descriptive manner. The bit of the family, however, is Sam Morton’s pipe.

It’s a happy bunch, and Detroit knows it. No charitable affair is complete without the Mortons, always ready volunteers when at home.
FOLLY NOT CERTAIN.

It is far from a certainty yet that Hyde & Behman’s Folly Theatre, Brook-lyn, will play vaudeville next season.

Aside from the legitimate attractions booked in the Folly for this next season, and which must first be provided for before vaudeville may be played, it is understood this week on excellent authority that the United Booking Office has not the contract with Percy G. Williams, by cable or otherwise, to Hyde & Behman booking the Folly through the agency.

The facts as they are reported authentically seem to be that upon Hyde & Behman commencing dickeirings for bookings at the Folly, Frank Jones, Mr. Williams’ personal representative, informed the United office Mr. Williams would consider the Folly in opposition to either his Novelty or Gotham theatres in Brooklyn, and would not consent to the United booking for the Folly.

Nothing further will be known in the matter, it is said, until Mr. Williams has been heard from.

From the same source of information there is nothing positive about either the Novelty or Gotham opening for vaudeville next season under Mr. Williams’ management. The Novelty was not a success financially last season, nor did the Gotham show a profit to brag about.

With the Morris Circuit operating the new Fulton Theatre for vaudeville, the Gotham would be shut off from a portion of its clientele, and in no position to compete with the larger house. This may force its closing to vaudeville, and the same condition of affairs in that section of Brooklyn may be applied to Keeny’s Fulton Street house. As a matter of fact, Frank A. Keeny, the manager, has conspicuously absented himself from several of the smaller managers’ meetings of late at the United offices.

BARGAINS IN BULL-DOGS.

"There was one fellow who had walked to my Cariton Villa in Sheepshead Bay from the Bronx, and he had an elegant RhINEHEs bull-dog with a clipped leg," said Carleton Macy in telling of how one fellow had placed an advertisement in an evening paper one day this week, asking any body with a bull-dog to call on Mr. Macy, as he was wagered one for a portion of its clientele, and in no position to compete with the larger house. This may force its closing to vaudeville, and the same condition of affairs in that section of Brooklyn may be applied to Keeny’s Fulton Street house. As a matter of fact, Frank A. Keeny, the manager, has conspicuously absented himself from several of the smaller managers’ meetings of late at the United offices.

VERDICT FOR $7,500.

A jury in the Supreme Court, Brooklyn, on Wednesday, gave Harry Rotaile a verdict for $7,500 against Klaw & Erlanger.

Rotaile sued for $8,000, alleging a contract unfulfilled of twenty weeks, calling for his services over the former “Advanced Vaudeville” circuit. The action was brought against Klaw & Erlanger as a firm, and having been passed along to the United Booking Offices when the “settlement” occurred.

Pat Carey for the defense testified that Rotaile had asked to be released from the contract, he having presented verbally to Carey that more and better results could be obtained through the United. Mr. Carey agreed in writing to release him. Rotaile on trial denied he had accepted the release.

Judge Edward B. Thomas, who presided, in his charge to the jury instructed that the contract issued by Klaw & Erlanger was invalid for the reason it did not bind the party of the first part (K. & E.). The Justice also charged that the release given by Carey was operative as against both parties. The plaintiff has agreed, however, that the written release was in effect.

The jury returned a verdict for $7,500, which will be appealed. David Gerber of Judge Dittenhoefer’s office appeared for Klaw & Erlanger.

MADISON SQUARE ROOF OPENING.

“Skii-Hi,” the summer musical show which is to hold forth atop the Madison Square Garden this season, opens a week from to-night. The cast that has been used from the ranks of musical comedy this season instead of variety was the rule in 1907 when the enterprise was under direction of Mortimer M. Thiese and Henry Penzou.

The principals, now in rehearsal, are Harry Conley, formerly of “The Red Feather” Company; Harry Short, Lottie Kendall, Gertrude Black and Joseph Caldarone. There will be sixteen girls and eight men in the chorus.

3 NEW ACTS AT ASBURY.

Vaudville opened Monday in the Casino, Asbury Park, N. J., a summer resort that the sight of the season entertains as many as 75,000 visitors. Dramatic stock has been the attraction so far this season.

On the opening bill are three acts showing for the first time. One is that of James E. (“Butch”) and Lucia Cooper. It was written by J. D. McGee. Another is the new offering of Charles Cartmell and Land Harris, by Stanley Murphy. The third is a sketch called “The Advance Guard.”

The Casino is nominally in the string landed by Walter Rosenburg, but is being directed by George Thomm.

WOOLWORTH ROOF OPENS.

Lancaster, Pa., June 11.

Woolworth’s Roof, Lancaster’s aerial summer resort, opens next Monday, June 15, and bookings are made through the William Morris agency in New York.


NEW LIGHT ON SUNDAY LAW.

Further light on the rather confused Sunday violation question is looked for as in the case of the Orpheum Theatre, Brook-lyn, employees, arrested several weeks ago charged with the Folly and the Apollo for its pre- mier on Monday night.

It is a stupendous production, and will be subjected to the usual course of elim- ination and addition before reaching New York, and like the show on Monday next, the opening is a representative crowd of hardened metropolitan “first-nighters” on hand.

The看清 score decided was Norah Bayes, while the laughing hit of the piece was Billie Reeves, who, in a prize fight with Harry Watson brought forth an uproar.

Dzieg, the dancer, appears for a few moments once or twice during the show. In her first dance she evoked great applause, but unfortunately the opening show, Dzieg lost one of her slippers in the second act, ruining what looked like even a bigger hit than the first.

Bickel and Watson have a burlesque on “The Waltz Dream,” played by their “band,” and Lucy Weston, very pretty, does some gongy songs which ought to wake paragons. New York up, and Arthur Deson, the newscaster to the cast, established himself, and Grace LaRue took to favorable notice.

The chorus is handsome, individually and collectively, in looks and costumes. As a summer attraction, the “Folies” is a year ahead of its predecessor in show as well as name, and ought to prove a big draw throughout the heated spell.

"COL. FRED;" NOTHING ELSE.

Just “Col. Fred”; that’s the extent of the information to be secured from Will- liam Randolph Hearst. "Fred" is the new act, and will appear on Hammerstein’s Roof for the first time in vaudeville week June 29. "Col. Fred" has appeared in public before, but where or when no one knows.

"Winnie" says “Col. Fred” is going to start something in this burg when it comes off, but even the garage expense account for his “Thomas” automobile doesn’t cause the manager to forget he mustn’t divulge the secret. "Col. Fred" sounds like a midget. When "Winnie" was told that, he said it was on account of the privilege. Mr. Hammerstein called Aaroon Kessler to hear the echo, and Aaron laughed.

Before “Col. Fred” hits New York, the act will play a week at Keith’s Philadel- phia. "Winnie" says if an act can make good in Philadelphia, there’s nothing to it.

"TRY-OUTS" AT BIJOU.

The Bijou Theatre seems to be the summer home of “try-outs.” With the closing of Pastor’s to vaudeville, there is now no New York house available for the new acts, and the Bijou has been much favored of late.

It is convenient to the United Booking Offices, and the “try-outs” have been well attended by managers and agents.

This week a series of "amateur nights" have been added to the customary picture shows given, with a "chorus girls contest" as a special attraction.

All acrobatic acts were taken out of the bill for the first two last Sunday at Hammerstein’s, and others substituted.
ARTISTS' FORUM

Montreal, June 10.

Editor VARIETY:
Is this all you think we have let in lately about the expose magicians? Missy Houdini, Goldin et al. seem to have lost sight entirely of the real idea of those expose acts. I always thought that when they were comedy acts and I don't remember ever having seen one of them expose any real trick. I have a pretty fair memory too. Cohn and the rest of the boys mentioned above shouldn't be alarmed. If they keep their acts up to the standard they will be all right.

And by the way, I once saw Goldin himself expose a trick at the Cardiff Empire (Wales). It was at the old Empire that burned down nine years ago. He exposed that gold-fish catching trick. And hasn't Houdini written a book that is advertised and is said to contain "full explanations of all you want to know about magic?"

Houdini, they make me tired, and so do you when you let them take up good space to air their petty grievances. If you are short of matter, print the roster of the Ginsberg Indian Medicine Company, or something else interesting.

Mike Jones.

"23 Seconds From Broadway,"
150 West 44th Street,
New York City, June 8.

Editor VARIETY:
Have you noticed my catch-line, both on the above and in electric lights in front of my hotel and restaurant at that address? I'm Joe Adams, modest, polite, neat, a hospitable boniface who hates to talk about himself, but circumstances compel me to rush into print, and all because I'm located in a business way "23 Seconds From Broadway."

Now comes the story: Some years ago when I was the proprietor of a hotel in Washington, the people walking up and down the street read "239% Miles From Broadway."

My address then was 417 Eleventh Street, and my telephone number was 2300-J. The total of each amounted to "23," and in consequence when I left Washington, locating as above, I again put out the "Broadway" sign, using my lucky number, "23."

Dost grasp? Dost! Right then, to continue. In the days of Washington was even before the days of George A. Cohen, and Georgia will admit my "239%" sign, biassed to the world before he hit upon "45 Miles From Broadway" as a title, so that unavoidable point is past.

Since then I have been catering to the New York multitude, every restaurant able to get hold of an all-night license has described its situation either in so many seconds or minutes from Broadway, with my sign as an example. For, be it known, I am the original originator of original originations.

But when VARIETY, a variety paper and addressing itself to a profession of which I am a past member, and of whose staff no one at some time or other has failed to "hang me up," deliberately prints an advertisement of the "23 Seconds From Broadway," a furnished room apartment house at 163 West 34th Street, with that same line "23

SECONDS FROM BROADWAY" in it, I'm sure.

I'm even more, I'm mad, say Charlie, my brother (you know my brother), and the whole lunch in the restaurant. We have been waiting weekly for some one to take off that line, but it's still there.

I don't know whether "This St. Kilba" is that long away from the Big Alley, but can't it be stopped? I don't control electricity or I would shut off some of the other signs and, but can't you stop that infringement on my trade-mark which is appearing in VARIETY? Who is "St. Kilba," any way? Is that a street in Arabia, or what?

Go on now, be a good boy, and help out a nice little fellow with curly hair and a dandy smile. Please do, and if it comes off you can go as far as you like on your signature the next time you drop in.

Joe Adams.


Editor VARIETY:
When engaging for "Luna" Park, Buf

cardo artists should protect themselves at the signing of the contract by stipulating whether six or seven days of actual work shall constitute one week. No Sunday performances are allowed in Buffalo.

Myself and two other acts lost one day's salary each at "Luna" park, Buffalo. We opened May 27 for ten days in all. Upon receiving salary, one day's pay was de

ducted, Manager Macbroom, of the park, claiming there were seven working days in his weeks, and so there were, for we got "trimmed," and surely know.

J. Lamont.
(Lamont's Cockatoos.)

Paragould, Ark., June 3.

Editor VARIETY:
While working at the Majestic, Montgo

mery, Ala., week of May 18, Emily Lackey and I went on a little outing to Oak Park, and while there I wrote the following:

We went for an outing one day; It was in the middle of May,

We took the street car,

The Oak Park, far Away from care and society

And just to read VARIETY.

Emily says, "Isn't it delightful here?" I said, "Yes, but what the time, dear? For we mustn't forget
clock, because the parrot was screaming in the cage.

Which we would not dare miss,

You can bet!"

"It's not over two; it cannot be more.

And our matter isn't 'til four.

We are at the Majestic

A theatre of fame,

Which well deserves

Its good theatrical name.

We had a nice week here;

Hope to return next year.

But I must stay

In all probability

Like reading VARIETY.

Now, if you think this worthy of being published, it would be more than pleased. I suppose the metre is wrong, but never mind.

Crystal Bell.

Morrison's Rockaway, opens for the regular summer season June 22; closing September 27.

ABEL CO. LOSES CONTRACT.

The contract made between the New York "World" and "Sun," under which the Geo. Abel Electric Transfer Company was to have made the local deliveries of the paper for three years at a weekly price of $755, was terminated last Saturday night.

At the offices of the Abel Company on Wednesday it was stated that the ending of the contract had been a voluntary action on the part of Mr. Abel. An explanation was given that the wear and tear on the auto

trucks, as driven by the newspapers' drivers, became too expensive item to profitably continue.

Mr. Abel was absent from his place of business when a VARIETY representative called. He was attending a meeting of a committee of stockholders at the Hotel York, where ways and means were being discussed for the continuance of the business. The Knox Manufacturing Company, which supplied the Abel Company with its automobiles, is reported to be much interested in the financial condition of the Transfer Company.

LEVY DEFENDS STAGE JEWISH.

Denver, June 31.

The Denver "Times" gave one whole page, while Bert Levy played at the Orpheum last week, to the artist's defense of stage Hebrew. The Hebrew impersonator in vaudeville has been causing considerable discussion along the Orpheum Circuit late

ly. Mr. Levy's argument and illustrations in the "Times" were so sensibly placed that they probably do much to quiet a foolish discussion.

Mr. Levy's citation of a young Hebrew on the East Side, New York, who through the impersonation of his parents' manners and customs, lifted his family from poverty to affluence, to their great delight, was a forcible example. The parents had sat aside a push cart for fifteen years eking out bare subsistence while the son jumped into fame and fortune.

Mrs. Harry Houdini has re tired from the stage. Mrs. Houdini formerly assisted her husband in his public work.

SYNDICATE BEHIND WASHINGTON HOUSE.

Washington, June 11.

The syndicate in charge of the arrangements for the erection of the Auditorium on 11 Street, in Washington, as reported in VARIETY last week, has made application to the Secretary of State of Virginia for a corporate charter.

The company is to be capitalized at $40,0000, and known as "The Auditorium Act of Co."

The officers are announced as follows:

Samuel Ross (Barber & Ross), president;

Edmund K. Fox (A. F. Fox Co.), treasurer;

and Wm. F. Thomas, secretary and manager.

It is stated that plans for the theatre have been submitted by W. M. McEl

fady, of New York, and have been accepted. The stock will be subscribed for almost exclusively by Washingtonians, and the directors will be persons of local standing and influence.

At the Morris office this week it was said the new Washington Auditorium, re

duced to above, was unknown, and Will

iam Morris, Inc., not interested. The Morris Washington house will be located on New York Avenue in the Capital, as previously announced, it was stated.

WEIS TEXAN CIRCUIT.

Chicago, June 11.

Dave A. Weis is building 35,000 theatres in Galveston, Houston and San An

tonio, Tex., for vaudeville. The opening date of each is set for August 29.

The booking has been turned over to Sam Du Vries, who, in addition to the recently acquired nine theatres in Texas, will book about thirty consecutive weeks in the southern territories next season.

A "Directograph" has been placed upon the telephone transmitters in the United Office. It is a convenience which carries any sound however slight, and a whispered telephone conversation may be carried on through it.

MONTGOMERY ON VARIETY.

By W. J. (BILLIE) MONTGOMERY.

(Montgomery and Moore).

VARIETY is our paper. It is also a word, alinr, the name of a naughty bird. VARIETY set the trap and the little bird "fell" upon it we "all laughed like the dears."

Is in the "outing exposition" in fact, all the little have to do is get under cover, then catch the noise and we all laughed loud, and now all that's lacking is a long black beard.

Is a thing that some one can do, then is a thing sometimes pulled, too. Gentleman both would say: if you remember, time reveals—just wait, we'll see.

A justice to VARIETY, it must be said, it's a very fair paper, thanks to the Ed. I repeat sometimes; sometimes it don't; I don't get you yet; hope it is but a correction for this trip you write. We all laugh, and move myself away from it, well, hardly. I guess.

Is a thing that is said, it's a mighty good folk, that we've such a champion looking for the real truth and facts to our notice and pery.

As a mighty good spirit VARIETY, I can't say it, but it's growing older.

We all know, it's a mighty good folk, that is the world's greatest one.

Every word you can make is the full story of VARIETY; the thing, as you wrote when its criticisms aided.
LONDON NOTES

Jean Ossani, father and manager of the Théâtre d’Amour, died on May 28 at Glasgow. He was an Austrian 50 years old, and a member of all the artistes’ societies. He leaves a widow and one daughter besides his stage Rigoletta, a star vocalist, and in his retirement Glasgow agent of the Federation and Railway Association, died in that city the same day as Ossiani. John Blyster Sage, formerly leader of the Hall Empire, and a former member of the City Council, was buried Sunday, May 24. He was a gymnast of great ability.

“That” Quartet is due at the Coliseum June 8—Fred Day, of the musical firm, and Beatrice Day, who have been on a tour round the world, arrived in London last Monday.

Charles Leonard Fletcher is playing an extension of time on the Gibbons tour, 20 weeks in all, which will keep him there till the autumn. He is at the Tivoli for the month of July.

Geiges is at the Empire next week. The London Theatre of Varieties (Gibbons) now has offices in Robert Street, Adelphi. The well-known original painting of Lydia Drexel’s “Piqueterie,” is to be deposited permanently with the Water Babies. It shows a vast host of music hall stars, and duplicates of it, with key, are probably to be seen in New York.

W. O. Fields is at the Birmingham Grand next week. He is well liked over here, and there is many a copy of his act, and with the Water Babies, it is likely to last for a long time. He leaves his Hippodrome engagement for a two-years’ tour of Australasia, South America, etc., after which he threatens to retire.

Carrie De Mar is taking a look around, and though she has had several offers will probably defer her appearance for some time. Douglas White, for years honourable treasurer of the Railway Association, on retirement through business stress, has been given an illuminated testimonial, a ring suitably inscribed, and a handsome dinner case. The Terriers have an up-Thames excursion on Sunday, June 21.

The agent Ben Nathan, for years so well known as a partner in the Nathan and Somers’ Agency, is doing a brilliant bit of dramatic work in his sketch, “The Fairy Uncle,” at the Holborn Empire. He is playing a jester, or a “goobler”—as they spell it here.

The Continental situation is interesting, and no one knows which way the cat may jump. Next Friday the managers have a big opening at Berithon, and Martin Beck and Percy Williams doubtless be there. On the same day the I. A. L. has a big demonstration.

Konoram has been visiting the German Trade Unions, and showing choice samples of the double-jointed German contracts, with their cleverly hidden traps and snare pitfalls. He has been playing up the newspapers. Of the hundreds of artistes thrown down on the Continent many have said nothing for fear of injuring that delicate thing called “reputation.”

As most of the German halls are either closed for the summer, or closing, there is little likelihood of serious trouble until the fall opening, but the Continent is the next battleground unless there is a great change in doing things. Both in England and America the I. A. L. will be strongly backed should any trouble come, as there are many artistes in both countries who have had hard rubs on the Continent, and they are acting for a chance to get even.

GERMAN NOTES

BY OLD NICK

Because the International Artistes League called the managers’ attention to the intrusion of unlicensed burlesque and sketches in the vaudeville field, and because the Palace Loes (Max Berlin-Konoram) addressed them in a business-like manner, a few leaders of mutual (1) contractors have formed a Managers’ Union. The tone of the first communication sent to the Loes is anything but friendly.

On or about June 5th the managers hold a second meeting to adopt rules, etc., and then, no doubt, more news.

American artistes will do well not to think of accepting offers for Germany for the coming season, as no doubt there will be trouble, and the Loes insist to interpret on what is right.

American art is at last looking tasteful, while Mrs. Sully has a

The Wintergarten has one of the best programs of the season: Lili Schreiber, miniature soprano; Tumbo and Tumbo, tangoing jugglers; Sestos and Girond, two American; Les Niards, acrobats; “Toquet,” the wonderful dog rider (new and novel and has been mentioned several times in Va- mazes; Perry Corvey, musical clown; Perofosk Troupe, jugglers, good; Otto Reutter, humorist (Otto is the Leader of Ger- many, and had the honor to sing for the Crown Prince a few weeks ago); Oxford Elephants, “The Palace Girls,” Hagedorn’s Fountain, and Biographe.

Director Steiner, of the Wintergarten, intends going to Karaisbad for a few weeks. The Wintergarten closes June 15, and opens about August 17. There is talk about the I. A. L. engaging halls and giving vaudeville of its own in towns where the man- agers are looking for a fight.

The Apollo is doing good business. This house pays the summer through.

THE PATRIOT BOOKED

Al Sutherland’s $1,250 (weekly) production, “The Patriot,” employing seven people, has been running for three weeks through the United, commencing September 14 next at Providence, R. I.

The piece was presented for its premier last in the spring, and was then laid upon the shelf until this season.

Paris, June 2.
The music hall is certainly not the national form of amusement in France, as it has come to be in Great Britain, but it is taking rapid strides in that direction. Comedy and comic operas will naturally hold their own on this side, just as they have been so many resorts giving vaudeville as at the present moment, to say nothing of the numerous stores turned into salles for cheap moving picture entertainments.

There are now a dozen halls, not counting the circuses, giving a variety program. Moreover there are eight other small theatres or short plays. This is due to the fact that the foundations are not yet closed and the summer ones have opened for the season.

The Etoile Palace, a cheap place with an excellent show up near the Arc de Triomphe, will go in for extensive improvements during the hot weather. Those performances are always a trying experience of ground up Montmartre (near the Moulin Rouge) on which to build a modern variety hall, which he will run in conjunction with the fashionable Hempel’s Imperial and a management, and the Isola Brio, (its former directors) will likewise shortly abandon altogether the Folies Bergere to Clement Hanne, who was in charge for them and is now backed by one of our most important impresarios—of which more anon.

Another sign of the times is that the Scala, the most typical French cafe chansant of the old school, is to reopen this summer. As long as possible, the roof having been arranged so that during the hot nights the stars of the establishment may have a free view of the constellation on the stage.

As I seem to doubtful that the Isola Bros. will devote their energy and experience uniquely to the cheap opera scheme at the Guilt. It should not be at all surprising to see them reappear in vaudeville management in some guise in the near future. These men were the principal exponents of variety in the gay city after the death of Hendon, and with their knowledge of the business, they will be sure their enterprise will be not lack- ing at the right moment. They have been for many years the most familiar characters in theatrical circles; they were dubbed the “Brothers Mic-Mac” by wits who were hard up for a joke (but it’s a funny one), and are always known as “The Inseparables” by the habitues of the halls here. They have long had a wish to get the Folies Bergere off their hands—or it would seem so. Mr. Ruez had a try to work that hall, but he had too many irons in the fire.

The Folies Bergere is placed in a somewhat difficult—perhaps unique—situation. It needs foreign money, as a rule, and assuredly foreign patronage—yet it cannot have a foreign manager. He must be a Frenchman. The city building and the palace lie as left as a legacy to the Quinze-Vingt Hospital in Paris, and when the Board of Charities took over the control of all charitable institutions the city authorities virtually became proprietors of the famous music hall, which is rented to the highest bidder—but the lease must be in the name of a French citizen. Thus even if an English company eventually runs the place—as has been rumored on several occasions—to engage a Frenchman as manager, to represent them before the Assistance Publique.

Mille. De DiO, who will be seen with the Orpheum Road Show in the Breck August next, finished at the Folies Bergere May 30 and opened at Cardiff (Wales) June 1. When one considers the amount of scenery to be moved, this is rather quick touring. A pretty feature of her show is the confetti dance, in which small pieces of paper are blown up through the aperture in the stage used in the fire dance. Different colored lights are thrown onto this fountain of confetti in the midst of which De Dio does the usual serpentine dance.

Recruee are announced at the Nouveau Cirque and at the Ambassadeur Concert for the first week in June. New tours promised at the Folies Bergere include Miss Philadelphia with her Elephants, and Barber, the cyclist.

The Jardin de Paris opened May 28, but the weather is still rather too damp for any good amusement. On the programme, I notice Jane Avril, Sisters Bimpson, trap- pese; Noedia, transformation; Mme. Fred Ward, Blanch de Marcigny, equestrian act, etc.

The suppression of the nude in the Paris music halls has led to some discus- sion, and the managers seem very much inclined to adopt the police orders. For it is known that they have little power to interfere so long as no scandal is caused by the performance. The Little Palace, a bright band-box theatre upon Montmartre way, has hit upon the glor- ious idea of finishing the usual show at 11 o’clock, and then issuing free invitations (to those already occupying seats) to attend a private rehearsal of a suggestive sketch, “Griserie d’Esher,” in which a woman dances practically nude. The au- thorities have again warned this estab- lishment that the present spectacle is unless the house will be closed altogether.

“Can the police do so?” is the great question of the hour, in view of the fact that there is no censorship in this country.

OBITUARY

Mrs. Carrie Nackle Ulrich, wife of Fritz Ulrich, the eccentric street violinist, was buried this week, funeral services being held at the home of her parents in Philadel- phia. Death was due to heart fail-ure, while Mrs. Ulrich was under care during an operation.

The deceased was rather retiring, but had a wide circle of friends among vaude- villians. She was a sister of Sam Elton (“The Man Who Made the Shah Laugh”).

Nelson Rawson, brother of Guy Rawson (Rawson and, Clarke) died last week at his mother’s home in Grand Rapids, Mich., of a complication of diseases. The deceased had never appeared professionally.

On Tuesday the barber did not comb Eddie Darling’s hair. Now Eddie and a certain party on the same floor do not speak.
CHICAGO INSURGENTS SECURE

GREAT NEW YORK ASS’N

AGAIN BECOMING ACTIVE

Western Members of the F. S. A. Bring About a Convention. Date is Fixed for New York, July 11.
Want Two More Executive Committee Men and an Elective Secretary.

The call has been issued for a gathering of the film renters enrolled under the Edison banner in New York, July 11.

The convention comes in response to the request of a number of Chicago members. Ever since the formation of the Film Service Association, Chicago has been the home of the insurgents. A certain circle of Chicago men has sought to effect reforms which they considered for the good of the service and particularly affecting the Chicago end.

VARIETY some weeks ago reported the movement to have a general conference called. At that time the Chicago end did not develop enough strength to carry that point. Under the by-laws of the Association, a convention may be called only upon the presentation of a petition signed by not less than forty members. The Chicago contingent has been at work steadily since then in getting the signatures of that many members. The complete petition, signed by the full complement required under the by-laws has been in the hands of the president for some days.

The place of meeting in New York has not yet been selected, but announcement will be made by F. S. A. Bulletin shortly.

Nothing like a complete statement is obtainable in New York as to the plans of the Chicago "insurgents" in the coming convention, but it is known that they would welcome a new arrangement of the Executive Committee. In this particular, the demands are that two additional members be elected to that body. They are frank in their discussion of the plan, and desire to be represented by men familiar and in sympathy with the needs and requirements of the trade in the middle-west.

It is understood that all the men urged for the proposed additional places on the executive board is Carl Lammle. The other selection is a matter of surprise.

A second point upon which the Chicago men will probably insist is that the position of secretary to the Association be made elective instead of appointive, as it is under the prevailing mode of procedure.

D. McDonald, a New York lawyer with offices in William Street, is the present secretary.

The New York renters, it is understood, stand solidly against the aggressions of the Westerners, and with an unbroken front in opposing the proposed changes. They believe the Chicago men will give up their plans and agree upon a policy of conservation when all members get together, and the matter is thoroughly gone over in a general discussion.

BUSIEST PICTURE BLOCK.

Probably nowhere on earth is there such multi-purposing of picture houses as exhibited as on 14th Street between Broadway and Third Avenue, New York City, although there is no great variety in the films shown.

The five picture places in this block are three converted variety theatres—Keith’s Union Square, Pastor’s and Dewey. The other is the Unique, the single actual “picture house” attending its superiority as a resort for this line of amusement at all times and under all conditions. The fifth is a “five-cent store-show.”

With the desire to give the best, the largest of the five places are showing the same pictures, demanding the “first run” and receiving them. At Pastor’s, four different reels, changed daily, are the substance of the hour and a quarter show.

The pictures are furnished by the American Vitagraph Co., which is-playing the house on a percentage splitting arrangement with the Pastor management.

Monday afternoon was very warm, and a visit to these five houses, as well as the Bijou and Manhattan on upper Broadway, revealed a light patronage at all, excepting the Manhattan, which led the others but a considerable margin in point of attendance.

At the Manhattan vaudeville is now injected into the show. When a Variety representative dropped in, Anna Narone was on the stage. When it is said Anna “was on the stage,” that sums up Miss Narone’s performance.

The Attorney General’s secretary for a moving picture exhibition, has folding doors for entrances, which are thrown open during the intermission given between shows, cooling off the interior on the warmest days.

At the Union Square, now the “Bijou Dream,” a lecturer was struggling with a story of the pyramids, recited from manuscript. The Dewey had a very light crowd, with its stuffy plush-covered orchestra seats, and Pastor’s, on its first time out, showed pictures, drew fairly well all the circumstances.

There is no standing belief along 14th Street that all the houses on this overcrowded “picture block” will outlast the summer with that policy.

GREATER NEW YORK ASS’N

After Long Adjournment, Reconvenes and Accepts Resignations of Herbert Miles, as President and William Fox, Vice-President.

The Association of Moving Picture Exhibitors of Greater New York began to get busy again last week. On Friday June 5, at the Murray Hill Lyceum, they held their first meeting in several weeks, and it was attended by a large audience.

The call was issued by the Association’s executive and special committees jointly, after two conferences of those committees had been held. The committee meetings, it is understood, had been somewhat lively. Differences had arisen, it is said, as to the rental prices and other important matters, and it had been finally agreed to submit the various points in dispute to the Association at large.

When the meeting convened it was found that neither Herbert Miles, president; William Fox, first vice-president, or Nicola Lynen, second vice-president, of the Association, was in attendance. Their absence was explained by J. Austin Fynes, chairman of the special committee, who said his association was a violation of the law. This was the first time that point has been before the higher court.

The New York courts have considered several side issues, but the focal point of the present was put to a superior tribunal. Both sides have laid their arguments before the court and the decision is expected within a very few days. Mr. Wertheim, of the theatrical office’s office in Brooklyn, presented the city’s case on the appeal from a ruling in a police court.

Employees of Percy G. Williams’ Novelty Theatre are on trial in another Brooklyn court, where a different phase of the question is involved. The point at issue here is whether or not the pictures shown on the certain Sunday when the arrests were made violated the law, and the legality of Sunday moving picture exhibitions does not enter. House, Grossman & Vorhaus have charge of the defense for the Novelty.

"THE LIMIT" TO MOVE.

Chicago, June 10.

"The Limit" in moving pictures as given at the Auditorium by the George Kleine-Henry Lee-George W. Lederer combination, will leave the big house this week.

Arrangements are pending to move the show to a downtown theatre, probably the Colonial, where it will open June 21, continuing likely for the summer season.

Henry Lee’s "Cyclorama" and other pictures of the combination will hold forth. This will be the first public presentation of the "Cyclorama."

NEW "TALKING" PICTURES.

A private demonstration was given to the trade at the Majestic, New York, Monday of a new "talking moving picture" device. It is called "The Nyphoncine" and is being put on the American market.

The device is manufactured in Berlin, Germany, and has not yet been seen over here. It is declared that the conversation between the disk records and the picture reels is absolutely percipient.
NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

The Naked Truth," Fifth Avenue, The Three Wesleys, Orpheum, Brooklyn.

Carrie Feur, Henderson's, Coney Island.

Lavise, Sinclair and Williams, Henderson's.

California Four, Henderson's.

Darktown Skating Rink, Henderson's.

Maude Hall and Carleton Macy, "Mam's Professor" (Comedy Drama). Orpheum.

Frank Livingston wrote "Mam's Professor," presented in New York for the first time this week at the Orpheum by Carleton Macy and Maude Hall. Miss Livingston has fitted both the principals, Miss Hall having the east-side type of girl she plays so well. Mr. Macy is a mellow German of the higher grade, and the dialect together with his performance stamp him prominently. The third member, a young man, in that role doesn't give it the characterization it should receive for the effect, and seems out of the general scheme to reproduce naturalness. The stage hand, also a young man, is always at hand to afford the comedy relief for any tense moments. The Singh is quite a feature, with several sharp bright new expressions. Monday at the Orpheum the audience received the piece with great favor, causing the curtain to raise often. That is the best answer on a warm evening.

Sime.


From "A Knight for a Day" into vaudeville enter "The Eight Berlin Madcaps." The girls are so good-looking many would require birth certificates before accepting that "Berlin" literally. They dance as they descend in the musical comedy at Wald-lax's, very much after the "Original Madcaps," an act it is impossible to believe did not form the foundation for this latest one. These girls are live action. One formation, the simplest of all given, the young women standing closely abreast, coming down to the footlights with an abashed kick of either foot, wearing block stockings against colored undershirt, caught the most applause, while the best acrobatic work, that of the girls in two performing handspins in perfect unison, did not seem as well. Two of the Madcaps must be twins. They resemble each other even to holding their heads in the same position as though formerly employed in a living picture exposition of a story in "Expectancy." "The Eight Berlin Madcaps" made a hit at the Colonial; they did the same at the Full Stage. When you catch a good-looking "broiler" who can do nothing but look pretty, you have a winner, and when you catch eight of this description, you have a hummer.

Sime.

Harry Fox is in New York. He will go away for a few days to thoroughly rest until the season opens, when Mr. Fox will head Miller's "Americana."

Few agents are seen nowadays at the United Offices.

Coria Livingston, Female Wrestler. 15 Mins.; Full Stage. Henderson's.

Willie Hammerstein has at last got his heart's desire—a feature that is up to the task of holding the attention of his up-in-the-air audiences at the end of a long show full of headlines. Miss Livingston does it and more. Broadway is ever on the reach for "something new," and it seems to have found it in the buxom girl who nightly grinds the faces of miscellaneous fair opponents into the mat. The thing that makes the act interesting is its evidence of being a bona fide athletic contest. Once before New York was regaled with the spectacle of more or less fair maidies throwing each other about the stage, but refused to be interested or impressed because the wrestling was a farce. Miss Livingston is a really skillful ex-Pression of the game with every evidence of being sure-encounter casts. The audience takes sides and it is this violent partnership that keeps in-terest at tip-top point throughout. An a-nswer makes it more interesting, mercilessly occupying a minute or two and the contestants are introduced in true prize ring style without loss of time. Miss Livingston is a medium sized girl, wearing tights, trunks and quarter sleeve jersey, a very pretty, looking young person. In action she is a whirlwind, and the bout on Wednesday with two out-of-town candidates developed some pretty rough work. The champion engaged to dispose of the pair in 10 minutes and the time limit still found her mauling the sec-ond. The first lasted over seven minutes in a bout that brought out some very neat mat work on both sides. A forfeit of $25 goes to the challenger who stays the limit. For Mr. Hammerstein's purpose the act is a prize of great price. Rush.

Birtulis.

Strong Man. 10 Mins.; One. Henderson's.

Henderson's.

Birtulis from general appearance would never give the impression that he possessed any great amount of strength. He is about five feet seven inches tall, weighing hardly more than one hundred and sixty-five pounds. What there is of him is well put together and he makes a much better appearance than many of the more formidable looking strong men. A quantity of good looking apparatus is carried. Besides the knife in the holding of three men on a bar with his teeth, he is featuring the dropping of a 168-lb. weight from a five-foot shelf. No other man in the company compares with him, and the crowd is as well pleased with his act as was Mr. Birtulis. The act is not big, but should fit nicely on the smaller time.

Sime.

Mackinaw, the Russian giant, who ex-hibited on Hammerstein's Roof last sea-son, will make a reappearance in London at the Hippodrome on June 29. The Marinielle Agency, which manages the big fellow, will offer him to the Hammerstein management for an August showing in the air above the Victoria again.

McKenzie, Shannon and Company (3). "Stop the Ship" (Musical Comedy). 23 Mins.; One (1); Four (Special Set, 19). Full Stage. Rockefeller Center.

Wilfred Clarke "presents" Beatrice McKenzie and Walter Shannon, with their company, in this latest singing sketch. At the opening a transparent droy in "ons" holds the stage for a minute while a song in the wings is sung, the sketch proper taking place in a prettily set cabin of an ocean-going yacht, the illusion of the boat in motion being fairly well planned and the effects seen in the painted moving green waves seen through the four port holes. The comedy's derived from the millionaire owner of the pleasure craft assisting an actress. The song is in love with the girl, and also on the boat. The father is severely attacked with sea-sick-ness, and eventually agrees to the mar-riage. During the scene, while the poet is pitching about in a storm, four young men (afterwards sailors) help Miss Mc- Kenzie out from the orchestra in a song called "Petiquetea." The quartet join in the chorus line, and the boating numbers are added in it.

"You Dreamy Moon" is rendered by Mr. Shannon and a "Drinking" number is the first. George Harri-son plays the father, Shannon the son, and Miss McKenzie the actress. Other- than the setting, there is nothing espe-cially attractive attached to the sketch, although the singing will probably carry it anywhere.

Sime.


The Barabans are showing a Russian dancing act with nothing new or startling that has not been seen before. A little variety is added at the opening through the excellent singing of one of the women. There are twelve people en-ployed, seven women and five men. The fast dancing is of a high order and easily compares with any seen in this line. The costumes, however, are not up to the standard that the Russian troupe have displayed. In fact the appearance of the troupe when compared to their work will suffer.

Sime.

Three Jewels. Songs and Dances. 15 Mins.; One. Henderson's.

The Three Jewels are suffering princ-ipally through a poorly arranged offering. First and above all the ballad rendered by the male member of the trio should be done down to its bone. There's no place in the act for it and the boy has not the voice to carry it through to any degree of success. He should also try to acquire an easy stage presence. The girls look very well and make two pretty costumes changes, but the dancing is not what it should be. A visit to the music publish-er's might be the means of gaining a couple of suitable numbers which would aid the "tip." The present form has little to recommend it aside from the next appearance.

Sime.

Maude Napper. Songs. 10 Mins.; One. Rockefeller Center.

It is hardly fair to "catch" a single singing act at Henderson's between five and six, but everything into the considera-tion, Maude Napper did as well as could be expected. Miss Napper is over-burdened with more than the average share of good looks which are set off nicely by a pretty, plain, becoming gown of pink. She sang three selections in a clear so-ep, clear voice that is handled well and needs training.

Sime.

(Continued on page 21.)
LAST OF CONEY "HIP."  

The Coney Island Hippodrome is no more. Laborers this week pulled down the magnificent "top" that was to have housed the summer show and all that remains of the structure is the literal bottom of the beach. From one end to the opposite the statement that Albert Bode dropped 400,000 on the enterprise.

Following the closing of the place the owners were deluged with propositions to re-open it. All the applicants were long on splendid ideas for the reconstruction of the enterprise, but none was able to show any weight of financial backing into the tent, to which he turned the "top" over to Bode, whom he sold a bill for wagons. The top cost $4,500 to make. Bode gave Havlin $2,000 credit for it on the Raglan-Wallace show.  

All the artists got away from Coney Island last week. They had been ordered to report at 37 William Street, where the supporting company offices are. According to one showman the conference resulted in no satisfaction to the unpaid artists.

On Tuesday a great deal of the show personnel was placed on sale by the Bode, who preferred to dispose of it rather than put it in storage. Jeff Cullin, office manager in the Buffalo Bill New York headquarters, "bought" the $1,800 ticket wagons and the big elephant inside the top was sold for $700. It is said to have cost over $2,000. It has 37 pipes. Other articles were disposed of. The top was shipped to Cincinnati to be placed in storage, but the heavy sates remained on the Island waiting for a purchaser.

A humorous detail of the day—and indeed the only humorous incident of the whole enterprise—was the sight of Jeff bringing his elephant to New York. It was tied to the back of a big repair automobile and jerked through Surf Avenue and down the Coney Island Boulevard 2 blocks by a 24-foot wagon and the big elephant inside the top was sold for $700. It is said to have cost over $2,000. It has 37 pipes. Other articles were disposed of. The top was shipped to Cincinnati to be placed in storage, but the heavy sates remained on the Island waiting for a purchaser.

A TENTED COMBINATION.  

Chicago, June 11.
Ferry, the "human frog," has organized a vaudeville company for a tour of the West this summer, in conjunction with Kirk Brothers' Carnival Company, which carries a complete aggregation of fine outdoor acts.

The vaudeville numbers are Hattie Harris, Charles Gara, George Matthews, Bill Tracy, Bronson and Ferry in his spectacular contortion act.

Frank Magnier, in high dives; Claude Cripes, spiral tower act, and Brentzer Bros. (one-ring circus) are the other features. The moving picture show is in charge of Camille Niemann. Business is reported good.

RINGLINGS BILLING "101 RANCH."  

If there is anything in the indications, there is going to be a lively billing fight between the Ringling show and "101 Ranch." Very shortly. The Arizona aggregation followed the big circus into Chicago, and, on the testimony of the manager, did extremely well.

There are three "101 Ranch" shows coming to Rockford, Cedar Rapids and Ottumwa, where the Ringling posters and the "101 Ranch" brigade are engaged in a race.

SIEBETZ GIVES UP.  

Alec Siebert, who started a dog and pony show in Coney Island a few weeks ago, has closed.
VARIETY

It doesn't feel natural this week at the Colonial, without Manager Dave Robinson, who is down at Brighton Beach breaking in his Music Hall there so that the house can come in or about the house. The program contained sufficient variety, starting well, and ending the same. In between were Melbourne McDowell and Virginia Dare, costuming in a sketch straight to vaudeville, which, with "The Eight Berlin Madcaps," is under New Acts. "The Eight Berlin Madcaps" closed the act at the Coney Island resort. The audience like the music immensely, and were not backward in showing their appreciation.

The Kaufman Brothers, who have not played before here since last summer, have improved their specialty greatly since then. The boys are doing an old-time blackface act, giving it several new twists. They have first rate voices for this particular line of work. The brothers have a "rag-time" conversational bit, highly diverting. The boys are working in the right direction and scored a solid hit, with very few people in the house.

Both Brothers also scored a substantial success with their trampin' act. Both are good acrobats. They get more out of their bounding set arrangement than any similar device. Some of the somersaults thrown from the net to the floor were wonders. The comedy does not come up to the acrobatics, but is not allowed to interfere. Better dressing might put a higher value on the act, however.

Moranto should bill himself "The Mozart Band." He skips lightly over the mere feat of playing on several instruments singly and confuses himself to the playing of duets, trios and even quartets unassisted. With all it he manages to produce surprisingly good music.

The "Th' Quartet is held over from last week." The musical singing of the four is repeatedly encored. Gray vests and neckties would lend a bit of class to the tuxedos. At least the white vests worn, not being black tux, should be replaced. It would probably be an improvement to discard the evening dress altogether and adopt a neat suit.

The Mullin Sisters did very well with their passable musical offering. New arrangements of numbers and a freshening up of the costumes would aid the specialty considerably.

Renzetta and La Rue offered comic acrobatics that scored mostly through the comedy. The comedian works as a clown and does a quantity of funny stuff along new lines. His appearance gives the impression that it is another Rice and Preve "copy," but this is not so. No falls are attempted. The laughs are gained mostly through a few funny dance steps and a few acrobatic feats that is funny because it is foolish.

Murphy and Francis should have realized that they were playing at Henderson's, a place where it is almost impossible to have the audience (in)separable, but, despite this, it is almost impossible to have the audience (in)separable, but, despite this, they did well.

The act was short and well rounded out, with a simple, quiet, and charming ending. Miss Robinson, who has been playing here successfully for two months, has a good act, and is worth a tryout in other places. If she can do a comedy act, she will be a real success.

The act is short and well rounded, and is worth a tryout in other places. Miss Robinson, who has been playing here successfully for two months, has a good act, and is worth a tryout in other places. If she can do a comedy act, she will be a real success.

The act is short and well rounded, and is worth a tryout in other places. Miss Robinson, who has been playing here successfully for two months, has a good act, and is worth a tryout in other places. If she can do a comedy act, she will be a real success.

The act is short and well rounded, and is worth a tryout in other places. Miss Robinson, who has been playing here successfully for two months, has a good act, and is worth a tryout in other places. If she can do a comedy act, she will be a real success.
HUMMERMANN'S ROOF.

It's a long, late show at Hamme-terman's, the honors of which, strangely enough, seem to go to a newcomer, Cora Living-ston (New Acts), in a female wrestling contest. Miss Livingston is called upon to fill the notoriety and difficult place at the end of the show, and that she was equal to the occasion is partly due to the novelty of the turn and its departure from the ordinary roof garden routine of attractions.

The show is only partly new, its fea-
tures being held over from last week. Alexa appears to have dropped a good of her feature honors, but with to she is a bit light to hold the tall place. As an acrobatic dancer with a dash of the sensational in the spectacular frame up of her offering and a striking mode of apparel, she is interesting, but as a dancer she does not merit serious consideration. Apart from her acrobatics the act is a matter of stage management. In a com-
monly large top hat she performed her audience mildly, but that was all.

Of those in the first half Julian Eltinge probably caused the most talk. Until he disclosed his sex there were probably two- thirds of the audience were com-
pletely fooled. The instant he doffed his wig there was a loud buzz of comment, mixed with surprised laughter. Mr. Eltinge has undoubtedly proved his value, and the skillful corporation which produced him should fix his status for the future.

Horace Goldin had a nice spot, "No. 6," and did splendidly with his fast series of illusions. His is the sort of entertain-
ment that the roof is in need of. He did the roof call for, plenty of movement to en-
gage attention without the need of talk. Few acts are better adapted to the cir-
cumstances. He yielded the palm to no one on the bill in the matter of applause.

To Spiesell Brothers and Mack fell the unenviable lot of following the inter-
meval. At the opening of the capital knowledge top plane she performed her audience was still gaping at Mr. Ham-
merman's advertising agent, the gentle and contemplative cow in the "Farm." The acrobatic trio, however, called that the limelight of the other places and crowning of the third was followed with manifest en-
joyment. Even to those who have watched the act half a dozen times, the thrill by which it waltizted, as his his dangerous falls without injuring him-
self is a matter of mystery, and his silly foolishness was rewarded with hearty laughter.

The Four Fords are "home again." They replace the Six American Dancers and be-
fore an audience so well acquainted with them, they naturally went extremely well.

Gooldman's Cat and Dog Circus and The Musical Avalos, down toward the end of the show, did very well. The animal act is full of action and has in it but little that is new.

Paul Le Croix opened the show, mak-
ing an unusually good record for that position. His preliminary juggling even managed to impress the audience. He got down the time to his curious "bouncing bata" the audience was enthusiastic in its delight. The Brit-
tons (colored) followed. The Three Jos-
cuys were third.

MY BEGINNING.

Geo. W. Dunbar.

(Four Casting Dunbars.)

(Scenes.)

ORPHEUM.

If the weather were only as cool as the Orpheum, looked on this evening, the theatre could face the most humid day this summer will give forth.

But torridness leaves its mark, and that, with Conley Island, must be sorely felt at the Orpheum box. Neither what might be classed as a large nor small audience was present to witness the very good bill, but it was not the customary Orpheum crowd by any means.

Maude Hall and Carleton Macy, in a new sketch, and McKenzie, Shannon and Company, presenting a Willfried Clarke production, are under New Acts, while a headline position on the billing held Williams and Walker. The colored pair are giving a scene from "Bandanna Land," with an interpolated song or two. Evidence may in the house had over the show, for the long talky stretch at the opening was much laughed at, through the clever comedy of Bert Williams. Although colored, Mr. Williams is a genuine comedian, and it's not "mugging" which brings the laughs. He deals humor with his dialogue and feet. The songs were well liked, with "Ben Don Buddy" the best of the lot, Williams being so hap-
pily filled with numbers.

The tricks and illusions which Imro Fox gave along with his line of talk brought the magician a solid something in the line of applause at the close. Mr. Fox works easily, and covers up anything he wishes with the patter.

The bird trick, while well enough when it is over, shocks a great many of the feminine gender who see the illusion of the birds losing their necks. A trunk trick for the close is extremely well worked, and mystifying besides plain old magic. Mr. Hingman, himself as a "comedy conjurer" and he is both. It is so long since he has appeared over here, it seems good to have him back.

Just "Dancer" should be the billing for George S. Melvin, "The Scotch Comic and Dancer." Perhaps Mr. Melvin is a comedian on the other side, but no one will accept him as such over here; neither does he gain anything with songs, but when dancing, ah! Wonderfully light on his feet, and making of the Scotch steps a real art, Mr. Melvin ought to pass for - and dance - and nothing else while in America.

Swan and Barnard went through their routine of comedy and acrobatics as though the mercurial Hamme-terman had known at the roof of the thermometer, and this is a true instance of the phrase: "They deserved the applause." No one would have accepted the team if five minutes had been cut out.

The Tom Jack Trio in their novelty musical number, following the interme-
val, were very well liked, and have about the same name first appearing at the Colos- sal at the opening of the season.


HUMMERMANN'S ROOF.

(Four Casting Dunbars.)

(Scenes.)

ORPHEUM.

If the weather were only as cool as the Orpheum, looked on this evening, the theatre could face the most humid day this summer will give forth.

But torridness leaves its mark, and that, with Conley Island, must be sorely felt at the Orpheum box. Neither what might be classed as a large nor small audience was present to witness the very good bill, but it was not the customary Orpheum crowd by any means.

Maude Hall and Carleton Macy, in a new sketch, and McKenzie, Shannon and Company, presenting a Willfried Clarke production, are under New Acts, while a headline position on the billing held Williams and Walker. The colored pair are giving a scene from "Bandanna Land," with an interpolated song or two. Evidence may in the house had over the show, for the long talky stretch at the opening was much laughed at, through the clever comedy of Bert Williams. Although colored, Mr. Williams is a genuine comedian, and it's not "mugging" which brings the laughs. He deals humor with his dialogue and feet. The songs were well liked, with "Ben Don Buddy" the best of the lot, Williams being so hap-
pily filled with numbers.

The tricks and illusions which Imro Fox gave along with his line of talk brought the magician a solid something in the line of applause at the close. Mr. Fox works easily, and covers up anything he wishes with the patter.

The bird trick, while well enough when it is over, shocks a great many of the feminine gender who see the illusion of the birds losing their necks. A trunk trick for the close is extremely well worked, and mystifying besides plain old magic. Mr. Hingman, himself as a "comedy conjurer" and he is both. It is so long since he has appeared over here, it seems good to have him back.

Just "Dancer" should be the billing for George S. Melvin, "The Scotch Comic and Dancer." Perhaps Mr. Melvin is a comedian on the other side, but no one will accept him as such over here; neither does he gain anything with songs, but when dancing, ah! Wonderfully light on his feet, and making of the Scotch steps a real art, Mr. Melvin ought to pass for - and dance - and nothing else while in America.

Swan and Barnard went through their routine of comedy and acrobatics as though the mercurial Hamme-terman had known at the roof of the thermometer, and this is a true instance of the phrase: "They deserved the applause." No one would have accepted the team if five minutes had been cut out.

The Tom Jack Trio in their novelty musical number, following the interme-
val, were very well liked, and have about the same name first appearing at the Colos- sal at the opening of the season.

The Fall of Babylon" at "Vanity Fair" has fallen. About 200 actors "fell" for and with it. Most have nothing but a view of Providence for their week's service. Some who came with trunks have left the contents, with the trunks, with landlords and roommates. It's over. The Vanity Fair Co., operating the park, claim it did not engage the people for the spectacular, but one Robert Walters, of New York, is responsible, and "quit because "The Fall" blew up. The company offered transportation home to several members, but some declined and said they would use it for salary. A couple of attachments were placed against the park last week. It's very sad, so early in the season, and with so little rain. The trouble in Providence is the immense population, which goes to Boston for an outing; don't know it's summer yet.

General Manager Meyer at the Providence park this week stated Walters was the president of the Hippodromes and Park Syndicate of America, which had contracted with "Vanity Fair" to supply attractions on an 80-20 per cent basis. Mr. Meyer says Walters drew his share of the percentage of the receipts daily, but failed to appear with the salaries on Saturday. The Hippodromes and Park Syndicate is at 1402 Broadway, New York City.

The New York office, in the Kleecker building, theatre building of the American Hippodrome and Park Syndicate were closed all this week, following the collapse of that concern's enterprise in "Vanity Fair," Providence. Walter F. Walters, who has charge of the office has been offering acts fourteen weeks in the place mentioned, as well as shows handled by the same concern in Rochester and Albany. The 200 people who were thrown out of employment in Providence got back to New York this week. Their fares were paid by the managers of "Vanity Fair," and each was given a job or two. Max L. Androsch, of the Hippodrome, did not fare so well in the venture. He had loaned several thousand dollars worth of costumes to Walters for a production of "Mary's Daughter," as well as the costumes used by a troupe of Zouaves. On Saturday these costumes were tied up with an attachment. In Alto Park, Albany, the show did not open, although it was to have begun last Saturday. The artists engaged received no money, according to one of them who got back to the city Monday. Robert F. Walters first came into prominence several seasons ago when he promoted four parks, among the number being the present "Luna" in Buffalo. None attained any measure of success.

Godfrey's Pavilion, Grand Rapids, Mich., is playing vaudeville.

A new airshow started at Crawfordsville, Ind., with Mace Townley as manager.

Wilbur Miller, well known as a park manager in the East, has been engaged to manage Olympic Park, Newark, N. J., this season.

R. B. Kelly has opened his new airshow at Birmingham, Ala., with vaudeville.

The William Morris office is booking Pantages Park, Harrisburg, Pa., through William Josh Daly.

The airshow at Washington and Bloomington, Ind., are now open, vaudeville being the entertainment.


The new airshow at Grand Rapids, Mich., seating 2,000, opened on Saturday last with vaudeville and moving pictures.

Hardy, the high wire artist, closed in the middle of the week at "Golden City," Canaries L. I. The park is booked by hench & Pinkett.

Harry Kaufman, of the New York Vaudeville Contracting Company, is spending the summer in his place, Sherman Park, Westchester County.

"Doc" (W. W.) Freeman opened his "Cane Walk" at "Luna" Park, Coney Island, last Sunday. It is a movable platform, which keeps the walker guessing about his balance.

Brandy Bros., of Savannah, Ga., having met with success with the first airshow they recently opened at Augusta, Ga., have decided to build a small circuit of airshow in the south.

A. R. Rogers, who promoted the Boston Hippodromes and Society Circus, which went on the roads in Boston recently, is organizing a novelty Oriental spectacle called "The Chinese Festival and Feast of Lanterns" for Atlantic City, and in a circular letter invites the booking agents to submit attractions.

The new Thompson & Dundy summer park at Fort George, New York, is scheduled to open to-day with the usual line of amusement devices. All the concessions have been disposed of. The park contains Bostock's "Rounders," said to be the most elaborate "mercy-go-rounds" in the world; miniature railroad, cycle swing, and "Figure 8."

Saginaw, Mich., June 11.

The formal opening of Riverside Park took place Sunday, June 7, with an attendance of 20,000. A. R. W. Aulson, Frank Schwartz and Y. Baum are the new promoters who expect to spend considerable money in order to make "Riverside" one of the finest resorts in northern Michigan. No admission is charged. Attendance so far double what it has been before.

Fleischman's Baths continue to use the atmosphere for advertising purposes. A short time ago an imitation airship far up in the skies attracted a great deal of attention. This week on a line stretched from the front of the hotel to an upper floor in the Flatiron Building (New York) was suspended a "dummy" to a trapeze, attired in regulation acrobatic costume. The wind caused the "dummy" to do all sorts of tricks up in the air, and crowds gathered to watch wonder, then smiled as they moved on.

Beechwood Park, Philadelphia, has given up the ghost thus early in the season. It is said that the management has "plugging" its enterprise, and that "plugging" is the art of making arrangements for the least amount of money. It is also stated that the park is being dismantled. Some suburban traction company in Philadelphia backed the venture.

Albany, N. Y., June 11.

There's something coming off this sea son in the office of the Department of Agriculture for New York State Commissioner, and A. Pearson has told the fair managers that if any "trimming" goes on under the grounds the State appropriation will be cut. By "trimming" the Commissioner means restricted exhibits or gambling, and the Commissioner has a statute to back him up on the issue.

The law states the appropriation is for the purpose of furnishing itself for the improvement and breeding of cattle, and promotion of domestic arts. The permission of the education of "rubes" through "vise boys" from the cities must be terminated.

The summer of 1908 doesn't hold out much promise for the park managers or the promoters. The prevailing wall is that when the attendance is large, it is composed only of sight-seers. There is no money in the summer park crowds this season.

The conditions over the country for the past winter and spring are having a beneficial effect on the parks, forested by a well-informed park man as early as last summer. The idea that was suggested in Vauxhalls and Diamond Shows is that conservatism must rule for the summer if the managers were to weather the storm which would be brewed by the public who has lost faith in the country quarters. Vayteck has been in receipt of several communications from different points complaining that park managers have been unable to meet obligations, owing to the Earnestness of the season, none has been printed.

Denver, June 11.

Denver's much advertised new park, "White City," opened Decoration Day. It is undoubtedly the costliest amusement enterprise in the state, but mostly over-rated. Only for the first two weeks, when advertised as so much over-rated, the public is disappointed.

The attendance has dropped to almost nothing on account of the "hold-up" prices charged for everything. Visitors are held up from the time they get in until they go out, and this will be hard to overcome.

The park is really beautiful, but impossible in the daytime as there is no protection from the sun except in the Rathskeller. This is the only park in Denver where liquor is sold. The Tigers opened June 7 with free vaudeville in the Airdrome, and balloon races as outside attraction.

The "Diving" show at "Dreamland," Coney Island, seems to be doing all the business to be had in the enclosure. Saturdays and Sundays, when admission is charged to "Dreamland," the attendance has been light in comparison to the crowded condition of the island and other resorts for the past two weeks.

The famous "free illustration" conceptions of the old days are going over the prospects; mostly are busy finding excuses why the crowds do not come in.

At Steeplechase, Coney Island, the enclosed summer park, which is Geo. C. Tilyou's own idea, doesn't seem to strike the popular fancy. It acts on the crowds as though they were confined in an indoor resort, and the loss of the view of the sky is keenly felt. On rainy days and disagreeable weather, for which the covering above has been designed, it may be better. The horse race, the once popular feature of the Steeplechase, has been abandoned and lengthened since the recent fire. Both have injured the popularity of the park, though rendering it less dangerous. Steeplechase probably has more small-lie tricks abounding for the innocent fun of visitors than any other parks in the country.

It is surprising that an "easy mark" as a rule a park manager is. Before the season has fairly started reports commence to come in of that or this scheme bursting, and in each a park manager or promoters are interested. In some parks it is a serious matter. Relying upon the promise of dreamers, they have sought no further, and now are up in the air over the box office profit, and all is gone. The most fair and attractive system of engaging attractions ever offered managers (or anyone else for that matter) was passed over by the park people, they preferring the rainbow tale of the rainbow promoters. The probable result will be that before the season is over along on its way, of some these managers who have not been satisfied with parts of horses would have run away will be heavy sufferers at the box office; also through the prices they will be charged for attractions they must pay for the moment. And still, next season these same selfsame men will likely "fall" for the first chap who comes along with an idea which he can exploit in florid English. Summer park managers are a funny lot of businessmen; almost as funny as some of the agents they do business with.

VARIETY
**VARIETY ARTISTS' ROUTES**

**FOR WEEK JUNE 15**

**WHEN NOT OTHERWISE INDICATED.**

(The routes here given, bearing no dates, are from JUNE 14 to JUNE 21, inclusive, depedent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses of managers or agents will be printed.)

"C. O. D." is the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

**ROUTES FOR THE WEEK MUST REACH THIS OFFICE NOT LATER THAN THE TUESDAY MORNING TO ENSURE PUBLICATION.**

---

**Bowers, Walters -- Crooker**

Bowers Comedy Quartet, 821 Charles W. Hoboken, Presto, New Jersey. Dooley & Newcom, 130 E. 19, N. Y.

---

**SAND IN YOUR ROUTE**

**VARIETY Prints No Route Not Received Direct**

---

**USE THIS FORM IF YOU HAVE NO ROUTE CARDS**

Name: ____________________________

Permanent Address: ____________________________

Temporary " " Week " " Theatre " " City " State:

---

**CARDS WILL BE MAILED UPON REQUEST**

When advertising kidding matter VARIETY.
**THE quartet**
The best singing act in Vanderbuil.

**SINGING**

**Theodore Remick & Co.'s**

**SONG HITS**

**MEMBERS**

WM. McDOwNALD

HARRY A. ELLIS

WM. WOOD

TOM McKEANNA

**HITS**

**Sweetchest Days**

Is the ballad featured by HARRY A. ELLIS

**Mandy Lane**

Is the famous song sung by TOM McKEANNA

**'Tis the beginning of the year**

Then some song sung by WM. McDOwNALD

---

**Gus Edwards Says:**

That the melodians are still at work, and a new and different hit is making a lot of money, is further attested to by the number of times it has been heard in the past few weeks. Take notice that Gus Edwards is a member of the National Musical Association, and is also a member of the Managers' Association of New York. He is a representative of the Vaudville Comedy Club and White Rabbit. If Gus Edwards is ever on the road, you can count on hearing this song. It is a great hit and you will have no trouble finding it. It is called "SWEETHEART DAYS," and it is now in rehearsal.

**HARRY A. ELLIS**

**VARIETY**

---

**Walden Heights, Chicago**

---

**De Talley, Corp., Theatrical Business, Chicago**

---


---

**H. L. M., Los Angeles, California**

---

**J. B., Decoration, New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**Fred, Chicago, Illinois**

---

**L. M. M., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---

**W. W. W., New York**

---

**H. A. E., New York**

---

**J. B., Decoration, New York**

---

**R. S., New York**

---

**D. A. D., Philadelphia, Pennsylvania**

---

**F. N. N., New York**

---

**Gus Edwards, Chicago, Illinois**

---

**A. H. E., New York**

---
All eyes have been focussed upon this COLOSSAL and UNEXPECTED ENTERPRISE. INTEREST IS NATION WIDE. ARTISTIC RESULTS NEVER BEFORE ACHIEVED.

Our correspondence from all parts of the United States shows a degree of interest among managers, theatre owners and motion picture users which far exceeds our utmost expectations. The uplifting influence which the Big Auditorium enterprise is exercising in all directions is strikingly apparent.

Every one of our rental branches, addresses as below, is in a position to furnish the subjects used at the Auditorium, which are out of our regular stock although selected with great care by Mr. Henry Lee; with the exception of those subjects made for Mr. Lee personally during his travels.

The vast stock which "Kosmik Films Service" has to offer makes it a simple matter to select 5,000 feet, weekly, of the most scenic, industrial, comedy and dramatic films.

What is KOSMIK FILMS SERVICE?
It is the film rental service furnished by the Kleine Optical Co. at New York—Chicago—Denver—San Francisco—St. Louis—Seattle—Indianapolis—Birmingham—Bostan—Monterey—Winnipeg—St. John—the product of the best European film manufacturers together with the films made by the Biograph Co. of New York.

All KOSMIK subjects are of the highest class and photographic, while they lose nothing of interest on this account.

KOSMIK FILMS are CLEAR, legible, child’s films—seduction—illegitimate children—indelicacy—indecentness and obscenity are barred—none to be found in Kosmik Films.
THE MUSIC IN "THE BEHMAN SHOW!" last season was declared by all managers to be WORTHY OF A $20.00 PURCHASE.

VARIETY

LEO EDWARDS is open to write music for anything from a vaudeville act to a musical comedy.

Send orders early to "THE HOUSE OF SCHOOL DAYS". Rates Reasonable.

GUS EDWARDS MUSIC PUBLISHING CO., 1525 Broadway, N. Y. City

MUSIC FROM "THE BEHMAN SHOW" by Leo Edwards.

TO FOLLOW HIGHWAYS:—

SUNBONNET SUE

All the town knew I was "stuck" on you.

WILL D. COBB

Biograph Feature Film

THE OUTLAW

When answering advertisements kindly mention VARIETY.

Released June 23
NEW ACTS
(Continued from Page 12.)
Gardner and Reeve.
Musical Comedy.
Orpheum.
It is some years since Gardner and Reeve have played in New York City. They are known now as a "Western act," having remained out of the way for some time. There is an abundance of singing and comedy in the number, the latter supplied by Mr. Gardner in character make-up (with an ill fitting wig), and music from the same source as a guitar. Mr. Gardner features the playing of the guitar while holding the instrument on his knees in the position of an auto-harp. Miss Reeve, in no way comparable to her sister during the period of the engagement. On early at the Orpheum Monday evening, the house evinced a strong liking for the number.

Chas. B. Ward, Kathryn Klare and Company.
"Twins Flat" (Comedy).
16 Mins.; Full Stage.
Brighton Beach Music Hall.
"Twins Flat," another mistaken identity sketch, built along family lines, is being shown for the first time hereabouts (excepting a week at the Novity) by Chas. B. Ward, Kathryn Klare and Company. There are a few bright lines sprinkled through the offering and one or two situations, good for the ever elusive laugh. The idea in the main, however, is too much along the beaten path to gain distinction for the players or the author. Two brothers have adjoining flats. The wife of one has vaudeville aspirations and has advertised for a man to assist her in a sketch. The daughter of the other has matrimonial leanings and has arranged to elope with a cousin whom she has never seen. Incidentally the brothers also have notions, one to cheat an auto concern out of $60, and the other is trying to bodge the same amount held against him by a piano firm. The bills have been placed with a collection agency. A representative calling at the house is mistaken by the daughter for her sweetheart, and is the assistant for her act. This offers the basis for the comedy. Mr. Ward is the collector and does very well with the light comedy role, but there is nothing to the part upon which to judge his ability. Miss Klare, possibly the wife (the program didn't state definitely), sang an Irish song, displaying a voice worthy of more prominence. The young woman playing the daughter handled the small role capably. The song at the finish should be changed or dropped. Even the daughter, silent at the time, yawned while the principals were singing "Love Me and the World is Mine." 

OUT OF TOWN
"Darktown Fire Brigade."
35 Mins.
"Coney Island," Cincinnati.
Many men and boys are casually walking around. Part engage in a ball game, stopped by a policeman. Billy Kerans, and several of the company, including Mrs. Kerans, engage in song and dances, and there is a "pickanniny" band parade. The entire company, singing plantation songs, disappear, save one in a saloon known as "Hoghead John's." The scene is laid in Little Bucktown at one end and Rat Row at the other. The women are sitting in the windows and the colored innkeeper is engaged in entertaining his guests. At the saloon a number of "coons" get "bad." The wife of one is out "razoring" for her "man." Finding him, she drags him toward home, when they run up against all sorts of obstacles. Next a fight is started. During the fight a fire is discovered. The Coontown Fire Brigade gave a funny burlesque on "Fighting the Flames." Amidst it all there is singing and dancing. Billy Kerans, the old-time minstrel, employs new methods to produce slapstick comedy, original as well as amusing. Sunday it was intended to give but one show, but the demand for seats was so large that they were compelled to give a second show. Chas. L. Jackson, the stage manager, gradually whipped it into better shape after the first performance. The managers (Harkinson & Lowry) rightfully claim that they have produced something different and original. 100 people are employed, all colored.

The Stadium Trio.
"The Mysterious Gymnasta."
14 Mins.; Full Stage.
Earl Theatre, Pueblo, Colo. (Week June 1.)
The Stadium Trio, doing a ring turn, have enlarged the act, carrying a special set of scenery, and a "black art" cabinet. A number of tricks, ranking as only fair if shown on a fully lighted stage, appear startling through the effect given by the "black art." Near the finish, the audience is allowed a sight of the apparatus in order to confirm themselves that wires are not used to assist in the various feats. The act is a distinct novelty.

Harry X. Brumount.
The girl who made the name of LLOYD famous in America

ALICE LLOYD

THE "DAINTY" Comedienne

Second Week (June 15)---MAJESTIC THEATRE---Chicago

Thanks to the United Booking Offices prolonging my engagements until July 12th. Sorry to have to refuse offers to stay longer; must positively sail July 15th. Shall return in September to commence rehearsals for KLAW & ERLANGER and FLO ZEIGFELD'S new production, "BONNIE BELLES OF SCOTLAND," by GEORGE M. COHAN and J. J. McNALLY, at the New York Theatre. Many thanks for the many congratulatory cables and telegrams from my friends.

Communications care TOM MCNAUGHTON en route

ENGGAGED FOR TEN WEEKS BY W.S.V.A. PLAYED TWENTY

Manager Weston, Denver, says: "The most original novelty and biggest laughing hit of season."

Address care VARIETY, Crystal Theatre Building, Denver, Col.

Solo Agents: ALF. T. WILTON, St. James Building, New York City
HAVE YOU HEARD MAY BELFORT

SING—THIS WEEK AT ALHAMBRA,—NEXT WEEK (June 15) COLONIAL, NEW YORK CITY

"HOO-OO, AIN'T YOU COMING OUT TO-NIGHT?"

THE ONE TREMENDOUSLY BIG NOSTALGIC SONG HIT OF THE SEASON

This is the Chorus That Is Being Heard All Over the United States

CHorus:

Hoo-oo, hoo-oo, hoo-oo, ain't you coming out to-night,
Hoo-oo, hoo-oo, hoo-oo, we've got lots of fun all right!
Hoo-oo, hoo-oo hoo-oo, we're singing bright.
We'll play hide and seek and who's it, mustn't peek,
Hoo-oo, hoo-oo, hoo-oo.

MUSIC PUBLISHER
CORNER BROADWAY and 39TH ST., NEW YORK

CIRCUS ROUTES


BOHEMIAN


FAST SONGS


RUSTY ROCKETS


HAPPY STAFF


BAND ROUTES

IT was stated during the week that the Loew's and Lea's Street theatres would continue vaudeville during the summer positively, unless excessive heat called a halt upon all indoor amusements.

When answering advertisements kindly mention Variety.
VARIETY

REPRESANTATIVE ARTISTS

THEY'RE OFF

The FRED ST. ONGE Company

WITH Mr. ALBERT SUTHERLAND

IN THE LEAD

All MEN The Whole Four of Us (Mr. Sutherland Included)

Some Cyclers

COULD SAY A GREAT LOT ABOUT THIS NEW ONE BUT WE'RE GOING TO SHOW, SO KEEP YOUR BELT ON AND WAIT

J. A. STERNAL PRESENTS

HARRY W. FIELDS

AND HIS REDPATH'S "NAPANIES"

JAMES E.--LUCIA COOPER and CO.

in "THE LIFE SAVER"

BY JUNIE MCGEER and JOHN GILROY.

Something New for Your Pleasure. Special Sound and Electrical Effects. See, But It's Getting Serious.

THE OLD RECRUITS


WESLEY & PINCUS, Agents.

Representative Artists

GEO. A. HICKMAN & CO.

In a two-act Comedy Farce, "WHAT OCCURRED AT THE PLATF.

Written by WILFRED CLARK.

Permanent Address, PEARL RIVER, N. Y.

(Formerly H Hickman Bros.)

CORRESPONDENCE

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

CHICAGO

By FRANK WYERENDO.

VARIETY'S Chicago Office, Chicago Opera House Bldg.

MAJESTIC, see, (First week, June 13)--There was a sensation among the lesser critics as the Majestic Theatre, situated on the corner of Dearborn and Wells Sts., opened its doors last night to a capacity audience. The opening night was marked by a brilliant and elaborate production, with music and dance numbers that kept the audience spellbound. The performances were well received, and the audience gave a well-deserved ovation to the cast. The production was directed by Mr. and Mrs. Jacobson, who have been active in the local theatre scene for many years. Their production of "Looking for the Love of My Life" was a resounding success, with the audience cheering and applauding throughout the performance. The cast included established and up-and-coming performers, all of whom gave excellent performances. The production also featured a cast of children, who added a touch of innocence and charm to the proceedings. The Majestic Theatre has a long history of success, and this production is sure to be another hit. Next week, the theatre will present "The Love of My Life," directed by Mr. and Mrs. Jacobson, featuring a cast of local talent. The theatre is located at 100 W. Madison St., and tickets are available at the box office or online. The theatre is open Wednesdays through Sundays, with performances at 7:30 PM. For more information, call 312-555-5555 or visit the website at majestictheatrechicago.com.

CINCINNATI

By WILLIAM WIGGINS.

CINCINNATI OPERA HOUSE, Cincinnati, Ohio.

The Cincinnati Opera House, located at 500 Vine St., opened its doors last night for the season, with a production of "The Magic Flute." The opera, directed by Mr. and Mrs. Jacobson, was a resounding success, with a cast of local talent. The performances were well received, and the audience gave a well-deserved ovation to the cast. The production was directed by Mr. and Mrs. Jacobson, who have been active in the local theatre scene for many years. Their production of "Looking for the Love of My Life" was a resounding success, with the audience cheering and applauding throughout the performance. The cast included established and up-and-coming performers, all of whom gave excellent performances. The production also featured a cast of children, who added a touch of innocence and charm to the proceedings. The Majestic Theatre has a long history of success, and this production is sure to be another hit. Next week, the theatre will present "The Love of My Life," directed by Mr. and Mrs. Jacobson, featuring a cast of local talent. The theatre is located at 100 W. Madison St., and tickets are available at the box office or online. The theatre is open Wednesdays through Sundays, with performances at 7:30 PM. For more information, call 312-555-5555 or visit the website at majestictheatrechicago.com.
PHILADELPHIA

By EDWARD K. YOUNG.

KEITH'S (H. T. Jordan, mgr.)—The management is planning to list the Phila. for winter conditions. "The Six Americans" are now presenting "The Pearls of the Desert," in the dressing line. They form a very attractive little company, and for three more weeks the house has been doing a steady business.

NATIONAL (M. Grauman, mgr.)—From the first day of the stand was taken by the people of the city, the management having a reputation for giving a good show. The present engagement is scheduled to end on the 1st of next month, and it is expected that the company will be turned over to the New York act. The management is making every effort to secure a good engagement for the company, and is expected to have a contract signed within a few days.

ROYAL (M. M. Davies, mgr.)—The present engagement is a short one, the show closing on the 1st of next month, and the company is expected to move on to another city. The management is making every effort to secure a good engagement for the company, and is expected to have a contract signed within a few days.

When answering advertisements kindly mention VARIETY.
JUNE 15th
MAJESTIC THEATRE, CHICAGO
Principal comedians with KLAW-ERLANGER and FLO ZIEGFELD in September production Musical Comedy, New York Theatre
HOW ANNOYING!

WILFRED CLARKE
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT?"
Address, 130 W. 46th St., New York City.

STEWART AND DESMOND
IN "COME THE GO!"
14 to 15 minutes in 00. By SELAH ALLEN.
Address same VARIETY.

Daisy Harcourt
ENORMOUS SUCCESS ORPHEUM CIRCUS. Act., M. E. KENTON.

3---COMEDY SKETCHES FOR SALE---3
NEVER BEEN PLAYED
1. "The Final Rehearsal"—German Male Character and Leading Lady.
   No One is so poor as he who is without love.
   Permanent address, WHITE RATS.

   New York, England, Australia, Africa

   Germany, Canada, U.S.A.

HARRY L. COOPER
Past Two Seasons Principal German Comedian with "FAY FOSTER" Co.
Now Invites Offers for Next Season
Only the thing—will do the rest.
P.S.—We re-engaged for "Fay Foster" Co. for next season, but returned the contract by mutual consent.
Address same VARIETY, Chicago Office.

JOSEPHINE DAVIS
Singing character songs with an operatic voice

GORDON AND MARX
GERMAN COMEDIANS
WHAT THE MANAGERS SAY: "THE BEST DUTCH ACT BEFORE THE PUBLIC TO-DAY."

When answering advertisements kindly mention VARIETY.
VARIETY

FOllOl'Ow THE CROWD AND YOU CAN'vT GO WRONG.

J. K. SEBREE, Prop.

R. S. SEBREE, Mgr.

SCHOOLHOUSE WHITE BANDS OF AMERICA

Meeting Every Friday Evening

W. L. BURRIS, who has charge of our counting department, extends a friendly welcome to his friends and acquaintances among the profession, assuring them the best

COME AND HEAR THE "FILIPINO SKETTLE," ONE OF THE FIRST.

CHICAGO

A PLACE THE PROFESSION CAN CALL HOME

HEADQUARTERS WHITE BANDS OF AMERICA

When answering advertisements kindly mention VARIETY.
LOUISE DRESSER
IN VAUDEVILLE.

BERT AND LOTTIE WALTON
In "TAKE ME ON THE ROLLERS."
MRS. GEORGE DE HAVEN
Presents
ROSE DE HAVEN SEXTET
In Their Vaudeville Operetta, "THE UNDERSTUDY."
FRANZ RAINER’S Original
14 TYROLEANS
In Their Vaudeville Operetta, Featuring the Schuhplattler Dance.
Open after Aug. 30th.
Address JEAN WORMSER, Mgr., 425 E. North Ave., Chicago, Ill.

SCHRODE and MULVEY
Under the direction of MRS. JENIE JACOBS, 1401 Broadway, New York.

WILLIAM ROCK and MAUDE FULTON
IN VAUDEVILLE.

LOUISE MARSHALL and KING DOT
AMES and BALL
IN VAUDEVILLE, SAILING FOR EUROPE IN AUGUST.

ORGERITA ARNOLD
Daly & O’Brien
"THAT TANGLEFOOT DANCING ACT"
The Langdons
In their New and Original Novelty, "Midnight on the Boulevard"
Electrical Effects. Backed Solid by Special Scenery.

WORLD’S GREATEST DECEPTIONIST
Presenting His Unparalleled N. Y. Hippodrome Success
“THE HINDOO MYSTERY”
SENSATIONAL

When answering advertisements kindly mention VARIETY.
WESLEY AND PINCUS PRESENT "The Home of Rest" A COMEDY RIOT BY S. O. TOTTEN

HOW DOES THIS CAST LOOK TO YOU?

VARIEVEY

REPRESENTATIVE ARTISTS

REPRESENTATIVE ARTISTS

TOM JACK TRIO

COMIC MUSICAL ACT

WEEK June 22, Alhambra, N.Y.
Week June 29, Colonial, N.Y.
AGENT EXCLUSIVE PAT CASEY

FRED KARNO'S Comedians

Mgr. ALF. REEVES.
Headlined continuously and successfully for three years.
Returned to England Wednesday, June 6, S. S. Campania, for
vacation and rehearsals for grand new fall production.

HARRY AND KATE

Presenting "KIS DAV CART" IN VAUDEVILLE. TARE ALL FULL.

HARRY JACOBS, General Stage Director for JULIUS MURRAY.
Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS.
Address: EAST HADDAM, CONN.

LEW HARVEY

(Late of JORDAN and HARVEY)
Now working alone, material new and original
WESLEY & PINCUS, Managers

NICK KAUFMANN

WORLD'S CHAMPION TRICK CYCLIST.
Refined Cycle Trick Riding Enterprises

The Great KAUFMANN"s troop of world-renowned
cyclists made their first Australian appearance here on
Saturday, Feb. 20, and gave a specimen of their won-
derful cycle riding that proved a revelation to the
crowded audiences.
Permanent Address: Winterfeldstr. 8, Berlin. Wife,
"Helene, Berlin."

Sutton Sutton

"THE RUBE AND THE LIVING PUMPKIN."
MKE BERNAHD
THE AMERICAN PADREWEL.
Assisted by
BLOOMOM SEELEY
(The Little Schenks)
In Vaudeville. Direction MS. J. A. STEFFAN.

4-FELIX and THREE BARRYS will beat any two pair

George Felix, Lydia Barry, Emily and Clara Barry.

Winfred Stewart

AMERICA'S FOREMOST LADY BARITONE
EXHIBITION TOUR ON THE WESTERN STATES CIRCUIT. TIME EXTENDED.

Everybody Knows

"THE TYPICAL TAD"
BERT BAKER

New with MABEL BARRISON and JOE E. HOWARD in "THE FLOWER OF THE RANCH" at the Garrick Theatre, Chicago, for the Summer.
When answering advertisements kindly mention "Variety."
NOTE.—LoMth

Wednesday,

"The

EUGENE

MFGXD.

Dash

Splash

CLINE.

Mad-Cap

FILM

Third:

7

and

S.

Mo.

Broad

State

good.—

Saxe.

p.

their

Patton

attraction;

friend

Elmer,

Parlslanna,

tour

tion

there.

comedy

Flo

mgr. (J. Will.

bill

and

week

Amusement

Bell

musical,

Grand

LAKE

Decbaunts

as

Knight,

of

home

Williams'.

Juno

and

Irwin,

of

De

sketch,

Frances

and

Arabs,

—

NASHVILLE,

to

this

the

good;

—

this

the

good;

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.

—

E.
RICE & PREVOST

**“Bumpty Bumps”**

Week June 30, Empire, Hackney, London.

**BOWEN AND LINA**

Comedy Pre-Booking Act.

At liberty for the Summer.

**PHIL PETERS**

Week June 30, Empire, Hackney, London.

**MANLEY and STIRLING**

Kid Mickey leads a band in high black heels. Panting on Lake Erie. Regards to Terrible Mother.

**JACK REID and GILBERT**

Producers

**GLADYS SEARS**

**THE 5 MAJORS**

Frank Major & Co.

“Bumpty Bumps”

Rice & Prevost

Presenting "A Bachelor Wife."

**MANLEY and STIRLING**

Kid Mickey leads a band in high black heels. Panting on Lake Erie. Regards to Terrible Mother.

**JACK REID and GILBERT**

Producers

**GLADYS SEARS**

**THE 5 MAJORS**

Frank Major & Co.

"Bumpty Bumps"

Rice & Prevost

Presenting "A Bachelor Wife."

**MANLEY and STIRLING**

Kid Mickey leads a band in high black heels. Panting on Lake Erie. Regards to Terrible Mother.

**JACK REID and GILBERT**

Producers

**GLADYS SEARS**

First open time August 11. Comedy act full of laughs (15 minutes in one).

Notice—Miss Gladys Sears' songs are her exclusive property.

**LE BRUN**

Grand Opera Trio


**RITTER and FOSTER**

Debating Dem. This act is fully protected.

Sylvan and Meal.

In mirthful acrobatics.

**NELLO**

JUGGLER

Annotated by Mme. Nello

Across the Pond.

Address: COOPER & WARNER, 1 Tottenham Court Road, London, Enq. A. F. WILSON, American Agent.

**NIBLO and SPENCER**

Singing and Dancing.

Permanent Address: Porter's Corners, N. Y.

**KELLY and KENT**

Orpheum Road Show.

**NETTA VESTA**

Singing Comedienne.

Keith Orpheum.

**TOM LOTTA CLIFF**

address: 28 Cherry St., Danbury, Conn.

**WINIFRED and EDWARD JOLLY and WILD**

Winifred in "The Music Teacher."

Week June 16, Lake Hole Park, Joplin, Mo.

**CORAL LIVINGSTON**

The Champion Lady Wrestler of the World

Direction, WILL ROELM

Sole Promoters, LYKENS & LEVY

**TEenie & TONOS**

AT HAMMERSTEIN'S UNTIL FURTHER NOTICE

**LEO CARRILLO**

A big hit in my home country.

DIRECTION OF PAT CASEY

When answering advertisements kindly mention VARIETY.
ROCKEY BEACH
MORRISON (H. B. Morrison, mgr.)—Big business; Earl Reardon and Nellie Duran star; 
Harry and Nigel. The Expedition Film: Mutual: On All's Company: Belle Blanche, die- 
ination of Bill, Capt. Vic, Smith and Co.

SAGAIA, MICH.
CARNO, RIVERSIDE PARK (W. A. Wayne, mgr.)—Corin and Thomas start the show with 
artistic hand balancing; Charles De Camo next pre-
son “One,” a man, married: A man in a straight jacket is not 
and pleasure; "Mr.esseract," a phony adolescent.

SAYANAA, OR.
There are two class vaudeville houses here: 
Grantham, owner of the Lyceum, and Stephen Brown, owners of the Criterion, have opened 
airports in August, to big success. A. F. REHEIM.

STAMFORD, CONN.
The Lyceum, Family and Star have closed for 
San Antonio, Tex. (Arthur Greenberg, mgr.)—Week 1: Electrician and Sherman, 
the judges, very good; Joe Scudder and Briskel good, 
man in a straight jacket is not, and pleasure; "Mr.esseract," a phony adolescent.

SAYANAA, OR.
There are two high-class vaudeville houses here: 
Grantham, owner of the Lyceum, and Stephen Brown, owners of the Criterion, have opened 
airports in August, to big success. A. F. REHEIM.

STAMFORD, CONN.
The Lyceum, Family and Star have closed for 
San Antonio, Tex. (Arthur Greenberg, mgr.)—Week 1: Electrician and Sherman, 
the judges, very good; Joe Scudder and Briskel good, 
man in a straight jacket is not, and pleasure; "Mr.esseract," a phony adolescent.
“LONG LIVE THE KING!”

MARVELOUS MARSH

IN HIS

GREAT BICYCLE LEAP AND DIVE

MOST SENSATIONAL, FEARFUL FEAT EVER ACCOMPLISHED OR ATTEMPTED BY DARING, INTREPID MAN.

MARVELOUS MARSH'S

WORLD'S FAMOUS

BICYCLE LEAP AND DIVE

MARVELOUS MARSH'S

WORLD'S FAMOUS

BICYCLE LEAP AND DIVE

A Desperate Leap Into the Yawning Jaws of Death.

FRIGHTFUL, TERRIFYING, APPALLING,

Charming, Nevertheless, for Extreme Daring and Originality.

DEFIES DESCRIPTION, TRANSCENDS CONCEPTION OF HUMAN INTELLECT.

An Act That Has Moved Millions to Fright and Cheers.

Has been an uneclipsed feature in all large cities ALL OVER THE WORLD.

MARVELOUS MARSH will consider propositions on a sharing or a percentage basis from the small as well as the large State, County and Street Fairs, Expositions, etc.

For open time, terms, etc., address

EDWARD MARSH

MANAGER OF BOOKING DEPARTMENT, BARNES' WESTERN THEATRICAL EXCHANGE

(SUITE 906-908), CHICAGO OPERA HOUSE BLDG., CHICAGO, ILLS.

TO MANAGERS of SUMMER PARKS, AIRDOMES, etc. Write me in regard to handling your bookings, as I have a line on the best acts available at all times.

VAUDEVILLE ACTS of the highest calibre. Send me your open time immediately.

SENSATIONAL ACTS. Get in communication with me at once. I want the biggest and best.

I want the name and address of every principal show girl, chorus girl, pony and show boy in the West. See me before you sign for next season.

Recognized as the Tremendous "Gate Puller." The Giant that Towers Above All Pigmy Would-Be Sensational Out-Door Acts.

When answering advertisements kindly mention VARIETY.
WM. MORRIS
INC.

is issuing contracts

FROM 15 TO 40 WEEKS
FOR NEXT SEASON

We don't need all the acts in vaudeville, but will use a great many of
ALL KINDS, GRADES AND PRICES

SEE US BEFORE SIGNING ANYWHERE

PRODUCERS!!

SUBMIT YOUR NEW ACTS, NOVELTIES OR IDEAS

Prefer that you call in person

EXTENDED TIME AVAILABLE IN AMERICA AND EUROPE

ARTISTS DESIRING TIME FOR NEXT SEASON COMMUNICATE OR WRITE AT ONCE

WM. MORRIS, Inc.

E. F. ROGERS, Gen'l. Manager
1440 Broadway, New York 167 Dearborn St., Chicago

LONDON OFFICE, 418-422 Strand, W. C. PAUL MURRAY, Manager

When answering advertisements kindly mention VARIETY.
AT THE ALHAMBRA THIS WEEK
A Genuine Comedy Piano Act
WILLIAM J. MONTGOMERY AND FLORENCE E. MOORE

If anyone doubts it we invite inspection at the

COLONIAL THEATRE NEXT WEEK
(JUNE 22)

We could say something but are too modest. Prefer to let others do the shouting

REICH & PLUNKETT, AGENTS

Cal Stewart,
THE CORNER GROCERY STORY TELLER.

ENGAGED FOR TEN WEEKS BY W. S. V. A. PLAYED TWENTY

The most original novelty and biggest laughing hit of season.

Manager Weston, Denver, says:

Address care VARIETY, Crystal Theatre Building, Denver, Col.

Solo Agents: ALT. T. WILTON, St. James Building, New York City

When answering advertisements kindly mention VARIETY.
WILLIAM MORRIS IS HOME TO BOOK AMERICAN ACTS

The Manager of the Morris Circuit Holds Back Detailed Statement

Looking brown and rugged, William Morris arrived on the "Charmay" Thursday, after an absence of some weeks. When seen immediately after his arrival by a Variety representative, Mr. Morris said: "There's nothing I can say yet. I've come back to book American acts; they're good enough for me. " I'm informed there are several theatre propositions in the office for me to go over, and until closed, can not give particulars.

"My London office is not affiliated with any English circuit. It books for all houses in England."

LINCOLN GENERAL MANAGER.

Chicago, June 18.

H. E. Robertson has assumed charge of the Chicago office of the Sullivan-Considine Circuit as manager, succeeding Fred Lincoln.

Mr. Lincoln, after two months' vacation, will return to Seattle, where he will again reside as general manager.

With Mr. Robertson in the Chicago office will be Paul Goudron and a corps of assistants.

CHANGES AT CIRCLE.

The announcement was made this week by the Circle Theatre management that Raymond Hitchcock and his wife, Flora Zabelle, would join "The Merry-Go-Round" company next Monday night. To make room for the additions, James J. Morton and Mabel Russell, also Dorothy Jordon, have received notice their services would no longer be required after a certain date.

The connection Gus Edwards has previously held with the Circle has been severed, and Larry Mulligan, a half-brother to "Big Tim" Sullivan, is now active in the directory along with Felix Issman. Mr. Mulligan is said to represent two-thirds of the Circle management.

Rita Perkins, the 'cellist of the company, leaves to-day to visit her mother, Mrs. Frank Tucker, in Europe. Mrs. Tucker is the wife of a prominent Boston banker. Marguerite Tyler will take Miss Perkins' place in the show.

DOHERTY SISTERS TOGETHER.

Berlin, June 8.

The Doherty Sisters, American singers and dancers are together again. The act is playing at the Wintergarten this month. Lillian came over alone early in the season. Anna followed later, and Anna appeared in London giving an act said to be an imitation of Eva Tanguay, though Anna did not so announce it. She called herself "The Ginger Girl."

SECOND "SUICIDE SEEKER."

Berlin, June 8.

With the death of Gadbin, "The Suicide Seeker," still fresh in the minds of the public, a second daring leap act is in preparation under the title of "Gadbin II, Der Desperado."

The feat is a duplicate of the one in which Gadbin met his death a few weeks ago. At that time there was a good deal of public outcry against the dangerous sensational acts being offered in this country. "Gadbin II" will shortly give its first exhibition.

WOODS' PICTURE CIRCUIT.

Al H. Woods, the producer of melodramas, will open, three moving picture places in New York City in August. One will be in the old site of "Mike" Lyon's restaurant, famous for years. It is on the Bowery just below Canal Street. Recently the concern which ran the restaurant went into bankruptcy, and a small side show has occupied the premises since then.

Mr. Woods' other two places are on Eighth Avenue, between 33rd and 34th Streets, and on 125th Street.

MORE ABOUT CUBA.

It appears that Lalla Selbini is not the only act having unfulfilled contracts to play the De Costa theatres in Cuba, and seeking to gain a settlement for them. Slade's Pandoras, Rose and Jeannette (who sailed for Europe this week) and the "Four Golden Graces" are others. Their contracts for four weeks each have been placed with lawyers for settlement. In each instance De Costa failed to supply transportation, although the contracts so specified.

Oterita, the Spanish dancer, returned to New York last Saturday, after having played in Cuba for thirteen weeks from March 9. She declared that Firmen Rius, who acted as agent in this country for De Costa, was at fault for the broken contracts. Rius is now in jail in Havana, said to be the result of misappropriating De Costa's funds.

According to the New York Marinielli Agency which booked the attractions through Rius for De Costa, Rius was the latter's accredited agent over here when the contracts were signed. It was said at the Marinielli Agency that De Costa had paid over the transportation money to Rius, and he failed to forward it.

CONVENTION BRINGS $5,000.

Chicago, June 18.

The Republican Convention at the Coliseum this week is a blessing for the theatres and parks.

Over 10,000 strangers are in town, and many theatre parties have been arranged at the various play houses.

BOSTON GIVES UP SUNDAYS.

Boston, June 18.

There appears to be a general opinion the end of Sunday shows in Boston has arrived while the present law lately enacted is on the statute books. It has killed the Sabbath entertainments effectually so far.

Although the Bowdoin Square Theatre will remain open over the summer, performances will be given on week-days only.

No scheme has loomed up which might lead the managers to believe a different state of affairs will exist with the opening of next season. "Sundays" in Boston are now accepted as a thing of the past.

HITS IN LONDON.

(Special Cable to Variety.)

London, June 17.

Two American "single" acts made hits here Monday.

Walker & Kelly duplicated his former great success at the Palace, where he appeared before, and Stuart Barnes is a big hit at the Empire.

HIPPODROME CREDITORS MEET.

Cleveland, June 18.

The Cleveland Hippodrome creditors have been meeting of late to devise a way to co-operate with the syndicate managers to complete the building.

The upper floor is only unfinished, and I is said that a receiver was appointed for the purpose of going ahead with the necessary work, also to increase the revenue.

It is reported that under the present state of affairs the co-operation of the creditors is required.

BOOM QUITS PICTURES.

Maurice Boom will give up his policy of moving picture shows in New York after September, and in its stead will put on vaudeville of a popular priced grade in three local show places.

Included in this trio is a new establishment now in course of erection at Second Avenue and Eighth Street, formerly occupied by the Orpheum. The Orpheum some time ago moved over to the San Souci on Third Avenue and Thirteenth Street, and it was here that the "outlaw" version of "The Merry Widow" was played until Henry W. Savage invoked the courts to stop the alleged piracy. The old Orpheum is being torn down and a new one will replace it.

With the Orpheum and Boom's two other houses, on Grand Street and Avenue A respectively, that manager will have use for about fifteen acts a week. Each bill will contain five acts changing from one to the other twice a week. The new Orpheum will have a seating capacity of 500, and altogether there will be room for 1,200 people in the three houses.

The receipts at the Grand Street and Avenue A houses have fallen off greatly within the last five months, partly due to the invasion of many shows in the neighborhood.
POSITION OF THE UNITED UN-CHANGED REGARDING ARTISTS

General Manager Albee Says Wrong Impression Has Gone Forth. Attitude Same As Always Existed.

At the United Booking Offices this week, E. F. Albee, the general manager of the agency, stated that owing to the wrong impression he believed was caused by an article in VARIETY (June 6) recounting a meeting between himself, Maurice Good- man, the United’s attorney, and Harry Mountford and Denis F. O’Brien representing the White Rats, the United Office refused that the exact facts of that meeting be given publically.

“No ‘committee’ from the White Rats called upon me,” said Mr. Albee. “I had asked Mr. Mountford to come down for the purpose of finding if he knew who had entered a complaint to the police against the Sunday performances. I explained to Mr. Mountford, and Mr. O’Brien, who accompanied him, that the vaudeville theatres in New York compelled to close on Sundays, the present scale of salaries could not be maintained, the Sunday performances entering largely into the managers’ receipts.

“Following this conversation, and Mr. Mountford’s promise he would endeavor to ascertain who had entered the complaint, he asked of an arbitration board. I told him the United had nothing to arbitrate; that the managers and artists were not in the position of employer and labor union, where a fixed scale of wage was determined. The pay for a carpenter may be $3.50 a day, and you must pay that price whether the carpenter employed is a good or bad one. This I explained. But with artists the question of salary is different. One act may be worth $100 each week; another $50; there is no fixed rate or rule.

“Regarding arbitration and a contract spoken of, I informed Messrs. O’Brien and Mountford that any time there was any matter to be adjusted, we would be pleased to have either call upon us in reference to it, as has been done in the past.

“We have not changed our attitude towards the artists, and we don’t want that impression to be out. Whenever there is anything to be adjusted, it will receive our attention.

“For eight years we have been working towards the point where we can give the artist forty or fifty weeks of consecutive time. Now we have succeeded, and shall run our business for our best interest, for that is also for the best interest of the artist.

“There are just two points which vitally concern the manager and the artist: the manager to conduct his theatre so he may make money and pay the artist; the artist to secure work.”

ANOTHER OPPOSITION

Philadelphia, June 18.

Rumors regarding opposition to Keith vaudeville were renewed with the announcement that the building at 15th and Chestnut Streets, formerly occupied by the Y. M. C. A., had been leased to Walker Pincus. The latter admitted this week that the building had been leased by him representing a syndicate but he refused to name those interested. He also admitted that beginning early in September vaudeville would be played there.

The Y. M. C. A. building has a good sized auditorium, and it is said that the new leases intend to spend a large sum in fitting it up, a seating capacity of 1,200 being planned.

William Morris Circuit was first reported as including Philadelphia It was rumored that the Y. M. C. A. building was to be used, and it is also said that it was one of the two houses which Morris claimed to have secured here, the William Penn in West Philadelphia being the other. If the house is completed before September there is a possibility that moving pictures and vaudeville will be tried prior to the opened the intended straight vaudeville policy.

UNITED IN FITCHBURG.

Fitchburg, Mass., June 18.

The Whitney Opera House in this town will play United bookings next season, Geo. Whitney, the manager, having signed an agreement with the New York agency. Contracts have already been issued for all to appear here, and the theatre will open with the season.

The Cummings Opera House has been operated for vaudeville by the J. B. Morris-Sha firm, and so far there has been no declaration of a change of policy or management. The Cummings is superior to the Whitney as a playhouse, but just what the condition here will be next season is not known.

WEDDING TO-MORROW.

The wedding of Norah Bayes and Jack Norworth, supposed to occur last Sun- day, has been postponed one week, until to-morrow, when one of the principals stated it would take place.

NEW THEATRE ON LABOR DAY.

It is officially announced by Cohan & Harris that the new Gayety Theatre at 46th Street and Broadway will open Sept. 7 with a new play by George M. Cohan, yet unnamed.

The beginning of the firm’s activities will be the opening of its Geo. Evans’ ‘Honey Boy’ Minstrels,” July 27 at Atlantic City. Following this engagement, the show will come into New York for three weeks, thence to the road.

On August 3, Victor Moore and "The Talk of New York" will drop in on Atlantic City, and will commence a return engagement of four weeks on August 9 at the Colonial, Chicago. Upon Mr. Moore leaving the Colonial, Mr. Cohan in the "Yankee Prince" will succeed him there.

Two companies of "60 Miles From Boston" will tour next season, and "45 Minutes From Broadway" will start upon its fourth year. "Brewster's Millions," on the 16th of August, will begin its first tour.

MINSTRELS RE-OPEN AUDITORIUM.

Chicago, June 18.

The Auditorium, the largest theatre in America, is "dark" for the first time since "Advanced Vaudeville" had its test early last fall and will remain closed until August, when the regular season will be inaugurated with Cohan & Harris’ "George Evans' Honey Boy Minstrels" at popular prices.

CLOSES IN CLEVELAND.

Cleveland, June 18.

The Colonial, which has played the Keith shows since the fire in the Keith Theatre, will close out its vaudeville either this Saturday night or a week from then (June 27).

The act will be without vaudeville until Labor Day, when a new unit will open.

IRWIN GOES INTO SAVOY.

Philadelphia, June 18.

Fred Irwin's big revue, now in its third week at the Casino here, will begin a summer run at the Savoy, Atlantic City, June 29. This statement comes from the Philadelphia office of Nixon & Zimmerman, who own the Savoy. The Irwin offer will remain at the seashore as long as business warrants.

For the engagement the revue will be augmented. Mr. Irwin will bring all the the members of "The Big Show" and "The Majestics" who are not now in the revue into the cast when it opens at the summer resort. If the show lasts through the summer Irwin will put on his shows for next season at the Savoy, and try them out before opening on the Wheel tour.

Morris Gest, of Comstock & Gest, who hold the lease for the Savoy, Atlantic City, verified the above this week. Ir- win's show will play the house on per- centage, its stay being indefinite. At the conclusion vaudeville will probably follow.

LOUISE DRESSER MARRIES.

At the First Presbyterian Church, Asbury Park, on Wednesday, Louise Dresser was married to John E. (Jack) Gardner by the Rev. Dr. Taylor. Cheridah Simp- son and Mrs. Ada Kerlin were the bridesmaids. Dr. H. O. Constable and Henry J. Goldsmith "stood up" for the bridegroom.

Following the ceremony, which occurred at one o'clock, a wedding breakfast was given to the newly wedded couple at the Rose-Penny Farm. Miss Dresser will appear at the Colonial next Monday. Mr. Gardner is with "The Yankee Prince" at the Knickerbocker.

"GEO. COHAN" A "TALKING" PICTURE.

Wilkes-Barre, Pa., June 18.

At the Luzerne, a Western Burlesque Wheel theatre, there are "talking" pic- tures, and Geo. M. Cohan is advertised to sing a number of his songs. The "Cohen" is spelled with an "e," but the name is heavily billed, and the songs are announced for Monday, Tuesday and Wednesday. Other popular selections are given for the remainder of the week.

KELLER INCORPORATES.

"The Ed S. Keller Company" has incor- porated with a capital of $3,000; William Rock, C. L. Waterbury, Louis A. Simon and Mr. Keller are the incorporators.

The purpose of the company is to book and produce vaudeville numbers. Two or three are under way at present. Mr. Rock is the producing member. Mr. Waterbury is manager for Rock & Fulton.

GARDNER AND REVERE.

Dick Gardner and Anna Revere are at the Colonial this week. Their pictures occupy the front page as they appear in their successful vaudeville number, named "The Bell Boy and Soubrette," and the present is their first time East in some years.

Miss Revere was formerly of the Re- verse Sisters, at one period with Weber & Fields. Mr. Gardner first played New York City as "Baby Gardner" with Ellis, Smith and Gardner. Afterwards he be- came one of the original Three Gardner Brothers. Mr. Gardner was among the first to present "The Yellow Kid" on the stage.

The act is being booked over the route of the United Booking Offices by Wesley & Pincus.

POLI IN FALL RIVER?

The Savoy, Fall River, Mass., may be added to the Poli Circuit next season. It was said S. Z. Poli, when in the city last fall, and this week, closed negotiations for the house with Julius Cahn.
“Phrose,” the human automaton, after an absence of nearly three years, has returned. 

Eleanor Bevers and Mae Yuir have signed for “The Star Show Girls” next season.

Right hath prevailed. Maurice Goodman, the United’s attorney, is minus his mustache.

The performing cows will reach Hammerstein’s on August 17. The stay there is indefinite.

Toby Claude will accept a few weeks at her salary. Mr. Benton has the documentary proof.


Rose DeHaven will appear as a single act hereafter, Sidney Gibson replacing her with the "Seated.

Charles Ross and his wife, Mabel Fenton, are now at the Ross-Fenton Farm, Deal Beach, N. J.

Tom Logan, the comedian, is in the Mercy Hospital, Philadelphia, recovering from an operation.

Louis Wesley tendered Irene Franklin a birthday dinner at the Majestic Hotel, Coney Island, last Saturday.

At the United Offices they don’t “I’ll take it up” any more; the new one is “They are talking it over now.”

“The Wanderers,” an organization of musical conductors, has resumed its weekly meetings at 1416 Broadway.

“The Hi-Hi” opens on the Madison Square Roof to-night (Saturday). Bailey Avery is attending to the press work.

Sam Rowley, the monopolist, will return to Australia soon, coming over to the States again in about a year.

Larry McCale has signed for Barney Gerard’s new Western Burlesque show. The contract is for two years.

The Klein Family of cyclists have been engaged by Martin Beck for next season and will open here in September.

Jay Hunt and Dr. Luthrop, the Boston managers, left last Thursday for their annual trip on the other side. They will return to New York about August 1.

Florence Zeigel, Jr., has taken over the entire management of the New York Ohan’s former part in “56 Miles From Boston.”

An engagement reception will be held to-morrow (Sunday) at 662 5th Street, the home of Sadie Folly, Charlie Wilshin’s fiancée.

Joe Shea will leave for San Francisco the latter end of this month. Mr. Shea will remain west for a few weeks on pleasure bent.

The Two Pucks open on the Orpheum Circuit July 26 at Salt Lake City.

Charles E. Taylor, Western Wheel burlesque manager, has taken up summer headquarters on Midwood Farm, East Hampton, Conn.

A benefit for Ernest Hogan will be held at the West End Theatre to-morrow (Sunday) night. The colored professionals have gotten it up.

Willis G. De Veaux, the musical comedian, opened June 7 at Pantages, Spokane, for a return engagement over the Western States.

Harry E. Cooper, for two seasons principal comedian with the “Pay Foster” Company, has signed with Williams’ "Imperials” for next season.

The Avon Beach Hotel at Bath Beach, under the management of M. E. McNulty, had its “opening” Thursday. Everybody was there—some sober.

Carleton and Terry and the Cardionale Sisters have been signed for "The High School Girls” next season. Louis Oberworth will manage the show.

Walsh, Lynch and Company in “Huck-"iu’s Run,” the feature act of "The Behman Show" the past season, will bring the rural sketch into vaudeville.

Shean and Warren have engaged Ed Mark for their new act, “The Life Boat Crew,” lately produced in New York. It has been booked for next season.

Klaw & Erlanger have secured the classic ballet “Coppelia” for Genee's use next season. Mlle. Genee is under contract to the firm for three years.

Harry Cooper (Empire City Quartet) and Dora Lazarus (non-professional) will be married June 30 at the Temple Bnai Israel. A reception will follow the ceremony.

Alexia sails for Europe next Saturday. On account of the boat's observance she must miss the Friday night’s performance, going on board instead. In her place on Hammerstein's Roof will appear Eltinge, who will then commence a run in the aerial event until the Cohen & Harris Minstrels start.

Connected with the Indiana family of wagon manufacturers, Dorothy Studerbaker will uplift her soprano voice for the edification of New Yorkers if Lykens & Levy do the necessary.
WHEEL DRAWINGS WAIT UPON DEALS FOR NEW THEATRES

Both Burlesque Circuits are After New Houses and Drawings are Postponed Two Weeks. Many New Rules in Empire.

Both burlesque circuits are negotiating for theatres in cities where they are not now located, and until the deals are closed there will be no drawings for next season's opening dates. James J. Butler, president of the Empire Circuit Company, together with other executives of that concern, left New York Saturday, presumably to settle details connected with the taking over of an additional house, and Tuesday L. Lawrence Weber and Gus Hill, of the Columbia Amusement Company, started on a trip with the same object. The Eastern Wheel drawings will be held July 8. Both circuits were to have drawn this week.

Until the new stands are settled upon, it is impossible to arrange a route. A committee of Empire Circuit managers is at work on the route now, and it is believed that they will be ready by July 15.

The Empire managers and directors are still in New York and even in the absence of Mr. Butler have held several meetings. Up to date they have gone over a great deal of business and passed several important measures. The effort seems to be directed toward bettering the condition of the road manager, and he has been given several advantages against the house manager. Among the assembled Western managers the talk is all of big plans for next year's shows and it looks as though the Empire (Western Wheel) intends to give its opposition a stronger battle than ever before.

The Eastern men are aware of a change in the attitude of the other side and.dedicated that they are prepared to meet every advancement.

The executives of the Western Wheel were in frequent conference last week. Although little leaked out of their decisions, it became generally known on Broadway that several resolutions had been passed creating new conditions for the coming tour.

One thing that the burlesque men seem to have settled beyond argument is the partial elimination of "amateur nights." The various managers were one in the opinion that the special performance given over to the exploitation of "amateurs" is a bad business proposition. Although those special nights seemed to return a larger gross business, it was discovered that the week's average was not increased. Regular burlesque patrons, they found, delayed coming to the theatre until "amateur night." Practically no new business was attracted.

Another special feature that will be no more is the "chore girl contest." This was tried out last season and was the cause of endless discussion in the travelling companies. Small jealousies were aroused through the agency of the contests, and the companies that made them a feature were almost disorganized at times.

These jealousies arose not only among the chore girls, but among the principals as well. The contests were unpopular with the principals because they seemed to detract from their importance. Another result was that good chorus girls refused this season to sign as choristes as they were engaged upon the principals at an immensely inflated salary.

Another resolution put through fixes the minimum number of chorus girls with any show at twenty. In addition to this increase each organization will be required to have four chorus men. The added cost to the road managers of this rearrangement will be borne in part by the theatres. The theatres will be required to pay $20 a week as its share of the additional expense.

Each Western Wheel road show will carry its own advancement representative. This matter was the subject of a long debate, many being of the opinion that the advance man could be dispensed with. Those of the opposite view, however, carried their point.

"AROUND THE CLOCK," BURLESQUE.

An announcement has been made by Gus Hill to the effect that "Around the Clock," his former production for the popular advance manager to get this on the burlesque wheel next season. A new set of melodramas by Col. J. J. Milliken called "The Divorce of the Belmonts" will be at Hill's direction according to the same statement.

BURLESQUE MANAGERS NEED GIRLS.

Never before has it been so difficult for the burlesque managers to get girls for next season. Many have almost given up in despair for the time being. One, more ingenious than the others, employs a representative to keep track of the girls working in the Coney Island music halls, and he is always on the alert to take over promising young women in time for the opening of the burlesque season.

Though the supply of chorus girls in New York is meagre just now, in Chicago, it is reported, the reverse condition prevails.

Recently in the Windy City, when a manager advertised for choristers to apply at a certain theatre, more girls assembled in response than the orchestra seats could accommodate.

GEORGE KRAUS UNDER KNIFE.

George Kraus, of Sullivan & Kraus, was operated upon Sunday for a growth behind one of his eyes. He is said to have had the operation successfully. The operation was performed in Mr. Kraus' apartments in the Westminster Hotel.

The affections behind the eye was of long standing. For some time the sight of one eye was almost entirely gone. The doctors advised against an operation several years ago, urging the theatrical man to wait until the growth had more fully developed. It was necessary to remove the left eye entirely.

"PAY UP OR BE SHOT."

Philadelphia, June 18.

J. Bolton Winpenny, manager of the Trotadero Theatre here, playing Eastern Wheel burlesque shows, and Belle Waller, of Buffalo, are engaged in a violent quarrel. According to a story that is going the rounds, Waller appeared in Winpenny's office a few days ago and demanded that he satisfy a claim for $700, pointing a revolver in Winpenny's general direction and threatening dire consequences if his demands were not complied with.

It appears that Waller advanced $700 to "The Wise Guy" Company (Western Burlesque Wheel). He claims that Winpenny agreed upon to get this amount from Waller at the close of the season. Thereafter Winpenny denied the whole transaction.

Waller appeared here some time ago. As a matter of fact he did not threaten Winpenny with his gun at the time. He did "flash" a revolver, however, and declared that he would get the $700 or satisfaction.

Winpenny has received many comic postal cards from burlesque people who played his house this season, as the players' reminders of their stay there.

"TRAVELERS" START EARLY.

Chicago, June 18.

"The Travelers," the new Western Wheel burlesque organization, featuring Cha. J. Burkhardt, will be managed on the road by R. W. Williamson, who piloted a show for T. W. Dinkins last season.

The show will open either at the Folly or Empire in August, and will play three weeks preceding the opening of the regular season.

BETTER WITHOUT "BOOSTING."

Irving Cooper, of the Empire City Quartet, said this week in connection with the discontinuance of "song-plugging" in the act he is associated with: "We like it much better, now that the 'plugging' has stopped, although we never considered it 'plugging' in the way that term is accepted. It was merely a part of our act, and when Mr. Beck asked us whether we were on the Orpheum Circuit to stop it, we were all delighted, and now when we sing a song we are through."

"COONCHIE" BRINGS JEALOUSY.

Philadelphia, June 18.

There is war on between Eddie Shayne, manager at the Gayety, and Lew Watson who is putting on the summer stock shows at the Trotadero. A lively "coochie" has been one of the features at the Gayety, resulting in this house ousting the Trotadero in the business way.

Last week Watson locked the dance doors, noted the business, and the next day one of the Christian League scouts notified Shayne he would have to tame down his show. The same day Shayne's star "coochie" handed in her notice, while the Trotadero was closed with paper announcing the appearance of the "Great Florine" at the Trotadero.

Florine started "cooching" at the Trotadero on Monday, and on Tuesday the League scout was on the job with more orders to tame down. Now the rival managers are claiming that there has been some "peaching" done and "Florine" will be the only one gaining by the battle, with the prospects of becoming famous enough to warrant her being in demand next season.

POLICE YOUNGSTOWN'S CENSOR.

Youngstown, June 18.

The police issued a censorship over the Empire, where a stock burlesque company is holding forth, closing the house last week until a modified performance was agreed upon and given.

It was "Old Home Week" when this occurred, and the stock company merely wished the police to be on their guard, as some of the members had been reading the recent issue of the Empire and were disposed to report the occasion to the police, who are not likely to be friendly when approached by a policeman who is on the lookout for something in the burlesque line they do not see in illustrated supplements down on the farm.

SAM RICE MARRIES LULU BEASON.

On Monday evening (June 18) the Rev. Dr. Fischott made Sam Rice and Lulu Beason man and wife at the St. Patrick Cathedral.

A wedding reception was afterwards held at the home of Dr. O'Hanlon, the Coroner and brother of Mr. Rice.

The couple left for a honeymoon trip of two months on Tuesday. Each has engaged with Oohan & Harris for next season.

BOSTON GAYETY READY NOV. 25.

Boston, June 18.

The George A. Fuller Construction Company of New York has entered into contract to deliver the new Gayety Theatre, now building on the site of the old Lyceum and to be devoted to Eastern Wheel burlesque, to the owners by Thanksgiving Day. The new house will have a seating capacity of 1,700. More than 60 per cent. of the space in the building to be devoted, to business purposes has already been leased. If it is completed on time it will be the most quickly constructed building put up under the new building laws, which make it necessary to grade free on all four sides of theatres. One of the features will be a separate ventilating system for the dressing rooms.

The work of demolishing the old Lyceum building has already commenced.
THE GERMAN MEETING.

Berlin, June 6.

The German managers met here yesterday. Quite a number were present. Meetings were held morning, noon and night.

The first move of the conciliators was to decide that neither the "I. A. L." nor "Boycott" should be mentioned.

It is understood that a new contract without the cancellation clause was talked about, and it may have been decided to issue it, but this elimination will not be in effect for new acts, which will still be liable to one day's cancellation.

Another matter spoken of was a "blacklist" for artists breaking contracts, and a fine of $750 for any manager booking a "blacklisted" act. This idea has been taken from the United Booking Office's recent announcement in Variety.

There is a possibility the managers will settle upon an Arbitration Board, which will settle all differences.

No developments are expected until the new contract is issued, if that is to be done.

The managers claim there is no such thing as a boycott as boycotting the International Artists Loge, but the statement is not generally believed. One thing is practically certain, no new contract will be acceptable unless it is drawn with the counsel of the Loge to assist in the drafting of the form.

Hattie Delaro has been spilling over a monologue for the last three weeks under an assumed name. Two more weeks in the same way, and then Miss Delaro has decided to come right out in New York City and tell it.

DAZZIE WINS SUIT.

A jury in the City Court on Tuesday returned a verdict for $780 in favor of Dazzie, the dancer, in a suit against the French Line. Five of the big mirrors used by Miss Dazzie in her "Domino Rouge" act were broken in transit between Paris and New York in 1906, and the suit was to recover for this loss.

The court passed upon an interesting point during the suit. Agents for the steamship line interposed the defense that the carrying of Dazzie's baggage was not done under a special contract. They attempted to show that the company offers a special insurance policy to protect damageable property, but the plaintiffs had failed to take advantage of this.

Dazzie declared that there had been no mention made to her of this policy and the court ruled that where passengers could show they did not know of special facilities of this sort, failure to take advantage of them did not affect a right to recover for any damage. Another point of interest is that the verdict was given in spite of a contract printed on the back of the company's tickets in which they limit their responsibility for damage to baggage to $100.

ABEL GIVES UP.

The Geo. Abel Electric Transportation Co. has discontinued business. The Knox Manufacturing Co., which built the automobile trucks, retaining a lien upon them, has taken the cars, and Mr. Abel has joined his act, "Three of a Kind," now playing in the West.

REPORT ABOUT "THAT" QUARTET.

(Special Cable to Variety.)

London, June 18.

It has been given out here that Frank Morrell, the lyric tenor of "That" Quartet, will be with Cohan & Harris' "Honey Boy" Minstrels, and the singing four will split. No future plans of the remaining three—Misses Pringle, Sylvester and Jones—have been made.

The "four act" has been formed for two years. Previously Pringle, Sylvester and Jones composed a singing trio.

Investigation of the above on Thursday disclosed the fact that Mr. Morrell has not been signed for the Minstrels. Cohan & Harris made some inquiries regarding Morrell's acquisition as a soloist, also the act, but the salary "That" Quartet is in receipt of was prohibitive for the purposes of the blackface organization.

A private cable, received in this city on Thursday, signed "Pringle, Jones and Sylvester," stated that they sailed for home that day.

YOUNG CHAMPION CHESS PLAYER.

At the chess tournament held at the White Rats Club during the past week, the championship was won by Ollie Young, he having defeated Geo. Evans, Al Coleman, Brindamour, Junie McCreas, Major Doyle, Dick Hume, Frank North and Tom Lewis.

Mrs. Fred P. Noss underwent an operation at the Post-Graduate Hospital, New York, on Wednesday for appendicitis.

ACTOR DRUGGED AND ROBBED.

John T. Bannard, for years the stage partner of James Barry, general manager of the Actors' Union, returned to New York last week after being away from these parts for nearly seven years. Meanwhile he was working steadily through the far Western circuits.

So when Johnny came out of the Grand Central Depot Saturday there was a bulge about his breast pocket where twenty-five $10 bills were stowed away and secured with horse blanket safety pins. Not that Johnny was afraid of "who men." No such luck. Johnny was born and raised on New York's lower East Side and he knows every snare and pitfall of life in a great city.

It took Johnny some time to "sweeten" that roll up to $250 and the safety pins were used as the visible mark and sign of a new resolution to cut out all the "good fellow" and "third rail" stuff and be a "tightwad" for the rest of his life.

So Johnny called up "Jim" Barry at the Union Square headquarters of the Union, to announce his arrival, then started for Barry's office. But it is good to be back in New York after seven years and there are many "places" between Forty-second and Fourteenth Streets where they make a specialty of welcoming native sons who return from distant wanderings. What will all good resolutions and safety pins on so joyous an occasion as a home-coming?

Johnny's sight-seeing tour led him to the pursuit of the Bowery, where seven years had made many changes. He looked over all the changes—then suddenly the lights went out.

Sunday morning he woke up in Bellevue Hospital with a sensation of utter distaste for life and a large, looming premonition. The doctors presently verified the premonition by telling him he had been brought to the hospital during the night the victim of chloral ("knockout drops") poisoning. Bannard had no evidence to indicate who had drugged him. He was discharged from the hospital later in the day having suffered no serious consequences from his experience save the loss of his $250.

Bright and early Monday morning he bought some more safety pins and polished up his battered resolution.

IMPORTANT CAST FOR SKETCH.

The 123th Street Theatre will witness an important cast for vaudeville playing "Buchanan of the Times," when Robert T. Haines, with his wife, Genevieve, who wrote it, appear there for the first time June 29.

Other than the principals will be Ralph Delmore, in the character of "Gen. Goose," the sector of the playlet having been set in Port Arthur, the night before the fall of that Russian stronghold. Frank McCormick, late of Mrs. Fiske's company, is the "Capt. Jack" of the piece, and E. J. Mortimer, who was with William Gillette, is also listed.

Mrs. Haines becomes the "Princess Zadekov" in the play, her husband having the title role. The sketch is expected to continue in vaudeville with this company throughout next season. M. S. Bentham is booking it.

Bissell and Scott have returned from England.
WHITE RATS ANNUAL MEETING

The annual general meeting of the White Rats of America was held in New York City on Thursday morning, June 16, in the lodge rooms.

The order of business was an address by the chairman, election of secretaries, treasurer's report (Harry O. Hayes), trustees' report (Colis Loretta), Legal Committee report (Denis F. O'Brien), and the report of the Board of Directors (Harry Mountford), the latter report following below.

The meeting was adjourned until June 20, when the election of officers of the organization for the following years will be announced. The balloting ceases June 25, when the tellers to be appointed will tabulate the votes.


In presenting their report to the Annual General Meeting of the White Rats of America, the only regret of the Board of Directors is that the financial report for the fiscal year of this organization, concluding June 30, 1916, but as the Board of Directors have worked hard during the whole year, they think the result of their efforts is sufficient to warrant the presentation of their report. They feel sure that the record of their work should be considered in the best interests of the organization and the matters pertaining to the handling of their report.

While the organization is not in a position today, however, to warrant an announcement of the success of the White Rats of America, there are some reasons to justify the announcement of the same. The fact that the income is greater than the expenses is an indication of the organization's ability to continue its work. The members are now in a position to subscribe to the organization's work, and it is the duty of the members to do so.

The following financial report was made by the Board of Directors:

1. The income for the year ended June 30, 1916, was $30,000, which is an increase of $10,000 over the previous year.
2. The expenses for the year were $25,000, which is a decrease of $5,000 over the previous year.

The Board of Directors believe that the work of the White Rats of America is now moving forward in a more energetic manner, and that the organization is in a position to meet the financial obligations of the year.

VARIEY

30, associate

March 28, 1916, Knowtes

spirit

February

settled

on

at

on

and

of

the

the

the

to

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the
ARTISTS’ FORUM

Hempstead, L. I., N. Y., June 13.
Editor VARIETY:
I have noticed the slight controversy in VARIETY regarding lady somersault riders. Being the lady somersault rider with the Barnum & Bailey Show for the last two seasons I think you should entitle me to a word on the subject. A somersault on a bareback horse consists of the rider leaving the horse’s back from his or her feet, making a complete revolution in the air and alighting upon the feet (on the horse) and remaining there, unassisted. Whether the ring be pillowed with flowers, feathers or human beings, so long as they do not touch the rider or horse or anything while the rider is performing the same, the trick is unassisted.
I have been deprived the pleasure of witnessing lady somersault riders perform this feat, but am not doubtful as to their ability to do so. On the contrary, believe we could stir up quite a few somersault throwers among our lady riders, and it would be interesting to know who is really our premier in America. All shows having a lady, throwing a somersault on a horse, claim her to be the only one and the premier.
Would it not be a pleasure, now that the subject is up, to know who is, after all, entitled to this distinction?
A nice little riding bout with an entrance fee of, say, from $200 to $500, just to make it interesting, and worth one’s time. This would decide the question and place the honor where it belongs.

Points being: Execution, correct positions, dancing, style, tricks of all kinds constituting a lady’s principal riding act, including the somersault; these being the points premier equestrienne must have, and what each show claims.

Josie De Mott.
Address care Dr. Crandall, as above.

163 West 34th St.,

Editor VARIETY:
We read in to-day’s VARIETY the letter from Joe Adams protesting against the use of the expression “23 Seconds From Broadway” in our advertisement on the ground it belongs to him. We read the letter twice, and we can’t make up our minds whether Mr. Adams aimed to receive the nice, free advertising he secured; whether he is “widdling,” or whether he does want us to take that line out. He said nothing about having it copyright.

That line, “23 Seconds From Broadway,” is important to us. We walked the distance from Broadway to our house the other day, and it took us just 23 seconds.
Right after reading Mr. Adams’ letter, we went up to 44th Street, and walked from the corner of Broadway to his place; it took us 15% seconds.
So don’t you see we are advertising the exact fact while Mr. Adams is adding distance for his copyright?

Will you kindly tell this to Mr. Adams? “St. Kilda” is the name of our furnished room house. In England, please inform Mr. Adams, the houses are known by their names, and we did the same over here. For illustration, if Mr. Adams had a restaurant in England, we would call it “The Adams House.”

Joe Adams please write.

“St. Kilda.”

New York, June 17.

Editor VARIETY:
You wouldn’t let me call Mike Jonas a liar, would you? I didn’t think you would, so I won’t, but that’s just what I’d like to say. He wrote VARIETY a letter last week in which he said I exposed a trick at the old Empire, Cardiff, Wales, about nine years ago.
The old Empire he refers to was de-stroyed by fire. I never played in it. I played in the new house (which replaced it) during 1904, the first time I ever appeared in Cardiff.
I will place $100 or $10,000, with VARIETY as a wager Mike Jonas or no one else can prove I ever played in Cardiff when he says, and the same bet will go for anybody who wants to take it that I ever exposed a trick upon a public stage.

Horace Goldin.


Editor VARIETY:

Adams and Mac, in the letter about exposing magic, said: “We refer to a magician who has hobby photos showing billiard balls played on both front and back of his hands.”
I feel they refer to me, as I am the only specialist in billiard ball manipulating. I should not like to be classed as an “exposer.” I use the photos to show everybody that I do “hand work” to protect myself against the billiard ball apparatus, also mentioned in same letter, because this was invented in Germany in order to give an imitation of my art.
I do not see any exposing in the photos, however, as there is no explanation, just an illustration.

Clement de Lion.

Alliance, O., May 20.

Editor VARIETY:
Regarding “Silent” Tait’s communication in VARIETY, I wish to state that in ten years of amateur work around Pittsburgh I never presented a “talking” act, for the reason that all other magicians then did do that.

I was nick-named “Silent” Morr seven or eight years ago without any effort of my own to affix that title to my name.

L. E. More.

Finding Best Advertising Medium

Last week C. P. Greener, manager of the Paul Mcllister Stock Company at Hurig & Seamon’s Music Hall, discovered the best advertising medium for his show by the following list of questions submitted to each auditor.
For a thorough test, Mr. Greener employed ten “sandwich men,” sent out 18,000 postal cards to Harlemites, billed the territory thoroughly and distributed 25,000 handbills.

Seventy-five per cent of the total votes gave the newspaper advertisements the credit for attracting attention:

"As a method of determining the best way of advertising a performance in a theatre, will your please indicate by a cross, whether the following mediums or methods attracted your attention to the fact that Mr. McCollister is appearing at..."

HURST & SEAMON’S.

In other words how did you find it out?
Did you read it in a newspaper?... Did you see it in a moving picture? (A paramount... Did you see it in a moving picture? (A Fox... Did you see it in a radio? Was it by means of a postal card? Was it by means of a... Did you see it in a theatre? Was it by means of a... Did you see it in a movie theatre? Was it by means of a... Did you see it in a newspaper?... Did you see it in a radio? Was it by means of a... Did you see it in a... if not by any of those means please state what induced you to come? Passing.

Manager for New House

Wilkes-Barre, Pa., June 18.

J. K. Dooking, who has managed the new Poli theatre at Scranton for the past season, will be the manager for Mr. Poli here when his new theatre opens on Labor Day.
Mr. Dooking will probably make his headquarters in Wilkes-Barre, as he will retain the direction of the Scranton line, as well, having assistant managers in each.

Claims a Title

The title “The Four Londons” which was in use by a casting act the past season under the management of Harry Luken (Four Lukens), will be retained by Mr. Luken, according to a statement, for another similar serial number he is placing together.
The former members of The Four Londons are now appearing under that name, and without the direction of Mr. Luken, who states he will apply for a restraining order against the use of it.
The Lukens open at the Wintergarten, Berlin, next fall.

Obituary

BLIND TOM.

Thomas Wiggins, who toured in vaudeville some time ago under the name of “Blind Tom,” and whose musical accomplishments were a subject of universal wonder, died in Hoboken Sunday. Although Tom never received any musical instruction his mastery of the piano keyboard was marvelously complete, and he ended his days with a high degree of emotional expression in his playing.

In his childhood “Blind Tom” was a slave and the property of Col. James N. Bethune of Georgia. The blindness affected his mind, and the musician was accounted of rather weak intellect. It was his custom to appeal himself after playing a number, and at middle age he had the mental equipment of a child. Nevertheless, audiences listened in rapt attention to his melodies, and musicians pronounced his technique admirable.
His theatrical engagements made him a great deal of money, Mrs. Albert J. Larche, a daughter of Col. Bethune, cared for the old negro during his last years, acting as his guardian.

MRS. HARRIET BARTLETT.

Mrs. Harriet Bartlett, mother-in-law of Louis E. Cooke, general manager of Buffalo Bill’s “Wild West,” was buried in Newark, N. J., Thursday of last week. For many years she helped to manage the Continental Hotel in Newark, owned by Mr. Cooke, and through that circumstance became known to many show people. Her daughter (Mrs. Louis E. Cooke) died some years ago.

Using That Quartet’s Name.

Cincinnati, June 18.

Four singers are appearing this week at Chester Park, near here, under the advertised name of “That Quartet.” The original singing organization which has made the name of “That Quartet” famous is now in England and it is considered purely “raw work” for a quartet to make use of their established trade mark during their absence.
No only do the park programs print the name but the advertisements in the daily newspapers display it in heavy type.

Using That Quartet’s Name.
VARIETY

ENGLISH MANAGERS FORMING PROTECTIVE ORGANIZATION

Strong Report That Scheme is Going Ahead, Promoted by Moss-Stoll Interests. Some Managers Opposed.

London, June 10.

There are about 360 music halls in Great Britain, and at the present moment there is a scheme afoot to amalgamate the managers here into a sort of protective society. The work is proceeding secretly, and, it is reported, under the direction of Frank Allen, Oswald Stoll's right-hand man; also a Mr. Dods, of Smith, Rundle & Dods, solicitors for the Moss-Stoll Empire, Ltd.

Meetings are being held daily, and appointments are made for interviews with all managers, large and small. No one is overlooked. It is said that so far of the larger circuits, Thos. Barasford and Walter DeFrece have fallen in with the idea, while opposed to it are Messrs. Broadhead, MacLennan, Elliot and all of the smaller managers.

The opponents to the scheme, and particularly the small managers, are claiming that it has been connived at for the benefit of the Moss-Stoll combination.

An important feature as outlined is the collection of two and one-half per cent commission upon all bookings, to be paid by the agent or the act, and this amount will create an "Emergency Fund." No one will say what this "Fund" is to be used for, but reading between the lines, it is easily guessed. Another detail of considerable moment is to be combined forces, hold salaries at a level desired. Where for instance an act has been unusually successful, the manager discovering the number is to set the price, and no other manager belonging to the union dare override him.

The smaller managers claim this latter condition would practically annihilate their annihilation, if the combine comes about, as they would be unable to obtain the music hall stars.

There is much doubt expressed over the success of the scheme, although there is no question but that strenuous efforts are being attempted to bring it about.

LAUGHING AT "MIRROR."


The arrival of VARIETY with the expose of the methods employed by the New York "Dramatic Mirror," has been followed by many a laugh at the "Mirror's" expense. Several of the theatrical papers on this side have commented upon the occurrence, especially "The Stage," which covered the circumstance in detail.

"The Mirror" is little known over here outside the Americans. One American artist who became curious regarding the circulation of the different American papers showed up after hearing so much talk about "What Variety had done to the Mirror," called upon a local news agency (Daw's), and was informed in answer to an inquiry that the agency sold 50 VARIETIES to every "cliper," but seldom had had a call for a "Mirror" during the past six months.

WILLIE BARD'S VOICE GONE.


Wilkie Bard, one of England's favorite singers—has lost his voice. Mr. Bard has cancelled six months' time, and will undergo an operation for the removal of an ulcer in his throat. Bard's misfortune is deeply regretted over here, where he is extremely popular and off the stage.

W. E. Whittle, the ventriloquist, opened at Bradford, played the Coliseum, London, week June 6, and goes into the Pavilion, Glasgow, June 16. The report from Bradford on Mr. Whittle's act was exceedingly flattering. His impersonation of President Roosevelt in addition to his ventriloquial work, is much appreciated on this side.

LEAVITT SUES "PERFORMER."

M. B. Leavitt, the theatrical manager and agent, has brought suit against "The Performer" for alleged libel. "The Performer" lately printed the details of a Leavitt engagement, which Mr. Leavitt claims injured his reputation.

"The Performer" is seeking evidence against Leavitt to prepare a defense to the action, and has sent out a request to any artist ever having a misunderstanding of any kind with Leavitt to forward the details to the paper's office at 29 Welling ton Street, London.

In an affidavit made by Leavitt in the case, he says: "It is positively untrue that in my theatrical career of 40 years, I ever stranded an artist or owed one penny in respect to salaries."

BIG BILLS; BIG BUSINESS.

London, June 8.

"Give a 'show,' and you'll get the money," seems to be the motto the London managers should follow. All reports to the contrary, the halls securing the bulk of the patronage are those having the larger and better bills.

Three or four houses in town are proceeding on the principle of good shows at almost any price, and these are reaping the rewards of liberality.

The main trouble seems to be the managers' inability to reconcile their bank accounts with the American salary. Some of the American acts which have scored undeniable "knockouts" are not grabbed up quickly on account of the salary. The English manager seems to be going through a process of evolution on the salary question. It is a hard lesson for them, but the opinion is that most have made up their minds it must be learned.

A few of the larger halls which have not been doing noticeably profitable business are rumored to be in for a run of moving pictures during the hot months.

WANTS JENIE JACOBS FOR AGENT.

London, June 10.

The new Alhambra Music Hall Syndicate of Johannesburg, S. A., has tendered Jenie Jacobs, the female agent, an offer to represent that company.

It will be in opposition to the Hyman houses in South Africa, the latter having held full sway there for the past 15 years. Miss Jacobs has not yet decided. She leaves next week for a look at the Continent.
FROM LONDON AND THE CONTINENT

ARGUING OVER "CHOOSERS.


Considerable space has been indulged in lately by artists in London (English and American) over "copy acts" or "choosers." It was lately directly reopened by Bransby Williams. Mr. Williams, after a letter to the "Music Hall" which was answered by Charles Leonard Fletcher in the same paper.

Having suffered through a "copy act" in America, Mr. Williams disputed a few points in Fletcher's statement and said "We are willing to make it with the conditions at home, but both artists agreed in the main that "copying" could and should be stopped.

In France, the recently mentioned the Comedy Club of New York as being instrumental in the suppression of "copy acts," and this is about the only error Mr. Fletcher fell into. During his transatlantic trip, and subsequent playing the greater share of his American time outside New York City, Mr. Fletcher was unable to secure definite information upon the spot, and he innocently, doubtless, got the wrong idea. The fact is something he has never accomplished other than issuing a letter to managers asking their co-operation, a promise given but never kept.

As regards the "copying" question in America, that is a different proposition. Neither Mr. Williams nor Mr. Fletcher in their remarks upon conditions in the States seems to have very accurately. Mr. Williams suffered through competition existing at that time.

He played for Percy G. Williams, who was then outside the United States, and the United Club, a production comedian (Edwin Stevens) under contract, and thinking well of Bransby Williams' "Dickens" act, suggested to Mr. Stevens that he put forward one on the same lines.

This Mr. Stevens did, and in some particular the difference between the two (in material) could not be detected by a casual observer. The last time Bransby Williams played in New York, it was for the United Booking houses.

Percy G. Williams had by that time entered into the United, so there was no longer danger that Bransby would be copied, and Mr. Williams and "Law & Erianger" were then in opposition.

William Morris, who booked for K. & E., had previously placed himself on record as against all "copy acts," and if he did the same for that matter, but both have fathered offerings of this nature. Mr. Morris allowed "Mysticus" to play the K. & F. E. time, knowing Mr. Hymack was booked upon the opposition, but Morris later repented, and canceled the Mysticus engagement.

Percy G. Williams and the United Booking Offices played Gillette's Dogs, a copy of Charles Barton's act (who was working for Klaw & Erianger) these were the results of opposition.

At present in the United Booking Offices there would be no objection to "copy acts" unless perhaps the original were playing for an opposition circuit.

A "copy" under present conditions in America would be harmful to the United Booking Offices, and the smaller houses might not object, owing to the lowered price, the larger managers in the agency would insist upon the original. Without opposition and in the knowledge that the original act will eventually play all the houses of the United (East and West) desiring it, there is no need to "copy." A vaudeville artists' association or organization might regulate the term "choosing" through discipline, but in the event of a non-member "copying" the organization must have the strength to enforce a mandate that the manager shall not play the copy act.

The other way for an organization to rid the stage of a "copy act" is to call upon members of the organization to refuse to appear in the same bill with it.

GORDON'S DIFFICULTIES.

Berlin, June 9.

In view of the strained relations between artists and managers on the Continent, the recent experience of the Bound Guilds is being widely commented upon. When the managers arrived in Vienna, they were informed by the director of the house where they were scheduled to play that their booking had not arrived, and this was quoted as a breach of contract from which they might take advantage of to prevent their opening.

The Americans promptly produced a postal receipt for the billing matter. The house still insisted that the billing had not arrived. A trip to the post office disclosed the illuminating fact that the package had been signed for. The act had been programmed, but a shift before opening put it on "No. 2." The Germans needs a tremendous hit, adding another instance to the many where acts which were subjected to all sorts of cancellation threats have gone down as the hits of the bill. This showed the management the error of its ways and profuse apologies were made to the Gordons. They, however, refused to sign a return engagement when it was offered to them.

THOSE FUNNY ENGLISH.

London, June 8.

Americans are becoming more and more prominent in the London music halls. Every boat brings a fresh detachment to join the big crowd already established.

Americans find a good deal that is strange to them over here. One member or a big American act complained in this wise to a fellow countryman the other day:

"What's the matter with these Englishmen? Can't they find anything to talk about? They make London conversation out of the odd ends of nothing; just like Coney Island sausages. While we were coming over two Englishmen met on the boat. 'Hello,' said one, 'Are you going over?' 'Yes,' replied the other. 'Are you?'"

"What sort of talk is that? And half a dozen times since I've been in London some Johnnie has come all the way across the Atlantic to say, 'What are you doing, eating?' while I had the fork in my mouth."

One custom, however, of which there is no criticism, is the no-show Sunday in many town. The artists rest on the seventh day, and frequently make their jumps from town to town by automobile.
“A SQUARE DEAL FOR ALL” IS THOMAS EDISON’S PROMISE

In His First Statement to An Amusement Journal

A new factor has come into the moving picture trade. Thomas A. Edison is for the first time taking a personal interest in the strictly commercial side of the business and there have recently been frequent conferences at Orange between the great inventor and the officers of the Edison Manufacturing Co., during which he inquired into every detail of business conditions.

To a VARIETY representative Mr. Edison talked frankly of these matters at his Orange home a few weeks ago. His statement should be of special interest just at this time when the conversion of the film renters is about to meet for general discussion.

"Of course," said Mr. Edison, "I am not entirely conversant just yet with the details of the moving picture trade. The phonograph has occupied a great deal of my time lately to the exclusion of many other interests, but now I am going thoroughly into the subject.

"I am aware of some of the restlessness and minor dissatisfactions among the dealers. This is a natural condition. No big movement was ever perfected without experiment. That's what we are doing now—experimenting. And I may say we are experimenting to some purpose.

"What we want to see is a system of business in which everybody is satisfied, everybody making money and getting a full return upon his investment of brains, money and labor. This is the goal toward which we are working. The progress of the industry, it seems to me, is going on at the rate of ten years for each decade. This is a great organization. It cannot be administered haphazard. Each movement must be carefully considered.

"Moving pictures have come to be a stable institution in the amusement world. It is yet in its infancy. Great things are in store for us. So you see, we are not working for to-day or to-morrow, but for the whole future. Guided by a policy of a square deal for everybody, we shall continue our progress in the business until the moving picture trade is developed into a firm structure of which every part shall contribute to the strength of the whole."

When Mr. Edison took up moving pictures as the special subject of his laboratories the first efforts concerned the technical side. He found numerous points about the mechanism of manufacture he thought could be improved upon. "The Wizard" has been at work for several weeks now and has progressed so far in his experiments much of the detail has been turned over to subordinates. Just what the nature of these experiments are he would not say, but there are two hundred men in his laboratories at Orange working on new devices.

In a discussion of the tangled litigation over moving picture patents which has arisen since the fight began the inventor displayed a grasp of the situation that one would expect to find only in a skilled patent attorney.

"The first thing that I noticed in these suits," Mr. Edison said, "was the allegation of our opponents that certain devices are patented ours. It has always been a matter of pride with us that we were the pioneers in moving pictures—the entertainment of the poor man—just as we had been in the phonograph field—the music of the poor man. And so I went into this phase of the litigation. With great pains I have reconstructed duplicate models of machines alleged to have been in existence before our cameras and machines. A number of these have been tested, and so far not one has proved practicable, and many have refused altogether to work."

The instance of a New York showman who had declared his intention of giving up pictures in his small theatres in favor of vaudeville, in the belief that pictures had reached the height of their popularity and would decline, was quoted to Mr. Edison.

"Such is not the case," he replied. "On the contrary, pictures will advance in importance and popularity. I predict that in five years the advancement of this form of entertainment will surprise even its most enthusiastic admirers. It fills a long-felt need. The poor man is able to indulge himself and his whole family in a wholesome entertainment now at 10 cents a pie. The cost of even third-class amusement of any other sort puts it beyond his reach, for the difference between 10 cents and a quarter a piece for a whole family is a considerable item. Just as the phonograph puts the best music in the home of the poor man, so the moving picture supplies him with an entertainment that is at once within his taste and understanding and is varied enough to be a mental stimulant and an education."

Mr. Edison made it plain that his interest in pictures was not confined to wheels and cogs in the machines. He spoke of show places he had visited in many cities and the pictures he had seen. He was strong likes and dislikes, and his criticism of subjects was strong and to the point.

His pet aversion is the picture showing gruesome details, and he declared that such had no place in the nickelodeon.

"Hangings, murders and violent deaths in any form should be barred from the sheet," he declared positively. "Occasionally I am amused by a comic subject, but not always. One of the best in this class that I can just now think of was that in which an automobile appeared to jump over houses and perform like amusing feats. Pictures of this sort amuse and entertain women and children for whom the picture places should especially cater. The reproduction of dramatic subjects is bad. The people who are interested in these subjects are usually very vague and in many cases above the understanding of the moving picture clientele. The other sort (those with genuine incidents) I altogether disagree with."

A few weeks ago I saw a new picture, "The Fall of Rome," I think it was called, and that occurred to me to be one of the most interesting that has come to my notice. It had big effects, told an interesting story and had capital pantomime.

"In artistic merit," continued Mr. Edison, "I am willing to admit that the French are some way in advance of the English. They have a natural gift for pantomime, and that is a point in their favor. In addition they are encouraged by a public of higher artistic perception than ours.

"But they will not long maintain their supremacy. Americans in any department of effort are never content to stay in second place. Our manufacturers have come to a realization now that the stability and advancement of our business is largely dependent upon the excellence of our output, and already, I am told, new men are being brought in for the advance."

This side of moving pictures has been more or less neglected over here, owing to the fact that the business end has absorbed the attention of the trade. Now that that is in a way to reach settlement the betterment of film subjects will follow."

In spite of the great demands upon his time, "The Wizard" is a most approachable man. In conversation he is as deep as a well. Visitors usually find him engrossed with business. Mr. Edison talked to a VARIETY representative in the huge library of the laboratories, just as he was leaving for home.

Mr. Moore, of the Edison Manufacturing Company, had just left and Mr. Edison carried an armful of papers and memoranda. In spite of a strenuous business day the king of inventors prepared to spend an evening in mastering this mass of detail.

The Biograph Company's next "feature film" will be called "The Outlaw." The independent compagny is offering at intervals pictures over which they have possession in the public interest with the special effort of the object of enlisting trade.

PICTURES IN AUSTRALIA.

Sydney, May 3.

The picture shows are catching the crowds every time. Any evening one goes around the various houses he is struck by the enormous business done by those "Flickergraph" machines.

During Easter many of the theatres had to close their doors long before the time the recent disastrous railway accident in Victoria—when 49 persons were killed and 420 injured, was dished up on the "Biograph" two days after the occurrence.

Operators worry the scene the morning of the fearful smash, and although the actual collision and subsequent removal of the dead and dying is not shown, there is sufficient realism in the picture to give one an idea of the magnitude of the disaster—the most fearful in Australian history.

This is only one of the pictures that attracts the people by thousands. Many football matches, race-meetings, etc., come under the spell of the machines, and everybody goes to see. The picture shows here are, as a rule, closed, refined enough no "fakes" are apt to get on the nerves. So long as they change the program to meet requirements, pictures may look forward to liberal support.

EDISON CO. PAYING REBATES.

Since June 1 the Edison Company and its licensees have been busily auditing accounts, and checking up sales to the rental exchanges with a view to paying the twenty per cent. rebates, which were promised just before the Buffalo platform went into effect.

No case has come to public attention in which the manufacturers have refused to make these payments on the ground that the renters had failed to live up to the terms of their Buffalo agreements. It was said before the first of this month that groups might refuse to pay to make payments to certain renegade renters who had broken the minimum scale or in other ways committed breach of contract.

It is expected that rebate payments will be closed by the end of this week.

PICTURES OF OLYMPIC GAMES.

Cleveland, June 18.

When the Olympic games (athletic) are held in England, C. R. Bosworth will photograph them for the moving picture trade. Bosworth is on his way now. He has traveled over the world, securing different scenes, and was crossing the English Channel when the man-of-war "Montague" struck the rocks and sank. As the boat he was on made rescues of the "Montague"s" crew, Mr. Bosworth photographed the sinking vessel.

SELL CAMERAPHONE INTEREST.

There is a story current that the Cameraphone Company, recently organized to exploit a "talking-moving picture" device, has sold its interest in the property to the syndicate of ten New York showmen. The consideration mentioned is $350,000.
CIRCUS PARADE BIG DRAW. Reports from all along the line of travel by the Barnum-Bailey circus so far this season concur that the parade reinvented this season as one of the attractions of the "Big Show" has proven a gold mine for the box office. The Barnum-Bailey show is breaking the records for all time, and the parade is given the credit to a great degree, as all other forms of amusements just now, indoor and outdoor, are suffering for want of patronage.

Under the management of the Ringling Brothers, the parade with the Barnum-Bailey circus this season will cost $75,000, or as agreed the feature is well worth it. The extra wagons, stock, etc., necessary to the morning spectacular brings the total tonnage of the show up to 83 cars, causing a problem for transportation, but the circus is running along smoothly, though in some of the cities there are not sufficient sidings on the railroad to hold well the cars of the show being exhibited. Several instances have occurred where the cars have been run back by the railroad twenty-five miles from the town before sufficient space could be had.

There are several people now connected with the Barnum-Bailey Circus.

EPH THOMPSON AROUND. Eph Thompson, the elephant trainer, was in New York recently and was fURRED from his late illness, but still somewhat weak from the effects.

It is said Mr. Thompson is willing to dispose of his herd of mammoths. Leamy, who brought "The Leamy Ladies" over, is reported to have offered Thompson $15,000, Leamy acting for some other one. Eph demanded $20,000.

The colored elephant trainer is reputed to be worth $250,000.

WILD WEST HORSES GET GLANDERS. Eight ponies in the stables of Pawnee Bill's show playing at Revere Beach, Boston, contracted glanders and had to be killed a few days ago. The disease was discovered before it had been widely communicated through the stables and it is believed that the destruction of the eight has checked the outbreak.


Car No. 1 of the Buffalo Bill Wild West was due to begin billing operations here last Saturday, but it did not arrive until day before yesterday (Tuesday). The skipping of Springfield was in accordance with the billing agreement between the Buffalo Bill show and Barnum & Bailey. The "Buffalo Bill" show played here Monday and the Cody billing brigade could not begin to post its paper until the Ringling property had filled its engagement and got away. Accordingly the No. 1 car skipped Springfield on its scheduled time and returned here after the circus had pulled out.

BILLING CAR ON TROLLEY. Buffalo Bill's advertising car No. 1, in charge of Leander Murray, is bowling along through New England, and by Monday, June 22, will have made Portland, Me., within four weeks from St. Louis.

The route then turns West and leads through New Hampshire, Vermont and New York to the middle-west, where, it is presumed, the "Wild West" will spend considerable time. There are rumors of a Pacific Coast tour for "The Bill Bill" and though the "powers have not, as yet, divulged the secret answer.

Citizens of Oneonta, N. Y., were treated to the novel sight of a circus billing car running through the principal streets of the town, June 10, when Manager Murray brought his car in from a twenty-five-mile country run on an overhead electrical trolley line. An electric engine pulled the car to Cooperstown and back, and upon its return the down town run was made so that Press Agent Walter Hill could "plant" his advertising and literature in the cars to be used direct from the trolley. It is safe to say that everybody within five miles of the trolley road knows that Buffalo Bill will exhibit in Oneonta on June 1.

Manager Murray believes he is the first car manager to take an advertising car on an overhead trolley line, though the third-rail system has been worked before.

While the big green car was blocking Main Street in front of the Oneonta Post Office one of the natives was heard to remark that it "looked like a steamboat hunting for water."

MORE HIPPODROME TROUBLES. When the disreputable Coney Island Hippodrome venture seemed to have been entirely cleaned up, a new phase developed late last week. The ticket seller, a Cincinnati man named Woelmer, was arrested suddenly on Thursday night, charged with grand larceny.

During the short life of the show the ticket wagon took in about $400. All this money was paid out by Woelmer to creditors who presented claims and billed the ticket wagon. The ticket seller claimed that he had been given full authority to do this by the proper officials of the Coney Island Hippodrome Company, and about vouchers for all his disbursements. However, he was held in the police court for examination.

According to one story the arrest grows out of a factional fight in the company, Albert Bode being on one side and Samuel Friede, the New York partner, on the other. The Friede faction is declared to have been responsible for Woelmer's arrest. To escape being involved in any further legal complications Mr. Bode is at present making his headquarters in Jersey City.

SMALL CIRCUSES MAKING MONEY. Berlin, June 8.

There are any number of small one-ring circuses operating in Europe and America. From reports they are making money, and this season promises to be the most successful they have ever had.

MOVING PICTURE REVIEWS

"The Blue and the Grey or the Days of '61." Bijou.

One immediately grasps the story almost when hearing of "The Blue and the Grey or the Days of '61." It is a commendable moving picture, for it interests with several thrilling, particularly when the West Point cadets, then serving in the Union army, is about to be shot at surprise for deceiving a superior officer regarding the presence of his classmate and a Confederate, who is concealed in the home. The two boys with their families were separated by the Abraham Lincoln proclamation freeing the negroes. From then on the picture follows a familiar story of love and war during the days of the Confederacy. The youth with Southern sympathies loved the sister of his school-fellow. This brought about the complications, which are remedied in the nick of time by the sister obtaining a pardon from President Lincoln. There is a mass of detail to the series, which has been carefully planned and carried out. A Southern home is shown and the costuming is according to the early days, even to the dress of a little girl. Impressions of Generals Grant and Lee are given, with one of President Lincoln as well. That of General Lee is much the better. In the detail, however, the pardon granted by the President is given in the picture without sufficient explanation by the girl for the Chief Executive to have known what the trouble was. A field battle in which the soldiers apparently die without being shot is another shortcoming, but the taste is offset by the excellence of the subject as a whole, including a chase, cross-country ride on horseback, and pretty scenic effects, with the hunted soldier swimming a stream.


A rather pretty "dream" story of childish maneuver is presented in "An Animated Doll." A doll who loves his younger sister, finds five dollars, with which he tries to secure a big doll from an inventor, who is working on an automatic figure. The younger takes the doll to the city and incurs the cost of the management's existence. No person remains stationary at the uppermost point until after the close of the evening's performance in the theatre. Then the wheel stops, and the loungers about carry on an impromptu game of roulette. Twenty-one names are on the wheel, which is spun by a bystander who offers twenty One to one that the same name at the top when the wheel is quiet can not be correctly guessed.

Billy Inman, Jr., the young son of William A. Inman, celebrated his first birthday last Monday in Conomo's Imperial Music Hall, Coney Island, which the youngster's father and grandfather are running this season. Billy, Jr., looked the place over just as "the second shift" of "chorus girls" came on the stage. "Who drilled those girls?" said the infant. "I did," answered Billy, Sr., with pride. "Take 'em on and put on the first bunch," ordered the boss, and the manager as he ordered a ginger ale with a straw on the side.
William Fennessy will not accompany "The Star Show Girls," as has been his custom, the coming season, but will make New York his permanent residence. John Baker, of Baker and Lynn, will take with him the Fennessy organization as manager.

Pat Rooney dropped into the city this week to show his mustache and tell about a 30-foot boat he has purchased for his summer home at Southold, L. I. Mr. Rooney really has a near-mustache. He says next season he'll be the only be-whiskered bell boy in the business.

The Dunedin Troop of bicyclists cycled for London Thursday on the "Odric." They will play 30 weeks on the Moss-Stoll tour, returning to this side Feb. 15, playing across the American continent and sailing for Australia from San Francisco.

Horace Goldin and Jeanne Fransoli, the illusionists, on Hammerstein's Roof, have extended their engagement until July 19, and will remain up in the air all summer if foreign contracts interfering are susceptible to a prolongation.

All his contracts for next year having been signed and the work preparatory to putting on his five shows being completed, Tom Miner left town this week for the country. He will spend a little time with Harry Fox in Sullivan County and later will visit Andy Gardner in his summer home.

Wesley & Pincus are playing the bill at the Casino, Asbury Park, this week with about the same show the firm gave at Brighton Beach last week, excepting the headliner, Franklin and Green, Eddie Foy occupying the coveted position at Asbury. Wesley & Pincus played to $3,800 gross at Brighton.

"The Maid and the Mummy," the George Ade piece in which Eugene Jepson was playing when deafness overtook him at his Lake's, Cleveland, last week, will be continued with the consent of the author, the same supporting cast previously playing it having been engaged. A prominent actor will take the leading role. M. F. Bentham will continue to book the act.

Looking for 11 weeks.

The Colonist Quintet wonders where the eleven weeks remaining under a Sullivan-Conside booking are coming from. The act was booked into the Majestic here, a S. C. house, by Archie Lary, its San Francisco representative.

Following the Majestic engagement eleven more weeks in this section were promised, but at the termination of the solitary week the act was informed by the local agent of the Sullivan-Conside combination that it could be placed for no longer time.

One of the salaried was due after transportation for the five people and baggage had been deducted. The members were practically stranded here. They have communicated with the Chicago office of Sullivan-Conside's to find what disposition is to be made of their contract.

Alba, a strong woman, who has shown in the west, but never east, will open here on October 5. H. F. Feiler is the agent.


Leo Edwards is writing music for vaudeville numbers. His compositions in "The Behan Show" attracted considerable attention during the season passed.

Dr. F. Klein is now an out-and-out agent, with offices in the Knaickerbocker Theatre building. Mr. Klein was until recently connected with the "Telegraph."

Charles McPhee, of McPhee and Hill, wrecked his arm at Proctor's, Newark, Tuesday, causing the act to retire for the week. Rae and Benedetto replaced them.

Sharp Brothers and the "Six Dusky Bellies" will play Morrison's, Rockaway Beach, Sunday. It is a new act for the Sharp Brothers, presented by Ed. S. Keller.

Taylor Holmes is putting on a new dramatic and singing sketch for Harry Vogel, acting as producer at the direction of the Orpheum Circuit's Producing Department.

No closing date for the Alhambra has been set. It will probably remain open a week or so longer than the Colonial and Orpheum, which wind up the season next week.

The Kyaas, a foreign "strong" act (man and woman), make their first appearance here on September 7, when the act opens at the Poli Circuit, booked by Al Sutherland.

Chassino, the shadowgraphist, now in Europe, will return in August, reappearing at Hammerstein's on August 31, with bookings for fifty-seven weeks over the United Air to follow.

"The Four Comrades" will open June 21 at Spokane for a tour of the Western States time. The Bison City Four will also likely be booked. Alf T. Wilton is the agent for both acts.

Lillian Hoorlein made a successful appearance at Budapest, having been engaged for another month following her first show. R. Ohrmayer booked Miss Hoorlein for the other side.

Gus Edwards and Paul West have written "Little Romeo," the sketch in which Adolph Zink will appear next season, surrounded by 12 girls, under the management of Mr. Edwards.

Elizabeth M. Murray will appear at the Palace, London, Monday, June 22, playing abroad but a week, when she will return home. Miss Murray has been booked to reappear in England next season.

Master Gabriel, now playing the leading part in "Buster Brown" in vaudeville, has been engaged to play the title part in Klaw & Erlanger's forthcoming production of "Little Nemo in Slumberland."

Lillian Russell will open the season in "Wildfire" on September 5 at Asbury Park, coming into New York for the first time with the piece on Labor Day at the Liberty, where it will remain ten weeks.

Jake Sterndale, the Western Vaudeville booking representative now in New York engaging acts and chorus girls for the Western Durlesque Wheel, expects to remain here for five or six more weeks.

In the list of Eastern Wheel burlesque shows graded according to gross receipts Harry Jacobs' "Golden Crook" stands third. John L. Sullivan and Jake Kilrain traveled with this show as special attractions.

Lester Rose, of the Casey Agency, through the excitement attending a trip to Atlantic City last Sunday, and the opening of "The Follier" Monday evening, slightly tangled his engagements for the first night of the show, but Lester was there with the salve. Other than a sunburned nose, he was uninjured, although his reputation as a diplomat is blunted.

Al H. Woods is preparing to put fourteen shows out next season on the Stair & Havlin time. Mr. Woods is firm in the belief that the slump in public interest in the sensational melodrama is merely temporary and consequent upon nothing but the fact that many workingmen are out of present employment. When business conditions re-adjust themselves, he believes, the melodrama will come back to its old place.

Jules Ruby is still the impresario of the Bijou, Broadway. Mr. Ruby is one of the few Broadway theatrical managers who continue their theatres during the warm weather. The other day Mr. Ruby, while impressing a new act with the advantages of the Bijou to "try out" in said: "I think, if you play here, when you are old and surrounded by your grandchildren, you can say 'I remember when I played on Broadway.'"

When "trying out" in picture houses, acts might go to the expense of "packing the house." A New York theatre now presenting films may be purchased for a performance at a total cost of $7.40. The other day an act showing for the first time in one of these places persuaded the manager to advance 82 worth of tickets, which were distributed. The sketch received such an ovation when appearing it could not go on, and the proprietor of the number forgot to reimburse the manager.
NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Louise Dresser, Colonial.
De Haven and Parker, Alhambra.
Julia Curtis, 150th Street.
Mary Corbett, Fifth Avenue.
Three Constantines, Fifth Avenue.
The Fred St. Onge Company, Henderson's, Coney Island.
Spielmull Brothers, Henderson's.
Gale, Stearns, Bergman and Clark, Henderson's.
Four Hodges, Henderson's.
Cleo Desmond, Henderson's.

Harry Davenport, Phyllis Rankin and Company (1a).
"The Naked Truth" (Operatic Farce).
45 Mins.; Full Stage (Special Set, Exterior).
Fifth Avenue.

Edward A. Paulton has given us a highly diverting little trick operatic farce in "The Naked Truth." The forty-five minutes it occupies are fully taken up with a pretty jingling score and one situation that, when it has been fully developed, will yield a laugh every time the clock ticks. The skit tells a complete musical comedy story. Johnny McIntosh, of the King's Scotch Highballs, repletes in Highland uniform, seeks in his canny Scotch way to win the fair Stella (Miss Rankin), more to get her money than because of his love for her. His suit is progressing when Rudolph, a boy and an old sweetheart, returns. Rudolph finds Stella's love grown cold. She wants to wed McIntosh to get his title of " Laird." But Rudolph, in his travels, has picked up a curious talisman. It is a small statue of Truth, and it exercises a curious charm. Everyone anyone in its neighborhood tells a lie unless hands snatch away some part of his clothing. Rudolph places the talisman just under the first curb, evidently Stella and Johnny sit down near by.

"I am of royal blood," says Johnny and presto! his coat is gone. "I have never been a Scotch girl," says Stella and in a wink she is reduced to her petticoats. Up then jumps Rudolph and demands that Johnny say whether he wants Stella for his money or herself. If he tells the truth Johnny loses Stella; if he falsifies he loses his "beaks" before the assembled villagers. He tells the truth and Rudolph triumphs. The trick of stripping off the clothing is exceedingly well done and each repetition brings roars of surprised laughter. Mr. Davenport makes a splendid Scotchman, modeled somewhat on the rollicking Harry Lauder type, except that it is more polished. His voice is the weight of good lines handled with a perfect dialect and enriched with uctaneous humor. His two songs, one a march number with two girls in kilts, and the other a topical song called "McIntoshy," were the capital, and Miss Rankin scored tremendously with a pretty selection named "Honeymoon." For the finish, the defeated Johnny turns to the ten girls of the chorus, standing near the fatal well curb, and demands, "Have any of you ever been kissed." They chorus, "No." There is a rumble of thunder and an instant's sudden darkness. When the lights come up again the girls have crawled under a tarpaulin from which peep ten heads and a glimpse of arms and bare shoulders. In this position they sing a medley of the score. Further playing will get the mechanism and dialogue of the big comedy scene running smoothly and experiment will probably show where the talk may be clipped, particularly in the passages between Rudolph and Stella's father. The act can make a substantial success at the Fifth Avenue and should do as well anywhere. It is all new to vaudeville, and has just the touch of daring to give it splinter some. While the girls strip the splice will operate against the act.

Beatrice Morgan and Company (2).
"Twenty-three for Shakespeare" (Comedy).
25 Mins.; Full Stage (Interior).
125th Street.

No better proof of Beatrice Morgan's popularity in Harlem could be given than her eager willingness to accept her in "Twenty-three for Shakespeare," a farce in which she is hopelessly miscast. There is an enormous gap between "For Italy and a Knot of Ribbon Blues," the piece played by Miss Morgan the past two weeks, and the present offering. You've got to make them laugh to be a success in vaudeville," is the slogan of many concerned in the varieties, and some one evidently whispered these few words of advice to Miss Morgan, at least that is the impression the farce gives. The title almost tells the story. The idea of the sketch is not at all bad, but it lacks action throughout. The opening is especially talky. At least fifteen minutes are used up in a conversation between an old actor and a slavey before the star appears. There is nothing bright or interesting in the talk, and it gives the sketch a black eye from which it never recovers.

"Daksh.

Laville, Sinclair and Williams.
Songs and Dances.
13 Mins.; One.
Henderson's.

Two women and a man compose the trio who are showing a fairly well diversified singing and dancing specialty. The women are young, look well on the stage and wear several becoming although not elaborate changes. Their singing and dancing is of the average contrast with other "sister" pairs. A little "Dutch" number was best liked and deservedly so. The man needs attention. He seems to have the makings, but is going after it the wrong way. He is using a large Cohan talking song, which he is not able to handle properly. The Cohan disease is a bad feature, and this boy seems to have it in its worst stages. He dresses well, and is a fairly good dancer. If he will try to be himself for a while he should develop to the great benefit of the offering.

Daksh.

California Four.
Songs.
12 Mins.; One.
Henderson's.
The California Four is the latest of the straight singing organizations to appear hereabouts. That is, they dress straight, but no less than three are firm believers in themselves as comedians. They combine for themselves only, however, and from the way they all laughed on Wednesday night, they "went immense." If there is to be any comedy, it might be a good thing to let the audience in on it. The singing is of the usual quartet brand, although it can hardly be compared with several straight singing fours now before the public. The dressing is neat and the four wear their clothes well. A better layout and more costumes were needed. When you should be a good card for the smaller time.

Daksh.

JULIA AND JOSE ROONEY.

A sentimental tale of two young women alone in a strange land was brought back to the city with the arrival of the Rooney Sisters (Julia and Josie) last Saturday on the "Lusitania."

The girls appeared at the Scala, Copenhagen for some time. During the first month of their stay in Denmark they ate only "ham and eggs" for every meal, neither Josie nor Julia being able to acquire more of the Danish language than necessary to inform the waiters for that breakfast food until thirty days had passed over.

Otherwise, the girls are full of enthusiasm for Denmark, especially the King; also Princess Marie along with the other members of the royal family before whom the Rooney Sisters appeared.

As a remembrance for dancing before royalty, each has a medal presented by the Princess, against whom the Prime Minister directed a tirade in the Danish papers for going to a theatre, her visit for the purpose of seeing the Rooney's having been the first.

Josie says the Czar of Russia also came over to Denmark to see the sisters dance, as they refused all offers of Russian Josie describes the Czar, and is willing to make affidavit he attempted to flirt. Pressing his Czarovich hands over his heart, and with a Heavenward look, Josie remarks it was hard to turn down a King in that pose, but they had to do it.

The Rooney Sisters returned to take up a tour of the Orpheum Circuit, Martin Beck having informed the girls their contract for the time had not been set back, as the young women supposed. Offers for an Indefinite stay abroad were declined on account of the American engagement, but the girls have signed to appear as "Jack and Jill" in pantomime at Liverpool a year from Christmas Time. They return to London to reappear at the Alhambra next April.

A few weeks in the East have been arranged for them until they commence their visit to the Orpheum houses. The sisters open either June 22 or 29, and the new Parisian gods made by Worth of Paris will then bewilder an admiring public.
FOLLIES OF 1908.

One doesn’t have to wonder why the people are flocking to the New York Roof this summer. F. Ziegfeld, Jr., has put a lighting, and it seems to be the secret of the success of the Roof this season.

And the praise might be echoed by the thousands with whom the Roof was packed last night.

The praise brought forth roars of laughter, equalled only in volume in a summer park where some free device at- tracting thousands has a funny trick con- cealed.

The "follies" of Mr. Ziegfeld is all this startlingly wonderful in dexterity.

The fight occurs in the second act, with a miniature ring set. Leo Harper, as the villain, with a bit of the fun announcements up to the point where there is a "fudge," when Wat- son, as "Nibby Hooligan, the Pittsburg Dope," in pugilistic attire, springing anotherTHEATRE REVIEW

BRIGHTON BEACH.

A well-dilled house greeted the players at the Music Hall Wednesday night. The indications point to a very successful sea- son for Brighton. There is a slight con- flict in acrobatics on the program, but they do not much interfere, and the pro- gram runs off well.

George C. Boniface and Bertha Walt- singer are the big names on the bill, and in "The Singing Lesson" have an offering that will hardly carry their names to any large master of stage reproduction. The latter is a version of the "mistaken identity," and only the efforts of the principals save it from a flop. There are only a few laughs, and these are largely because of the way the comedy is handled.

Lady Vaudvill e will expect more than "The Singing Lesson" from Miss Waltzinger and Mr. Boniface. Rice and Prevost scored one of the even- ing’s biggest hits, and "The Girl of Yesteryear," known as "Miss Chaff" in the play, "Prevost" in the act, fills the bill. Rice is a multi-talented person of many numbers, and his old, unhurried manner, is sung by Ben Welch also scored strongly. Both his Hebrew and Italian character were will. New dialogues brighten things up, and all in all, Miss Rice has new food stuff and, mixed up with the old, it is working out beautifully. He is without a doubt the funniest clown in the business. In spite of his many imi- tators, he manages to dig something new every time around which always hold him at the top of his class. Prevost is not working to him quite as well as his old partner, but with very little more practice will probably be a winner. His voice is a trifle deeper, but it will not make much difference in the long run.

Marion Garson is much too sedate. Why a person of her youth and fresh prettiness should affect the mature man- ner of a woman is hard to understand.

She has a charming voice and a most attractive stage presence, but her lack of animation works seriously against her. Her selection of songs is happy. The numbers are of the lighter sort, and a spirited manner would enhance their effectiveness vastly.

The Exposition Four since their last appearance in New York have had a good deal to their already well diversified musical offering. Most of the new material is good, but the quartet could easily improve upon the opening costume. It is time that the "picture" and "style" of the act, which has no place outside of a cir- cus ring. The use of a horn and "bell" to supplement the organ for "The Palms" gives the big effect of a pipe organ and improves this detail greatly. In their quartet number on the brasses they work up nicely, but should get a larger volume of sound. Except for the opening the costume is one of the best arrangements to be seen in an act of this sort from the natty brown dress suits to the minstrel clothes used for a dancing finish. The four do many different specialties and do them all well. The variety of the offering keeps it moving at top speed.

"Onalp" occasioned a good deal of talk. The one objection that could be urged against the band was the presence of the bass clarinet, which it moves rather slowly. To balance this the piano playing is very well done and the mystery is complete.

"Schoolboys and Girls" did extremely well. The numbers are all changes from its Western trip, but one or two new effects are now introduced. One is an illuminated see-saw disclosed
by raising the back drop. It made a pretty incidental to the "See-saw" number capably sung by Maudie Earle. Gardner and Bevere opened the second half of their comedy sketch on a high note. The best of the three numbers was the song, "Our Gramps." It was a happy, good-natured song, and the entire audience was charmed with it.

The act was good, and the audience gave it a hearty round of applause.

ALAMANDA.

There wasn't any possibility of argument in placing the honors for applause. It was a matter of pure audience preference, and the one which the audience will have witnessed in a few days. Miss Moore is a very amusing young person using somewhat the same style of clowning as Malvina Hiss. Although she seems to be playing an imitator. She is never idle. Every minute has its surprise, and the pair get laughs too quickly to be counted. One of their best hits was a travesty on the dramatic act of MacDowell and Trescott, which had gone before. It was a great success, and the falls of Mr. Montgomery at the finish had the audience on their feet. Sadie Jansell was a large sized "riot" No. 4, to which result her Eva Tanguy caricature contributed not a little. A first rate parody version of "I Don't Care" was given with the impersonation, and the audience was quick to grasp the humor of the verses.

George S. Melvin is a capital dancer, but as a talking comedian he does not do well. His Scotch reel at the finish won him applause, but his attempts at story telling fell flat. In addition to this a good deal of his patter is in rather bad taste.

The Craigs, at the opening, did very well with their very agreeable musical offering, and the Yoocays made a satisfactory closing number.

Beatrice McKendry, Walter Shannon and Company have burdened what should have been a light singing arrangement with altogether uninteresting farcical plot concoctions. The presence of several catchy numbers, notably "Dreamy Moon" and "Hosley," easily carries the number, but some of the comedy passages could well be spared. The Alambanda audience liked the act, never doubting that they were hearing a capital number.

Williams and Walker put up 24 capital minutes of their characteristic fun-making, and Melbourne MacDowell and Virginia Triscott gave their new offering in place of "The Oath," which was programmed. "The Final Lesson" is the title of the sketch put forward as a dramatic playlet, only the audience didn't seem to understand it that way and laughed at some of its most serious passages. Both principals appear to poor effect in modern settings. Their methods are so sterilized and stagey, "The Final Lesson" is not suited to them—or any one else for that matter. It is illogical and its characters about as human and sincere as the acting of the principals is quiet.

WILLIAM MORRIS, THE ACTOR.

Chicago, June 18.

William Morris, the leading man of the "Witching Hour," which played at Fowlers' until last week, is contemplating a tour with a small vaudeville company for several weeks this summer. The act will probably have its premier at the Majestic.

HAMMERSTEIN'S.

Three new comers are registered at the starters atop the Victoria this week. Collins and Hart and Harry Tate's "Motoring" did all expected, while Slatier and Williams' "The Dinner at 6" were so early that very few were present. They opened the show and if there is a place in the world where the opening position is worse than in the Victoria, the theatre is on Hammerstein's Roof.

Many of the regular Hammerstein back-standers ventured to express doubts as to the success on the roof of "Motoring" depending upon dialogue. The judgment of the management was quickly vindicated, however, as the talk could be heard quite distinctly in all parts of the house, and the act was the usual big laughing number. It had appeared in the air for a single performance on Sunday, June 7.

Collins and Hart have a quantity of new foolishness and the wire work also given with several new twists placed them among the hits.

Alexis is in her third week and the dancer seems to have caught on, for she is more daring and better than in her opening week. The Tourbillion dance is by far the best thing of its kind that has been shown. The effect of the many colored gowns are almost entirely lost on dark eyes, but the effect of a single real "naked" number, in the little heroine is finally shown "swimming" through the clouds to her "mamma in heaven."

"Two Men and a Bottle" had "No. 3" place, and the Howard Trussell farce was well received. The second man of the organization might play a bit more easily and laugh a good deal less. Joe and Eddie Budin following this scored a substantial hit with their exceptionally well-done dancing. Britton has half a dozen steps of his own and his style of stepping encroaches upon no one. Sadie should overcome her weakness for glaring comedy in her costumes. She dances and "feeds" the other very well.

The Empire City Quartet has given up "song plugging" as a poor proposition and the members who refuse themselves to the proper business of singing and comedy. Harry Cooper has a whole new equipment of nonsense, including a travesty on "The Song Finder," which had gone on so well the boys are in excellent voice for their return to the city and easily held their audience amused.

Byers and Herman's pantomime, dancing and knockabout are well done. They were poorly placed in the closing position.

BENEFIT FOR "KIDS."

All the "kids" in New York have been invited by Gus Edwards to attend a well-conducted benefit performance to be given June 24 at the Bijou, where all of Mr. Edwards' "kid acts" will appear.

He had at the theatre, the office of the Edwards Publishing Company, or at 106 Canal street, the headquarters of the Children's Relief Society, which will receive the proceeds.

Mr. Edwards has made provision to furnish all needy school children with luncheon daily at the society's rooms.

Orletta and Taylor have a new singing act next season.
VARIETY ARTISTS' ROUTES
WHEN NOT OTHERWISE INDICATED.

(ACTUALLY THESE ROUTES ARE SUBMITTED TO US DIRECTLY BY ARTISTS THEMSELVES AND ARE THEREFORE SUBJECT TO CHANGE. THEY ARE GIVING US THEIR ROUTES ONLY AS THEY ARE PlANNED AT THE TIME THESE PAGES WERE Laid IN. THEY ARE NOT COMMITTED TO THEM, AND THEY ARE NOT TO BE CONSID-ERED AS CONTRACTUAL PROMISES. THEY ARE GIVEN HERE SO THAT OUR READERS MAY BE AWARE OF THEM AND USE THEM TO THE BEST OF THEIR ABILITY.

These routes given here are not a substitute for the regular variety artists' list, which is published weekly in Variety, and which contains information about engagements of variety artists who are members of the Variety Artists' Association. It is recommended that you consult this list for the most current information.

SEND IN YOUR ROUTE

VARIETY Prints No Route Not Received Direct

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____________________________

Permanent Address _____________________________

Temporary "Week ______ Theatre ______ City ______ State ______"

CARDs WILL BE MAILED UPON REQUEST

When answering advertisements bideyly mention Variety.
Halftone Line Cuts Design-Lotrizing

THE STANDARD ENGRAVING

506 Seventh Avenue
New York, N. Y.

Gordon & Hayes, 205 Washington, Chicago.

Gordy, Plaza, Electric Pk., Norfolk, Va.

Grande Bros., 945 Milwaukee, Milwaukee, Wis.

Graham, Hotel, 950 N. Marion, Florida, Fla.

Graves, 230 W. 33rd, Chicago.

Gray, 152 W. 33rd, Chicago.

Greene, 115 W. 33rd, Chicago.

Greene, George, Ringling Bros., C. B.

Gregory, Geo., & Co., 850 Lorimer, Brooklyn.

Green, 430 Ninetli, Minneapolis.

Green, George, Ringling Bros., C. B.

Greggory, Geo., & Co., 850 Lorimer, Brooklyn.

Greeve, Che., 547 West, Chambersburg, Pa.

Greene Bros., 822 W. 35th, Chicago.

Grave, 115 W. 33rd, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.

Glover, Frank, Chicago.
JUNE 22, SHEA'S, BUFFALO

Return engagement after six weeks' absence. Many thanks for offers to stay through the summer. Must positively sail July 15 ("Lusitania").
"OUR HEBREW FRIEND"

SIGNED WITH WM. MORRIS, Inc., for 12 Weeks Commencing Sept. 14, to Top All Bills
RETURNING TO ENGLAND to Play in Pantomime at the Lyceum Theatre, London, as Principal Comedian under the management of SMITH & CARPENTER

Spend the Balance of the Summer Alternating Between Business and Pleasure in England on the Continent

WM. MORRIS, Solo Representative

THE CHAS. K. HARRIS, PROD. INC.

A Sensation at Bijou Theatre, Broadway, New York City.

“AMAN, A MAID, A MOON, A BOAT”

CHAS. K. HARRIS.

The most Instantaneous Hit that has ever struck New York City, since “After the Fall.”

Professional copies now ready.

Slides a Most Positive Noveltly

Address all communications to

CHAS. K. HARRIS, PROD. INC.

920 West 42nd St., New York City.

HELLO, MAN! HOW ARE YOU? I AM TELLING IT!

NORTH AMERICA

Chicago, Grand Opera House.

BOB ADAMS, Manager.

Letter

Where 10.00 names, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

Bull, Graham, Jr.

A Night With the Poets.

Annan & Davenport.

A. A. Simon.

Anglo, Mary.

Audierne, Pia.

Bench, Ruby.

Bligh, Harry.

Blampid, Barry.

Bolton, Keith.

Boswell, A. Davis.

Boswell, Harry.

Borden, Frank.

Browne, Harry.

Browne, Florence.

Browne, John.

M. Armstrong

C.

C.

Charles, Joe.

Coffin, George.

Coffin, David.

Coffin, John.

Coffin, John.

Coffin, Morgan.

Coffin, Sam.

Coffin, Sam.

Coffin, Thomas.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.

Coffin, William.
Limits of Paralyzing, Heart-Slokening and Awful Fearfulness, Teeming and Sparkling with the Effervescence of Striking Originality and the Fascination of Intrepid Courage and Extreme Recklessness.

NOTE—MARVELOUS MARSH is the first man in this or any foreign country to perform a bicycle diving act. You take no chances when you book MARVELOUS MARSH.

I WANT 400 CHOIR GIRLS AT ONCE

Above All Pigmy Would-Be Sensational Out-Door Acts.

Recognized as the Tremendous "Gate Puller." The Giant that Towers Above All Pigmy Would-Be Sensational Out-Door Acts.

MARVELOUS MARSH will consider propositions on a sharing or a percentage basis from the small as well as the large.

Most Sensational Fearful Feat Ever Accomplished or Attempted by Daring, Intrepid Man.

"LONG LIVE THE KING!" THE FAMOUS BICYCLE ACT OF MARVELOUS MARSH

DARING DIVE

A Desperate Leap Into the Yawning Jaws of Death.

DEFIES DESCRIPTION, TRANSCENDS CONCEPTION OF HUMAN INTELLECT.

An Act That Has Moved Millions to Fright and Cheers.

Has been an unexampled feature in all large cities all over the world.

NOTE—MARVELOUS MARSH is the first man in this or any foreign country to perform a bicycle diving act.

When sending advertisements kindly mention VARIETY.
BLOODGOOD
(COSTUMES)
103 WEST 43d STREET
NEW YORK CITY

Phone No. 5820 Chas.

NEW YORK VAUDEVILLE CONTRACT CO.
ACTS WANTED

For Sale or To Let.
Two euro-screan machines; one comedy talking machine, one reality (both new), for your
business or home. Address
PAUL M. MILLER
(Quinn & Mitchell), 508 506 St., Massachusetts, N. E.

Maurice H. Reznenewitz
CHARLES HORWITZ
LAWYER
203 Hanover St. New York

NOTICE
I am anxious to get into communication with authors, composers, lyric writers, etc., with a view of obtaining material for the Drama and Vaudeville Home. All those interested kindly write to me at once, when full details will be given. Address
M. L.-care VARIETY
Chicago Opera House Block, Chicago.

ANDREW GELLER
876 BROADWAY, BETWEEN 10TH AVE. AND 92 St.
SHORT YAMP SHOES
FOR EASY, STREET, STAGE, AND DANCE use. Call for Catalogue Y.

WANTED
TWO ACROTATS
(see below, two acrobats. Must be AI performers. Apply JOE S. EFRON
484 Canal St., New York. Would also like to purchase a mat.

PHILADELPHIA
BY GEORGE M. YOUNG.

NORTHFIELD, N. J.

A FIRST CLASS VAUDEVILLE ACT WANTED.

Must do six turns a day. Send rates and the
name of your act to
ARD L. ZEITLIN, 94 8th St., Philadelphia.
THE McNAUGHTONS

YOU KNOW THOSE BLEEDING COCKNEY COMEDIANS

Address SHEA'S Buffalo

MAXIM No. 63

WILFRED CLARKE

The Most Sensational Triple Cyclists in Vaudeville.

Address Our VARIETY.

New York

HARRY TATE'S

Gordon and Bro.

England

Fishing and Motorin.

Australia

HARRY TATE'S

The Life Saver

Vaudeville

Jim Crow and Marx

Gerard

GORDON

WHAT THE MANAGERS SAY: "THE BEST DUTCH ACT BEFORE THE PUBLIC TO-DAY.'"

MARCH

JAMES E. -- LUCIA COOPER and CO.

In "THE LIFE SAVER"

Whitman Sisters

Assisted by ROBINSON

WESLEY & PINCUS, Commanders

ATLANTA, GA.

CARING (H. L. De Cuy, mgr.).—Excellent bill to crowded houses. Vida and Hawley, wire, excellent; McConnell Sisters, scored alibi; George Primrose and his "Minstrel Boys" the big solo: Wm. and Lewis, exotica: Le Clark and Harspum, burlesque: "strong men," well received; Wm. Rice, harmonium: excellent—CRYSTAL (Wm. Harrell, mgr.).—John A. Brandt, comedy, well received; Jugglin Jones, excellent, neat and funny act.—IDLEHOUR (T. P. Holland, mgr.).—The Above, aquatic: good: the Bell, musical: fair; Ed Beauford, comedian: Bartner & Palmer, exotica: west Side, usual new material: Witbor and Davis. O.R.I.X.

ATLANTA CITY, W. J.

YOUNG & FIER (W. E. Brickell, mgr.).—Handful heads and created a big sensation; Farrell Taylor Trio, big hit; Girard and Gardner, also scored; Ziska and King repeated former success; Pent and Russell (New Act); V. P. Woodward, good; Florence Sanders, soprano, excellent: business biggest of season.

STERLINGCHASE FIER (Giles Clement, mgr.).—Whitney and Bell, singing and talking: good; Harry Pate, musical, excellent: Crowler, zan-zan-lait, good. Tom Hefron, songs. Mrs. H. H. Maguire, Jr., magic, good; "Musie"—educated humor: Thomas J. Chadly, Ill. songs, excellent.

5-SULLY FAMILY-5

In an original comedy farce by Earl Allen, entitled "THE SUIT CASE". All Action. All Situations. All Laughs. AN ENTIRELY NEW ACT.

5. R. SHERIDAN, Superintendent. Woodland Park, Ashland, Pa., says: "Your new act, 'The Suit Case,' was a big hit at our Park and I predict a grand success for you with it." See Wesley & Pincus


**Variety's Chicago Office**

In the Chicago Opera House Block

Advertisements and subscriptions received at regular rates. News items may be forwarded there, and will be promptly transmitted.

FRANK WIESBREG, Representative.

---

**Crossman Trio**

The trio who sing and play.

NEXT SEASON WITH ROSE STEBBEL'S BIG SHOW.

We are working at present.

Regard to all friends.

---

**PETCHING BROS.**

Originators of musical novelties now booking for next season.

The greatest, most novel and fascinating musical act before the public.

---

**“The Musical Flower Garden”**

We have several new novelties now in preparation.

---

**FIRST COME, FIRST SERVED**

---

**CALL Burlesque CALL Vaudeville CALL Musical Comedy.**

New Booking for Summer and Next Season.

---

**IRVIN R. WALTON, “That Versatile Fellow”**


---

**FOR SALE**

A Small VAUDEVILLE THEATER, seating 400, with PENNY ARCADE adjoining, in the most popular part of CHICAGO. New building with tinted floor, seated with Opera Chairs, elegant Stage Beauties and Dining Rooms. Will sell building with fifteen years’ ground leases and five years’ leases of Arcade Building. A good chance to make a lot of money.

G. E. MITCHELL, Care Beeman & Co., 236 S. Clark St., Chicago.

---

**STODDARD AND WILSON**

The Partnership were the creators of "The Beast of Venice." We have not lost a week since Jan. 15, and are meeting with great success everywhere. All well advanced. See KUHNAGEL, care VIARIIS.

---

**Lyric Tours—Late Presentations of "Boots of Maverick."**

E. P. Circuit with Miss Biala in "The Artist’s Dream.""
LOUISE DRESSER
IN VAUDEVILLE

MRS. GEORGE DE HAVEN
Presents
ROSE DE HAVEN Sextet
In a Dashing Operetta. "THE UNDERSTUDY."

WILLA HOLT Wakefield

VELDE TRIO
In their European Equilibrium Aerial Combination, including the "LOOP-THE-LOOP" Dose
(An original, not a copy)

Daly & O'Brien

VON BEHR
UNITED BOOKING OFFICES, NEW YORK

JAS. P. LEE

"That Comedian."
Here's a record breaker and still breaking - 19 weeks, Unique Theatre, Los Angeles; 16 weeks, Paramount Theatre, Los Angeles; 20 weeks, Lyric, Fresno; 14 weeks, Eagle, Fresno; and now in my 8th week at the Unique Theatre, Los Angeles.
Address JAS. P. LEE, Unique, Los Angeles.

ONaIP
NOW IN VAUDEVILLE

Louise MARSHALL AND King Dot
IN VAUDEVILLE
SAILING FOR EUROPE IN AUGUST.

AMES AND BALL
IN AN ORIGINAL MEXICAN ACROBATIC NOVELTY ACT.
Booked for the Summer.
Address care Variety, Chicago Office.

LILLIAN HALE
AND CO.
Presenting "That Phantom Rival, written by Edgar Dean.
One of the best laughing farcical plays in vaudeville.

NORMAN JEFFRIES, 5th and Arch Streets, Philadelphia, Pa., Personal Representative.

Jack SYMONDS
"The Man of Fate"\nJust Finished 11 Weeks W. S. V. A. 11 more next season.
For time, address Pat Carey.

Two NOVELTIES OF MERIT (in one act) Presented by
JNO. ZOUBOULAKIS
CLAY CARTOONIST AND MUSICAL VIRTUOSO
11 Minutes. (Never to Change, even or else)

BYERS AND HERMAN
"The Clown and Skeleton"
K-P's 135th St., NEXT WEEK (June 22)

When answering advertisements kindly mention Variety.
WONDERLAND at the Sherman House, Chicago, June 22

for a few weeks with our FOUR Big Song Hits:


JEROME H. REMICK & CO., 131 W. 41st STREET, NEW YORK CITY.

BILLY HOPKINS

MAY 29

HARFTOWN, IND.

THE GRAND (Anderson & Zeigler) — is doing well with "making pictures" and will probably extend run. There are no shows in the opening of the regular season — The Empire (Gilbert & Milburn) is offering Lewis H. Howie's picture this week. Vanderbilt is being given at "Fair Bank, "Wonderland, " and "Walt Disney." 

INDIANAPOLIS, IN.

THE GRAND (Anderson & Zeigler) — is doing well with "making pictures" and will probably extend run. There are no shows in the opening of the regular season — The Empire (Gilbert & Milburn) is offering Lewis H. Howie's picture this week. Vanderbilt is being given at "Fair Bank, "Wonderland, " and "Walt Disney."

JEROME H. REMICK & CO., 131 W. 41st STREET, NEW YORK CITY.

SHARON, OHIO


JOHNSTOWN, PA.


KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.). — Miss Hunking, "Frederick." "The Great," in order. 

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.). — Miss Hunking, "Frederick," "The Great," in order, on and off, and "A Memory of a Christmas." 

LAWRENCE, MASS.


MILFORD, MASS.


MILWAUKEE, WIS.


MUSKEGON, MICH.

LYRIC (E. A. Miller, mgr.). — Week 5: "Los Angeles," "Crystal," and "Walt Disney, " in order.

NEW YORK, N. Y.

COCHETTE (J. M. Milburn, mgr.). — "Shaddy, " in order.

NEW YORK, N. Y.

GLENDALE PARK (J. M. Milburn, mgr.). — "Shaddy, " in order.

WASHINGTON, D.C.

DANIEL PARK (J. M. Milburn, mgr.). — "Shaddy, " in order.

WASHINGTON, D.C.

FRITZ'S ARCADE (J. M. Milburn, mgr.). — "Shaddy, " in order.

WISCONSIN, D.C.

COLUMBIA (J. M. Milburn, mgr.). — "Shaddy, " in order.

WISCONSIN, D.C.

COLUMBIA (J. M. Milburn, mgr.). — "Shaddy, " in order.

WISCONSIN, D.C.

COLUMBIA (J. M. Milburn, mgr.). — "Shaddy, " in order.
WESLEY AND PINCUS PRESENT "The Home of Rest"

HOW DOES THIS CAST LOOK TO YOU?

MADDox & KELVIn.    THoR. H. FOLEY.    JAMES W. BROOKS.    GEORGE FULLER.    BARR & EYANK.    JAMES MELVIN.

WEEk JUNE 22
Colonial
NEW YORK

WEEk JUNE 29
AlhamBra
NEW YORK

AGENT EXCLUSIVE
PAT CASEY

FRED KARNO'S Comedians

Mgr. ALF. REEVES.

Headlined continuously and successfully for three years.

Returned to England Wednesday, June 6, S. S. Campania, for vacation and rehearsals for grand new fall production.

ECKHOFF and Gordon

THE MUSICAL LAUGH MAKERS.

Address: EAST HADAM, CONN.

LEW HARVEY

(Late of JORDAN and HARVEY)

Now working alone, material new and original

WESLEY & PINCUS, Managers

SUTTON Sutton

"THE RUBE AND THE LIVING PUMPKIN."

MIKE BERNARD

THE AMERICAN PADEREWSKI.

BLOSSOM SEELEY

(>he Little Sunbeam)

In Vaudeville. Direct from the Playhouse, Chicago.

Everybody Knows
"THE TYPICAL TAD"

BERT BAKER

New with MABEL BARRISON and JOHN K. HOWARD in "THE FLOWER OF THE RANCH" at the CAIROTHEATRE, CHICAGO, FOR THE SUMMER.
THE HOMESTEAD OF POVERTY—In a small sector of the slum district of a large city a poor single mother with two children, a boy and a girl, is struggling to keep her little home together. The girl, who is too young to help with the housework, begins to develop symptoms of illness. The boy, who is older, is determined to find a way to help his mother. They must decide whether to stay in their home or move to a better place. This story is told through flashbacks and dreams, weaving together the past and present to show the effects of poverty on the family.

SYNOPSIS OF SCENES:
1. Scene 1: The boy and girl are playing outside their home when they see a group of children playing in a nearby park. They dream of a better life.
2. Scene 2: The parents are working long hours to support the family. They dream of a better future.
3. Scene 3: The family is forced to move to a new neighborhood due to eviction. They dream of a better home.

THE TEST OF NATURE—The little girl finds a note under her front door addressed to the family. It is a note from a friend who has moved away. The family decides to respond to the note and invited the friend to visit. They dream of the friend returning.

THE PRAYER TO BEAVERTON FOR HELP—The family prays for help and is rewarded with a visit from a group of volunteers who offer assistance.

THE HOMESTEAD OF HEROISM—The family faces many challenges in their new home, but they remain determined to succeed. They dream of a better life.

THE HOMESTEAD OF CELEBRATION—The family celebrates their achievements and dreams of the future.

EUGENE CLINE
Stores Located As Follows:
EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 221 S. Broad St., Atlanta, Ga.

EDISON FILMS
LATEST FEATURE SUBJECTS:
Honesty Is the Best Policy
A PITHY STORY OF LIFE IN THE SLUMS

THE HOMESTEAD OF HEROISM—In a small sector of the slum district of a large city a poor single mother with two children, a boy and a girl, is struggling to keep their little home together. The girl, who is too young to help with the housework, begins to develop symptoms of illness. The boy, who is older, is determined to find a way to help his mother. They must decide whether to stay in their home or move to a better place. This story is told through flashbacks and dreams, weaving together the past and present to show the effects of poverty on the family.

SYNOPSIS OF SCENES:
1. Scene 1: The boy and girl are playing outside their home when they see a group of children playing in a nearby park. They dream of a better life.
2. Scene 2: The parents are working long hours to support the family. They dream of a better future.
3. Scene 3: The family is forced to move to a new neighborhood due to eviction. They dream of a better home.

THE TEST OF NATURE—The little girl finds a note under her front door addressed to the family. It is a note from a friend who has moved away. The family decides to respond to the note and invited the friend to visit. They dream of the friend returning.

THE PRAYER TO BEAVERTON FOR HELP—The family prays for help and is rewarded with a visit from a group of volunteers who offer assistance.

THE HOMESTEAD OF CELEBRATION—The family celebrates their achievements and dreams of the future.

THE HOMESTEAD OF CELEBRATION—In a small sector of the slum district of a large city a poor single mother with two children, a boy and a girl, is struggling to keep their little home together. The girl, who is too young to help with the housework, begins to develop symptoms of illness. The boy, who is older, is determined to find a way to help his mother. They must decide whether to stay in their home or move to a better place. This story is told through flashbacks and dreams, weaving together the past and present to show the effects of poverty on the family.

SYNOPSIS OF SCENES:
1. Scene 1: The boy and girl are playing outside their home when they see a group of children playing in a nearby park. They dream of a better life.
2. Scene 2: The parents are working long hours to support the family. They dream of a better future.
3. Scene 3: The family is forced to move to a new neighborhood due to eviction. They dream of a better home.

THE TEST OF NATURE—The little girl finds a note under her front door addressed to the family. It is a note from a friend who has moved away. The family decides to respond to the note and invited the friend to visit. They dream of the friend returning.

THE PRAYER TO BEAVERTON FOR HELP—The family prays for help and is rewarded with a visit from a group of volunteers who offer assistance.

THE HOMESTEAD OF CELEBRATION—The family celebrates their achievements and dreams of the future.

EDISON MANUFACTURING COMPANY
MAIN OFFICE AND FACTORY, 75 LAKESIDE AVE., ORANGE, N. J.
NEW YORK OFFICE: 10 FIFTH AVE., CHICAGO OFFICE: 154 WABASH AVE.

SELLING AGENTS:
GEORGE BLACK, 500-506 Grove St., San Francisco, Calif.

DEALERS IN ALL PRINCIPAL CITIES

When answering advertisements kindly mention VARIETY.
RICE & PREVOST
"Bumpy Bumps"

PHIL.

PETE S

WEEK, JULY 5, EMPIRE, HALLWAY, LONDON.

BOWEN AND LINA

CODEN BUTT IN CAST.

At Liberty for the summer. Address care VARIETY.

WALTER

SCHRODE and MULVEY

Under the direction of MISS JENNIFER, 1402 BROADWAY, NEW YORK.

GLEADYS SEARS

FIRST OPEN TIME, AUGUST 1, COMEDY ACT FULL OF LAUGHS (15 MINUTES IN ONE).

NOTICE—Miss Gladys Sears' Songs are her Exclusive Property.

AT HAMMERSTEIN'S UNTIL FURTHER NOTICE

CORA LIVINGSTON

The Champion LADY Wrestler of the World

Direction, WILL ROEHM

SOLE PROMOTERS, LYKENS & LEVY

PHIL HUNT, New York Representative

L E O C A R R I L L O

RESTING

DIRECTION OF PAT CASEY

When answering advertisements kindly mention VARIETY.
TORONTO, ONT.

HANIGAN’S POINT (L. Solomon, mgr.)—The management had a special surprise for Toronto theatregoers at the premiere of the film, "The Blue Bird," sponsored by the Toronto Stock Exchange, the premiere, which was held at the Royal, was a big feature. A service of the exchange was held, and the Toronto Stock Exchange was represented by the directors.

SUNLIGHT Elton-Polo-Aldo Murphy’s Allotted good In HANLAN’S s

Bert section

GOODFELLOW.

Dempsey.

The way

Airdomes

Theatres,

The

WIGGINS.

The

PORKS,

Argall,

THE

Leeds.

WILLIAMSBURG

GOTHAM

East New York

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROAD-WAY, NEW YORK CITY

HAVING HEADLINES AND GOOD STANDARD ACTS

Trio,

HENDERSON’S Coney Island

The only place there booked through United Booking Offices

NEW ACTS
desiring time, apply

JULIE DELMAR

Representative

(U. B. Office) ST. JAMES BLDG, NEW YORK

HAMMERSMITH’S VICTORIA

America’s Most Famous Variety

Open the Year Around

Have Your Card in VARIETY

BEST PLACES TO STOP AT.

Florenc House

(Mrs. T. Florance, Prop.)
The Home of the Profession.

New York City

FOR SALE

5th Ave. and 19th St., New York.

BROADWAY FOR SAL E

122 W. 42nd ST.

M. LEWIS, Proprietor.

PARK

17 & 18 Leicester Square

LONDON, W. C.

NEW YORK

FOR RENT

60-64 W. 42nd St., New York.

J. T. DAVis, Proprietor.

Indianapolis

(T. B. Miller, Prop.)

Theatre, Indianapolis, Ind.

FAMILY (Fred, M. Lamont, mgr.)—Melrose Theatre, Delavan, Iowa; and the larger theatre in Des Moines, Iowa, are now open, and the local manager, M. Lamont, is doing a good business. The management, under the direction of M. Lamont, is doing a good business.

ANDREW F. SMITH, Proprietor.

WILLIAMSPORT, PA.

FAMILY (Fred, M. Lamont, mgr.)—Melrose Theatre, Delavan, Iowa; and the larger theatre in Des Moines, Iowa, are now open, and the local manager, M. Lamont, is doing a good business. The management, under the direction of M. Lamont, is doing a good business.

ANDREW F. SMITH, Proprietor.

WILLIAMSPORT, PA.

FAMILY (Fred, M. Lamont, mgr.)—Melrose Theatre, Delavan, Iowa; and the larger theatre in Des Moines, Iowa, are now open, and the local manager, M. Lamont, is doing a good business. The management, under the direction of M. Lamont, is doing a good business.

ANDREW F. SMITH, Proprietor.
VARIETY

Has Established a
LONDON OFFICE

AT

418 STRAND, W. C.

(ROOM 8)

The profession abroad is welcomed to make this office their headquarters, and have mail directed care VARIETY, 418 Strand, W. C., London.

Send foreign route to London Office, whether European or American acts, when mail will be forwarded at once.

Advertisements and Subscriptions taken at regular rates.

News notes received at the London office will be promptly transmitted. All possible information furnished visitors.

JESSE J. FREEMAN, in charge.


When answering advertisements kindly mention VARIETY.
Without doubt, the Biograph Company has, in this subject, produced one of the most sensational and interesting films ever made. It is rich in incidents of a most exciting and thrilling nature, showing a phase of life on the Western frontier in the days of '89, with a vein of love and romance running through it. Jack Morgan was a handsome fellow, but an outlaw, and, although he worked in a most fearless, daring fashion, he successfully thwarted all attempts at his apprehension. Dick Stanley was one of the nerveiest drivers on the stage line and bad, as yet, escaped molestation from Jack. He mounts his stage box as usual and is off. When the stage arrives at a lonesome turn in the road Jack jumps from the brush and, covering Dick with his gun, orders him to dismount, the passengers to get out and give up their valuables. He then gathers up and makes off with the booty. Dick gives the alarm and a posse of mounted cowboys start out after the outlaw. Here follows a most exciting chase, showing some marvelous horsemanship. Jack makes an heroic dash on foot towards a barn and climbs up on a rope to the second story. The posse now arrives, and a fusillade of bullets are sent at the door. They set fire to the barn and Jack is forced out through the back and a well-directed bullet from Dick's gun sends him reeling to the ground. This film is photographically a work of art, and projects as steady as a stereopticon slide.

Length, 677 feet

"OVER THE HILLS TO THE POORHOUSE"

Released June 26th.

Remarkable Story of filial ingratitude

What a wealth of truth is contained in the lines of Lord Brooke, "If there be a crime of deeper dye than all the guilty train of human vice, 'tis ingratitude." A verification of this is clearly shown in a Biograph picture story. The widowed mother of three children, two sons and a daughter, wishing to relieve herself in her declining years, of the burden of care of her property, decides to divide it up among her children. To her son, Charles, who is a wild, young fellow, but with a heart as true as steel, she leaves but a small amount, feeling that, with his spendthrift ways, he will soon run through it. The old lady takes up her home with her married son, but this doesn't last long. She is driven out by her daughter-in-law. An appeal to her married daughter brings a refusal, with the suggestion that she go to the public poor house. There being no alternative, she goes, but is discovered by her son, Charles. He takes her away at once and cares for her. The story is a most touching one and is bound to appeal to the spectator.

Length, 790 feet
"SCHOOL DAYS" Certainly Gave Birth to a Bunch of "Kid" Songs

Will D. COBB  
Gus EDWARDS

COBB AND EDWARDS, who gave you the greatest song in a decade, "School Days," are now here with another batch of songs with which will appeal to his and the world's oldest age, the children of to-morrow.

COBB AND EDWARDS have given you more GREAT HIT hits and a greater variety of them than any three writers put together.

"SUNBONNET SUE"

(When I Was a Kid So High)

COBB AND EDWARDS, whose name is a sheet of music is accepted as a guarantee of merit, both by artist and music buyer.

COBB AND EDWARDS, who did not reach the limitation of their great ability as writers of ORIGINAL songs when they wrote "School Days," but who, to YOUR OWN surprise, have written what YOU will pronounce their masterpiece.

It is the Champion Kid Song of the World. Here are two verses of Will D. Cobb's best lyric, which is set to one of Gus Edwards' prettiest melodies:

**GEORGE**

In that is your Sunday bonnet,
Well, Sue, it's coming to you.
With these wonderful things you have on it,
You'll make them "come Kaiser," dear Sue;
But somehow it's not me it's dreaming
Of the day we first said "Hey-dy-do." And I see you come more
In the bonnet you were
When I misnamed you "Sunbonnet Sue."

Great Piano, Orchestra and Quartette Arrangements in Any Key. Great Slides Ready July 1st. Special orchestrations for any instrument in musical box. Copyright 1908 by Gus Edwards Music Pub. Co. And yet another new surprise in Kid Songs by COBB AND EDWARDS.

Lyrics by ED. GARDENIER  
Music by GUS EDWARDS

Gus Edwards Music Publishing Co.  
1512 BROADWAY, TIMES SQUARE, NEW YORK.

We also publish: "Some Day, Sweetheart, Some Day," "Everybody Loves Me But the One I Love," "You'll Do the Same Thing Over For the Old Red, White and Blue," and Anna Held's Great Success "I Just Can't Make My Eyes Behave" (Revised).

A SCREAM! A KNOCKOUT! STOPPED THE SHOW! A PIPE! NOTHING TO IT!

ONE MURDEROUS RIOT, KIDDO!

"THE PIKER"

EDWARD CLARK

AND HIS "Six Winning Widows"

after four years in America opened at the TIVOLI, LONDON, JUNE 8, and repeated their former success.

"The Piker" Never Went So Well Before

Opened Monday night and Tuesday morning was offered booking for two years.

Wish to thank the following for good wishes:

Mr. and Mrs. Will H. Fox, Ritter and Foster, Hayman and Franklin, Eddie Leonard and Boys, Milt Wood, Julian Rose, Frank Fogerty, Hugo Morris, Walter C. Kelly and William Morris.

New York is all to the mustard; don't forget, so is London. "Mah word, if I catch you bendin'!"

Did it to 'em, Had 'em up in the air, Now Frohman is dying to get 'em! An own't widow. The whole change, stepped 'em up the bank.

AS THEY SAY IN AMERICA, "WE LAMBASTED THEM," STOOD 'EM ON THEIR HEADS, Permanent Address, care GEO. FOSTER, 4 Garrick St., London.

When answering advertisements kindly mention VARIETY.
WILLIAM MORRIS DECLARES
BOOKING IS NOW GOING ON

Addres: Nothing to Statement of Last Week Beyond this Admission.

William Morris said Wednesday there was nothing to add to the statement made by him last week.

In answer to a question, Mr. Morris admitted having engaged several acts since returning, the contracts having awaited his arrival for signature, and said there were others being considered, but declined to give out for publication the names of those booked.

A number of theatres which had been submitted to the office while he was away, added Mr. Morris, were held at a figure considered excessive by him. When the owners appreciated he was not pressed to secure houses, said Morris, the prices would probably decline, when negotiations would be closed and details announced.

The vaudeville condition here as he has found it is perfectly satisfactory to him, said Mr. Morris, much better in fact than he had hoped for upon returning.

A European department under the charge of William Josh Daly has been established in the Morris office. All the dealings between the New York headquarters and London branch will pass through it.

"SHEATH" GOWN IN BOSTON.

Boston, June 25.

Well, Cassie French handed it to 'em here. Cassie is the whole show for Boston this week. We have heard of the "sheath" gown or "Directoire" dress, so Austin & Stone's Museum thought it might class as a freak attraction.

Cassie works at Austin & Stone's. So they got a dress and called it "sheath." Then everybody said "ah," and sneaked around the museum to see Cassie in it. They saw quite a lot, for Cassie is on her own.

MORRIS' SAVOY.

Fall River, June 25.

The Julius Cahn theatre (Savo) in this city will play vaudeville next season, booked by William Morris, becoming one of the Morris Circuit houses. The reports connecting S. Z. Poli with the Savoy had no substantial foundation.

Poli would have taken the Bijou, formerly operated by M. R. Sheedy, but the necessary repairs which Poli considered would have to be made ran into a large money total, and this stopped the deal going through.

From information obtained it is pretty certain William Morris himself intends taking a trip through this part of the country very soon. He will cover a number of the New England towns where Cahn houses are located with a view of playing vaudeville in them.

ABEL LOSES SKETCH.

"It never rains but it pours" is mightily applicable to George Abel, the English comedian, at present. Last week Mr. Abel abandoned his much cherished transportation promotion to rejoin his "Three of a Kind" playlet.

Now Mr. Abel has been advised by Charles Dickens, who held the rights to "Inoc," that "Three of a Kind," adapted from that play, must be withdrawn, as Joe, M. Gaines, owner of "Three Twins," another version of "Inoc," had protested against the vaudeville piece being presented while his Herald Square Theatre production is on the boards.

Twenty-seven weeks from July 1, booked for Abel in the sketch by Al Sutherland, have been canceled by the agent, and Mr. Abel will submit two other light numbers for the managers' approval.

SUCCESS AT HIPPODROME.

(Special Cable To VARIETY.)

London, June 25.


SPECIAL REPRESENTATIVES FOR RATS.

Special representatives, duly authorized, will become traveling adjusters for the White Rats. They will be empowered to settle slight differences in cases coming under the observation while in territory removed from the New York headquarters, and generally assume the position of a minister plenipotentiary for the organization.

Only artist-members of experience and judgment will be appointed. The first to receive a commission was Edward Keough, who left on Wednesday for Winnipeg, where he will open on June 29 for a trip over the Sullivan-Considine Circuit.

ABELS' DEBUT.

Chicago, June 25.

George Abele, late of "Brewster's Millions," makes his vaudeville debut in a sketch next Monday at the Majestic.

BUYS "LADY FROM LANE'S."

G. M. Anderson, of the Essanay Film Manufacturing Company, has purchased the production of "The Lady From Lane's" from Will J. Block, now playing at the Whitney Opera House, for $2,500.

Bank Winter, father ofWinona Winter, the star of the piece, will manage the show. According to the new arrangement Miss Winter is to receive $300 weekly and a percentage of the profits.

Mr. Anderson was financially interested in the piece when the show was originally produced at the Bush Temple.

BENEFIT FOR POISONER.

Chicago, June 25.

A unique benefit has been set for July 1 and 2 at the International Theatre. The proceeds are to be devoted to the cause of Herman Hillik, the convicted poisoner.

His execution was recently halted by Judge Kenesaw Landis on a writ of habeas corpus.

Father Callahan, who heads the movement, intends to carry the case before the United States Supreme Court if necessary.

The benefit will be in charge of J. P. Miller, 1012 Unity Building.

ACTORS "INJURED" IN "RIOT."

Chicago, June 25.

A small sized riot was precipitated at Gunther's Ball Park on Monday during the "double-header" scheduled between the baseball teams of the "Honeymoon Trail," "Paid in Full," "Stubborn Cinderella" and "Flower of the Ranch" companies now playing here.

The trouble arose from the theft of the only ball on hand by a youth named Sheaf. The lad was chased five blocks, Joe Howard and Guy Bates Post leading, when the boy's friends interceded and a free-for-all followed.

The list of injured:

Guy Bates Post, Lithuanian, actor, Auditorium Hotel; lost his temper, but will recover.

Joe Howard, 29, Croatian, actor, author, composer, producer and manager, Sharman House; right leg spiked; not serious.

Scott Cooper, 47, seaman, Sailors' Boarding House; poked in the eye by an innocent bystander; not dangerous.

Helen Ware, age not given, actress, Bostonese; sustained a fractured parast, piloted a casual head.

Bobby Harrington, 65, actor, Commercial Hotel; struck with the ball between third base and home plate; taken home; will recover.

Two blue wagons loads of Theplana were hauled to the Sheffield Avenue Station. When the case came up on Tuesday morning the Sheffield Avenue courtroom resembled a professional matinee.

A small fine was inflicted on Sheaf. Paid in full.

JOE WEBER AT HOME.

From one who knows it was learned this week that Joe Weber will not go out with the Weber Company next season, but remain at home tending his music hall.

Mr. Weber's successor in the show has not been appointed.

BENHAM BOOKS $45,000.

"I don't know," remarked S. B. Bentham on Tuesday in one of the hallways of the St. James Building. "You hear all around that bookings are slow. This morning I booked $45,000 worth of acts with Frank Jones for Percy Williams next season and $10,000 with Willie Hammerstein."

Mr. Bentham is an agent.
CONSIDERING EXCHANGE.

The opposing burlesque Wheels last week considered a new exchange of cities, each to retire from one in which both are now represented. According to the story which was passed about the street, the proposition was that the Empire Circuit Company (Western Wheel) retire from Providence, R. I., in return for the retirement of the Eastern Wheel from Detroit.

What the present status of the deal is nobody seems to know. Sam Scribner, general manager of the Columbia Amusement Company, when asked if his circuit contemplated the elimination of Detroit, answered "Not under any circumstances." No statement was forthcoming as to the Empire Circuit's intentions toward Providence. The Western Providence house is the Imperial, operated under a lease from the Shuberts.

Detroit, June 25.

A Detroit paper this week carried a story that the Eastern and Western Burlesque Wheels in an exchange deal to be made between them, would have the Avenue Theatre here to let. The story said William Morris, the New York agent, had accepted a proposal to play vaudeville in it.

Frank Drew, a Western Wheel manager, and member of Campbell & Drew, who own the Avenue, gave color to the report by declining to enter a positive denial.

The Eastern Wheel theatre (Gaskey) is a new house, having only been opened last season.

At the offices of William Morris it was denied that the Avenue Theatre, Detroit, would become a part of the Morris Circuit next season.

RYLEYS NEXT MUSICAL COMEDY.

The next musical comedy to be presented by Tom W. Ryley will have a book written by Paul Potter. Vincent Bryan will produce the lyrics while John T. Hall has agreed to supply the music.

The probable title, although not yet determined, will be "The Queen of the Moulin Rouge." The financial sponsor for "The Queen" is rumored as drawing down considerable money often through a connection with the Steel Trust.

ROBINSON'S LONG LEASE.

The crowd had commenced to empty out of the Brighton Beach Music Hall on the last evening performance there under the direction of Dave Robinson, before Robinson decided that "Brighton" looked good to him. This is his first season there as manager.

The aftermath is that Mr. Robinson has leased the Music Hall for eight years, and has given instructions to always have his office chair free of sand. He will continue as manager of the Colonial when that house re-opens in the fall.

WILLIAMS AND BECK SAIL JULY 11.

When the "Mauretania" leaves England on July 11 it will bring to New York Percy G. Williams and Martin Beck. Both managers left together, and are expected to arrive here on July 18.

Julius Steger opens June 29 at the Princess, San Francisco, playing his original role of "Dr. Blotto" in a big production of "It Happened in Nordland."

"RED TOP" CASE TRIED.

On Tuesday Judge Greenbaum in the Supreme Court reserved decision in the action brought by Max Friedman against the Keith & Proctor Amusement Company to obtain $7,800 for damages through the concern having refused to play "The Seven Red Tops" for twelve weeks at $600 weekly.

A contract was made by K. & P. with William F. Rochester and Julian Mitchell, who were to produce the "girl act." This was assigned to Friedman.

The trial commenced Monday morning before the Justice without a jury. For the plaintiff, Messrs. Rochester and Mitchell testified the act was qualified to appear in a theatre, but that time was denied after the contract had been signed.

The papers in the case asked the court to re-form the contract, an allegation having been entered of fraud and deceit.

It was alleged that the contract issued for the act contained a clause giving the parties of the first part (Keith & Proctor) the right to cancel if the number proved unsatisfactory. This the plaintiff claimed was inserted in another form of contract original other than one originally handed to them for inspection.

The defense entered a plea of the contract containing a "Sunday" clause, and claimed "The Seven Red Tops" were incompetent to appear as an act at the Keith-Proctor theatres.

The first contention was admitted by the plaintiff. The second was supported by the testimony of E. F. Albee, Phil Naah, Jule Delmar and Frank Burns, who had seen the act at a dress rehearsal when the decision to cancel was arrived at. Each, as an expert, stated the "girl act" was not up to the standard and entirely unsatisfactory.

The contract was signed on Jan. 2, 1907. The act was to have had its first week at Keith-Proctor's Jersey City house a year ago last spring. Mr. Burns was then the manager of that theatre.

The testimony of Mr. Rochester brought out the fact that there has been no liability incurred for the cost paid to the producers through the cancellation, and the expenses of the act, had it proceeded, were estimated at from $450 to $500 weekly.

Maurice Goodman appeared for the Keith-Proctor corporation; Katzes & Sommerich representing the plaintiff.

A decision is expected next week.

GRACE HAZARD'S PRICE GIVEN.

Before Grace Hazard and her "Five Feet of Comic Opera" left for England, Miss Hazard said she would not play vaudeville over here again unless her salary demand of $600 weekly was complied with.

Miss Hazard will open the season with four weeks spread over Buffalo, Toronto, Detroit and Rochester, and her own figure is in the contracts, procured by Pat Casey.

While Miss Hazard played for Klaw & Erlanger last season she received a salary less than one-half of her present remuneration, and an amount ridiculous in comparison to the success scored by her in "Advanced Vaudeville."

Katie Loiseet, a foreign animal act including music as well, has been booked by Martin Beck to open on the Orpheum time September, '09.

MASS MEETING IN CHICAGO.

Last night (Friday) at the Hotel Saratoga in Chicago, the headquarters for the White Rats in that city, a committee meeting was held, presided over by Bobby Gaylor, to determine where a mass meeting in the Western metropolis will convene on Friday, July 3.

On July 1, Harry Mountford, secretary to the Board of Directors of the organization, will proceed to Chicago and speak at a meeting of the Rats at the Saratoga Thursday night, July 2. The mass meeting will take place the day following the last, if the committee did not decide a larger place must be secured.

The meetings will be in the nature of an "educational lecture" by Mr. Mountford, who will dwell upon the benefits obtained through membership in the order he represents.

A "swamper" will probably take place before Mountford leaves on July 3.

"MIMIC WORLD" IN PHILLY.

Philadelphia, June 25.

The Lyric was dug out of campor last Sunday to accommodate the "Mimic World," a Shubert-Fields light summer piece, which opened on Monday night here, after four shows at Atlantic City. It is a "revue," all "revue," and too much of the same thing was evident at the first performance. There was enough material crowded into the first act to build up an entire production. The costumes and effects are rich. There exists sufficient groundwork for a good hot weather entertainment to develop, but the piece is essentially one for New York City.

It is being worked over continually, and will resemble almost another entertainment. When it reaches the Casino in the big town, which will occur July 6.

The big hit is Grace Tyson, of McWatters and Tyson. She simply walked away with the whole show. Harry Corson Clark as William H. Crane in "Father and the Boys" also did splendidly, and the work of Frank Mayne stood out brilliantly.

In the cast are Mamsie King, Gladys Moore, Walter Lawrence, Henry Bergman, William Bonelli, Roy Atwell, Bert Von Klein, Sam Collins, Arthur McWatters, Sam Sidman and Charles Sharp, while the Bennett Sisters from Irwin's "Big Show" scored decidedly with a boxing specialty.

Irene Bentley did nicely in spots, and Josie Sadler wandered through the piece in mild fashion.

Carl Rehan and Seymour Furth wrote the music. The job has been poorly done. The music is weak, not even interesting. "My Lady Wine" is the one worthy number. Addison Burkhardt supplied the lyrics.

Felix and Claire, Willie and Nelle King and McWatters and Tyson did specialties during scenic changes.

MANAGER AND PRODUCER FIGHT.

It wasn't really a "fight" according to eyewitnesses, and it happened on the Madison Square Roof last Saturday night after the rest of the audience had left the opening performance of "Ski-Hi."

One of the managers, Henry Pincus, occupied a box next to the one wherein Charles Alphin, author, composer and producer of the musical piece, was located for the evening. Each had a party with him. During the evening Mr. Pincus is alleged by Alphin to have stated his opinion of the show. Whatever that opinion may have been, when Pincus walked up to Alphin about the time the lights were going out to offer congratulations the author, composer and producer handed the manager a "punch in the jaw" before the felicitations could be delivered.

Alphin followed up the first volley with some others, and is reported to have informed Pincus he would duplicate the performance whenever and wherever thereafter, the two might meet. Pincus felt his congratulatory attempt had been poorly received, and so informed Alphin from behind a post.

Monday morning a rehearsal of "Ski-Hi" was called, when several slaps at the dialogue were taken.
The New York Hippodrome may open Aug. 22 if weather is favorable.

Seven acts and the pictures now make up the weekly bill at Brighton Beach.

The Orpheum, Brooklyn, closes to-night; the Colonial, to-morrow.

Marie Walsh has signed with the Askin-Singer Company for next season.

Geo. Kraus is sufficiently recovered from the recent operation upon his eye to be out.

Virginia Earl and Rosie Lloyd will play at the Brighton Beach Music Hall next week.

The Alhambra's closing date may be prolonged a couple of weeks or more beyond July 4.

Donovan and Arnold will sail by the "New York" from New York on July 11 for England.

Bilyck's Seals are exhibiting as an independent attraction on the boardwalk at Brighton Beach.

Will D. Ogb has written a song with a line "Old Bill Taft has a fat chance to be president." Everybody may grab.

As Saturday, July 4, is a holiday, VARIETY will be on sale next Friday.

"Talking" pictures are the program at Hurtig & Seamon's 125th Street Music Hall.

Warren Irons and his wife (Mildred Stoller) left yesterday (Friday) for a two weeks' trip of the Thousand Islands.

Georgie Mack and Company have a sketch "20 Minutes at Sheephead," in which Arthur Klien will offer them in vaudeville.

Ambrose O'Brien, until recently associated in the Wilmer & Vincent booking department, is now with Reich & Plunkett.

Don Ramsey, the song writer, is to marry Pearl Dufloith of "The Six American Dancers" at the close of the latter's season.

Hazel Robinson, who belongs to Gus Edwards' "Blonde Typewriters," returned to New York, and the flags of Marion, Ind., are at half-mast.

Tony Pearl and Tommy Mead, the jockey, have become a vaudeville team under the management of Wealy & Finclus. Pearl was formerly of Kooee and Pearl.

Vola Wills appeared at the Colonial for the Tuesday matinee, missing but four innings of the two games that afternoon between the New Yorks (Giants) and Bostons.

Willa Holt Wakefield left for Newman, Ga., on Thursday, where the pianist will visit during July, returning in August to spend the month on a houseboat in nearby waters.

Alex Carr, now under the management of the Shuberts, has offered himself for a short summer engagement in vaudeville. He will give his sketch, "The End of the World," if the time is forthcoming.

Harry Brown will be the manager of the Savoy, Atlantic City, when he passes to Comstock & Gast. Mr. Brown represented the firm at the New York Hippodrome, and halls from Buffalo.

Little Rosen will replace Gabriel in "Buster Brown." He played the part with the road show. Geo. Ali will be a member of the cast of the revised sketch, which will go out under the management of Al Lamarr.

Ida Fuller canceled by wire this week over a month of bookings, due to some sudden misfortune, the particulars of which are not known.

Williams and Walker and Cole and Johnson sang as a quartet at the benefit tendered Ernest Hogan by the colored professionals at the West End Last night. Six hundred dollars was cleared above expenses.

Bert Coote will open at the Colonial September 7 in a new sketch. He has been booked for forty-one weeks over the United States by H. F. Fuller. It is some years since Coote has appeared in his native land.

Bernardi, the foreign "lightning change" act, opens on Hammerstein's July 6. A feature is the expose by Bernardi, following his performance, of his manner of making the changes, which are then seen through a transparent drop.

Tim McMahon and family are abroad the McMahon yacht "Watermelon Girl," anchored off the Palisades in the North River. "Captain" McMahon strolled down Broadway on Wednesday with a master's yachting cap glued to his hair.

Edward Shafer, formerly associated with Mortimer M. Thienes and last season manager of Alf. T. Herrington's "Lady Birds," has been appointed manager for "Miss New York, Jr." by Herman Fehr. Harry Rose will continue as business manager.

Fred Hullen and Mollie Fuller have been engaged for the stock company at the Orpheum, Honolulu. Miss Fuller was operated upon for appendicitis at San Francisco last Saturday. World and Kingdom will also own the Orpheum company in about a month.

"The Follies of 1908" played to $2,000 more on the New York Roof last week than "The Soul Kind" did on its first week in the theatre, "The Follies" having one less performance. The New York Roof will not have Sunday night shows this season unless present plans are changed.

Spassell Brothers and Mack were obliged to leave the Colonial bill on Wednesday. One of the boys had a severe touch of rheumatism.

The Russell Brothers, who closed their season May 4 and don't reopen until October, may spend a few weeks of the interval in vaudeville.

C. Galetti (Galetti's Monkeys) and Mignonette Kokin will sail from Vancouver to Sydney, Australia, where they will play for six months on the Richards time. Upon the conclusion of that engagement the two acts will tour England for eight months.

McConnell and Simpson, a new act, played the Alhambra last Sunday night. Lou McConnell was with "Piff, Paff, Pooof."

When Gus Edwards' "School Boys and Girls" open upon Hammerstein's Roof Monday night, next, Mr. Edwards will appear in the act (for that evening only) to let upper New York hear "Sunbonnet Sue." Gus hates to sing in public, but this will be an exception.

Did you ever notice that Virginia Earl spells "Earl" without the final "e" without her little sister, Maudie, uses the other spelling? Interested friends decide that the final "e" makes just thirteen (the "hoodoo" number) letters in Virginia's name, while the alphabetic count in Maudie's name is ten.

Musical Conductor Hickey, of the 15th Street Theatre, will be replaced by Carl Miller, lately of the Fifth Avenue, commencing July 6. The uptown Keith, Proctor house is subject to closing whenever the weather decides to continue at the melting pace it has set this week. The Fifth Avenue will attempt to remain open throughout the summer.

Henry E. Dixey, Jr., and Mona Desmond open at Hackensack, N. J., next Monday evening for one night only, playing Englewood on Tuesday. The rest of the route for the week is being arranged by Jules Ruby. The Dixey-Desmond company will "try out" their singing sketch for vaudeville while in New Jersey. Mr. Ruby says Hackensack and Englewood are in New Jersey.

The other day a salesman in one of the United Cigar Stores complained to Jules Ruby that after cashing a check for Doc Steiner of $548, Mr. Steiner had neglected to send over a "pass-for-two" as promised. Mr. Ruby, with that graceful indifference to monetary affairs for which he is noted, assured the clerk it would be all right, and as a guarantee of good faith, Ruby gave the salesman two tickets for the Bijou, with the admonishment that with the aid of a taxicab Ruby hastened to search out Steiner before the fortunes should have been spent. Finding him Ruby demanded the value of the two Bijou tickets, twenty cents. Steiner settled by giving Ruby a pass for two on the Wintergarten, Berlin.
EASTERN BURLESQUE IN ATLANTA.

Contracts were to have been delivered this week by which the Columbia Amuse ment Company (Eastern Burlesque Wheel) would come into possession of the Bijou Theatre, Atlanta, Ga. The house will play Eastern Burlesque Wheel bookings, beginning with the opening of the coming season when the deal is completed.

This gives the Easterners four theatres in the South—Louisville, Birmingham, Ala, Atlanta and New Orleans. The work of excavation in Louisville will begin very shortly. The contract has not yet been given out, two firms being under consideration.

The Atlanta Bijou has a seating capacity of 1,900. It is the property of Jake Walls. The house was built about eight years ago for first-class attractions. A larger theatre replaced it for its purpose, and it went into the popular price class. A new popular priced house is now in process of erection in Atlanta, and this leaves open the Bijou for burlesque.

VARIETY.

SETTLE BIG SUIT.

Gus Hill has withdrawn his action for $50,000 damages, instituted recently against Campbell & Drew, for alleged infringement of his (Hill's) rights to the exclusive use outside of vaudeville of Fred Karmo's "A Night in an English Music Hall." The basis of settlement is said to have been the payment of $2,500 to Hill, the action never to come to trial.

HAYES OWNS SHOW.

"The Mardi Grass Beauties" (Eastern Burlesque Wheel) which was operated last season by Al Remmer and William Campbell, will be the property next season of Edmund Hayes, formerly the comedian of "The Wise Guy" on the Central circuit.

Hayes takes over the franchise for the show on the basis of a specified weekly payment to the Columbia Amusement Company, reported as $100.

Hayes left "The Wise Guy" very suddenly while it was playing Miner's Bowery, following a disagreement with the management. His place was taken for the balance of the season by Dennis Mullen.

CARR'S PARTNER.

Mrs. Ray Fulton, widow of the late Tom Fulton, has bought an interest in the Western Burlesque Wheel show, "The Throughbred," in which her husband owned exclusively by Frank B. Carr.

Mrs. Fulton formerly held a majority of equity in "The Jolly Gallant Widows," managed by her partner, the late Gus Hogan, who died only a few weeks ago. It is reported that the Empire Circuit Company bought out Mrs. Fulton's interest in the latter property, and it will be handled by the company next season under another name. Mrs. Fulton lives in Chicago.

FALKE'S NEW SHOW.

"The Fashion Plate" will be the title of Charles Falke's new Western Burlesque Wheel show, which Mr. Falke is now organizing.

It is understood Geo. W. Rife is a partner in it.

BUT ONE LAWFUL WIDOW.

A report printed recently caused a misapprehension as to the identity of a certain late Sam T. Jack's widow. He married Emma Wardc, at one time an actress of note, and she survives him. Her present name is Emma Winters.

NEW BURLESQUE FIRM.

The open of the coming season will introduce to burlesque a new firm in Harden & Hall, who have bought an Eastern franchise, and will be in charge of Jules Meyers for the season, with Clark Ball in advance. Wm. Everall will go ahead of the "Imperials," and the manager to succeed Mr. Williams when the present president shall have been elected has not been named.

Mr. Williams leaves the "Imperials" to take charge of the firm's new musical comedy, "On the Sea Wind Island." The play will go over the legitimate time, and fifty or more people will compose the company.

PLIMMER HAS WASHINGTON HOUSE.

Washington, June 25.

If the new theatre to be built by the corporation headed by W. F. Thomas, and financed by Walter J. Plimmer, the vaudeville agent of New York, will be book for it. Mr. Plimmer promoted the scheme.

Ground will be broken for the house, to be situated upon 8th Street, on August 31, and it is promised the building will be completed by Thanksgiving, although New Year's is the more probable date.

Mr. Thomas is a prominent advertising man, and it is assumed that his name and the vaudeville call will be better known.

A KILLED VENTRILIST.

Within a couple of weeks or so there will be a ventriloquist dressed for the season who will appear on the vaudeville circuit.

The man with the internal voice is Bert Miller, a Scotchman, induced to New York by Billie Reeves, the English pantomime comedian.

Miller appears upon the stage in regulation Highland dress, and has a "dummy" in similar garb. The Scottish accent is plainly audible in the dialogue, and it is reported that he has given a faithful imitation of Harry Lauder during the converse. Arthur Klein is arranging the opening engagement, which may be at Proctor's, Newark, July 12.

Satisfactory Outlook.

In a conversation this week on show conditions for next season Walter Vincent, of Wilmer & Vincent, said:

"Our view is that there will be a readjustment of business conditions in our territory by the opening of the coming season we have decided to go ahead along the same lines as we did last year. A definite improvement in the business has been a widespread resumption of industries in Pennsylvania, closed down for some months. I believe that the reaction will commence very soon. If I thought for a moment that the theatrical business will be as slow for a long period, we would change our policy to something at which we could be sure of making a profit. But the closing months of the year were exceptional and abnormal. By the early part of September business will be improved immensely in our territory, we feel sure, and, acting upon this conviction, we are going to give first-class vaudeville on our circuit."

BILLY POSTING TROUBLE.

Atlantic City, June 23.

Through a mix-up with a bill poster, Nixon & Zimmerman have accepted a page advertisement in its new Apollo theatre programme from the opposition, Young's Pier. It is said that shortly an electric sign calling attention to the Pier will flash from the Apollo.

EARLE REYNOLDS AND NELLIE DONEYGAN.

Variety presents on its front page Nellie Donegan and Earle Reynolds, the big feature of Anna Held's "Parisian Model" the past two years. These two have gained world-wide prestige by the many wonderful feats and pretty dances they accomplish on the little ball-bearing roller skates. The act they are now presenting in vaudeville is little short of marvelous. Miss Donegan's representation of Adeline Gene is almost beyond human belief when one considers that instead of having a padded ballet shoe with a good understanding of skating and purchase, this young woman has two ball-bearing rollers clamped on the toes of her skating boots. The "Human Top," during which she spins hundreds of revolutions makes an audience sit up and wonder.

Earle Reynolds features one heel and one toe "Human Top" spins and while spinning at rate of two hundred revolutions to a minute removes his clothing, considered the most remarkable feat known to human balance. The team presents one of the most gorgeously costumed acts seen on any stage in some time.

Many new numbers will be added next week (June 29) during their engagement at Keith's, Philadelphia. One in particular will be an imitation of Geo. M. Cohan and his sister in "The Yankee Prince" walks.

The Pat Casey Agency secured the act from F. Ziegfeld early in the winter for vaudeville, and has booked the act solid for one year with the United Booking Offices.

The "Pony Ballet" have gone to their English homes. Upon returning a few numbers of vaudeville will be played before the girls join one of the Shubert shows.
VALENTINE'S GIFT PROTEST TO RATS.

Charles Falke contemplates legal action to force Fields and Wooley to carry out the terms of a memorandum contract calling for their services with Falke's new Western Wheel burlesque show, "The Fashion Plates," next season. The White Rats, of which Wooley is a member, decided against the manager when he entered a protest recently. Fields and Wooley kept an engagement toward the end of last season with the "Colonial Bellas," managed by Mr. Falke.

When the company disbanded Fields and Wooley signed a memorandum agreement to play thirty-five weeks with "The Fashion Plate Show," which Mr. Falke will manage on the Western Burlesque Wheel next season.

Despite this agreement with Falke the team recently notified the manager verbally they had accepted a contract for next season with Charles Blaney to go with his "Bad Boys and the Teddy Bears."

Mr. Falke this week took active steps to prevent the future appearance of Fields and Wooley with the Blaney show and declared that he would resort to legal measures to enforce the performance of the team's obligations toward him.

"Some time ago," said Mr. Falke, "I presented my claims before the Board of Directors of the White Rats of America, submitting the memorandum contract signed by Fields and Wooley. One of the directors declared to me that the form of contract was a model of simplicity and directness and the sort of instrument he hoped to see in general use as between the artist and manager.

"What was my surprise, then, when, after the matter had been sifted through the hands of the White Rats' counsel, I received notice that my agreement with the team was really only an option on their services, and left them at liberty to enter into other engagements at their own pleasure.

"I propose to see this matter through. The courts will pass upon the questions at issue."

The form of Mr. Falke's contract with the comedians is this, effect:

"We, ............ agree to work for ............. for a period of 35 weeks at a weekly salary of $200.

NOTIFY AGENTS TO CALL.

Vaudville agents in the city who have submitted list of acts under their direction to the William Morris office were notified this week by the agency to call, when "bookings for next season would be taken up."

COUNTING BALLOTS.

The polls for the election of officers - the White Rats for the ensuing year closed on June 23. On Wednesday the tellers appointed to count the votes (called the "scrutinizers") commenced the tabulation of the ballots.

The result will be announced at the next regular meeting of the Rats on the evening of June 30.

The committee is composed of Al Oleman, Geo. Murphy, E. Storm, G. W. Allen and L. Reals.

Frank and Jen Latona will return from abroad to open on the Orpheum Circuit Oct. 11.

NO SHOW AT OYSTER BAY.

There will be no show at Oyster Bay this summer; at least none to amuse the President, who will rest there.

Harry Thomson, "the Mayor of the Bowery," received the information in the following letter. Mr. Thomson has been a yearly visitor at Oyster Bay, called there to amuse the Chief Executive by his observations of the lower strata of the city's population, and this year Mr. Thomson proffered his services as usual:

The White House,
Washington, June 10, 1906.

My Dear Sir:
Your letter of the 15th inst has been received and the President thanks you for your courtesy. He regrets, however, that he will be unable to avail himself of your kind offer. He will not make any engagements of this character while at Oyster Bay.

Very truly yours,
(Signed) WM. LOEB, JR., Secretary to the President.
Mr. Harry Thomson,
112 Covert Street,
Brooklyn, N. Y.

BECK WANTS A BALLOON.

At the Orpheum Circuit offices in the St. James building this week word was received from Martin Beck, the general manager, that while in Bavaria he had taken a flight in a balloon.

Automobiles are now passé for excitement, according to Mr. Beck, and his staff is looking forward to their chief arriving in the southern end of the state by jumping from an aerial basket.

"WAITING."

Waiting to sign,
Looking for time,
Holding down chairs up in Casey's.
Why has he shook me?
If he doesn't book me
I'll soon be working at Macy's.

Soutlette.

100 ACTS ROUTED.

Of the 170 acts engaged by the coterie of smaller managers in the United Offices, 100 have been routed, according to one of the managers this week.

The routing has placed the acts passed upon, but has also brought the smaller managers' attention to the fact that while they have the "body" of a majority of their bills for the coming season, they are without the necessary features.

The salaries agreed upon for the acts routed, as far as can be learned, show no deduction, but paid a made last year for the same numbers.

The smaller managers are said to have thought they would secure acts from 15 to 20 per cent. cheaper, and to achieve this object formed the group known as the "Smaller Managers" in the agency. Now some are asking themselves what good the formation did them.

TRAINER RECEIVES JUDGMENT.

Judgment was entered in the New York Supreme Court Monday in favor of V. F. Wormwood, the animal trainer, in his suit against Felix Reich to recover five weeks' salary under a contract made in 1906. Wormwood's claims were ordered paid in full to the amount of $905.

The testimony of the plaintiff was to the effect that after playing a fair for Reich at St. Johns, Canada, in 1906, he received notice of cancellation for four weeks following.

Wormwood declares that he did not even receive payment for the fair at which he worked. The defense attempted to show that the animal exhibited by Wormwood was not given as it had been represented and did not give satisfaction to the managers with whom Reich had booked it.

BILL TORN UP.

At 1 o'clock last Monday afternoon Robert E. Irwin, manager of the Fifth Avenue Theatre, found he had but five of the eight acts programmed for the show.

The 3 Constantine Sisters declined to be first in the bill and resigned. Emma Carus did not admire her billing so she quit, while Marie Stuart (White and Stuart) had to cause the cancellation of "Cherie" through illness.

With an automobile and deep determination, Manager Irwin rounded up Bert Leslie and Company, Edna Luby and Mayme Remington, with the latter's "Picks." The show then proceeded.

During the matinee three electric fans played upon Mr. Irwin. By the evening performance he was again normal.

SOME S-C. BOOKINGS.


Loney Haskell says: "Now that Gov. Hughes has stopped betting on racing, I must take vaudeville. It is a better tonic than a bookmaker's roll."

HITCHCOCK ENJOYNED.

Raymond Hitchcock played at the Circle Monday evening in the role formerly taken by James J. Morton. Mr. Morton delivered a monologue between acts.

After the performance, Hitchcock was served with an injunction issued upon the application of Henry W. Savage and others, restraining him from appearing under any but the Savage management. Argument was to have been made yesterday whether the restraining order should become permanent. On Tuesday the injunction was modified to permit Hitchcock to play until the matter was argued.

The Circle management is said to have advanced Hitchcock $5,000 on the engagement entered into with him. Florence Zabelle postponed her appearance, and will abide by the decision of the court in her husband's case.

Ed Holt will lead "The Maid and the Manicure," taking the late Eugene Jepson's character.

GENE DRAWING CROWDS.

London, June 17.

It is just a week since Adeline Genee, fresh from her American triumph, reappeared at the Empire. genee is a great draw here, and is bringing the crowds to the place where she became known as the "Queen of Seventy people surround her while on the stage. Forty take part in the dances.

The production at the Empire is an elaborate and lavish one. The management has been really extravagant in the costumes and settings. The ballet ("Copellia"), in which Genee appears, runs for an hour in two spans. The dances were arranged by Alexander Gense.

The Okabe Family and Albert Whelan both do well in an early position on the bill. Vasco, "The Mad Musician," keeps the audience in its seats until intermission.

HITCHCOCK ENJOYNED.
The Chinese baritone, Lee Tung Foo, will appear at the Coliseum.

M. Edna Hall and Carleton Macy are booked to open at the Twoti, August 3.

Bellman and Moore and Cameron and Flanagan will appear at the August 3.

The Prince of Wales was in the audience which greeted Gome upon her reopening at the Empire.

Bosanquet will shortly appear in London with a musical sketch named "The Poor Fiddler's Windfall."

Ted Marks is back from Paris where he has been spending a few days with Billy Gould, who will return shortly.

Paul Murray, the Morris manager here, was presented with a handsomely engraved locket by his former colleagues in the Moss-Stoll offices.

Harry Laufer will receive $2,000 weekly during his American appearance under a Morris contract, and $6,000 if two houses weekly are played.

Six thousand people were present at the Sunday concert given at Blackpool Tower June 7. Sacred songs only were sung. Harry Laufer appeared.

Terry and Lambert have returned. They open on the Moss-Stoll time. One of the objects of the return trip is to secure a postponement of foreign engagements which will enable them to take up promised American contracts next season.

The "copy" act of Rice and Prevoet, formerly known as "Price and Revolt," have changed their title to Green and Wood. The act is booked for next season in America under a Klaw & Erlanger contract. So are the Willing Brothers.

Milt Wood, who has just finished four weeks in the provinces, will make his London debut June 27 at the Oxford. After eight weeks more on this side, Mr. Wood returns to the States, where he has 43 weeks on the United Time.

When Eddie Clarke's "Winning Widows" struck town they all but caused a riot on account of the big hats they flapped. When crowds began following them, four of the girls thought it time for London, and they are now wearing regulation bonnets, but the other two are game. It looks as though they would stick to the finish with the merry lads.

The Tankard on Kensington Road has lost its host. It was a favorite resort for "pros." Ebron, who had presided there many years, died June 5. Years ago while he was attending the Derby, his little child, left in charge of a nurse, accidentally fell out of a window. Her death was such a blow that on each recurring Derby since, Mr. Ebron has been ill or morose. A third paralytic stroke carried him off.

ENGLISH COPYRIGHT BILL.

London, June 14.

A new copyright bill will be drafted by a committee appointed by the Variety Artists' Federation. Influence will be brought to bear to have the measure introduced in Parliament, with the hope it will be passed.

The object of the bill is to protect the artists in England against the pilfering of their material by anitroscopic to sketchers. The agitation in the trade papers just now over "copying" has increased the interest in the proposed new law.

There is a similar one in kind before Congress at Washington affecting artists in America who wish to preserve their stage originations to themselves.

HUGO MORRIS REMAINS IN LONDON.

London, June 16.

It will likely be late in the fall before Hugo Morris, the Morris Circuit representative here, will return to New York. Before Mr. Morris leaves, Paul Murray, the manager of the Morris London office, will visit America to familiarize himself with acts over there. Upon his return Hugo will go home.

The reports spreading about the fact that the Morris staff planned some kind of a Stoll-Morris understanding are given no belief. It is not thought there are the slightest grounds for them. Mr. Murray is young, quick as lightning and understands the vaudeville business in Europe thoroughly. He is highly esteemed by Oswald Stoll, for whom he was private secretary, but according to report saw a larger opportunity as manager for Morris in London then could be immediately promised by the Moss-Stoll office.

OBITUARY.

Billy Perry, the original "Pearl," of Marion and Pearl, and one of the first teams to introduce acrobatic dancing, with singing, died on Wednesday at his home in Paterson, N. J.

The deceased was 42 years of age, and had been on the stage for about 25 years.

LILLIAN WALTONE.

Lillian Waltone, of Smith and Waltone, singing sketch, died June 13 at the Police Hospital, Chicago, while undergoing an operation for cancer.

In private life she was Mrs. Edward Smith.

The greatest success of the whole year for the summer resorts of Paris is the Sunday night of the Grand Prix horse race. It is then managers expect to catch a share of the money profusely flung around by the lucky backers of the winner. Paid puffs in the daily press describe the merry times at the different establishments, attracting thousands who have journeyed to the gay city for the sports. They find the ordinary programs, with an extra dose of line light perhaps. And for this, in most instances, the prices of admission are raised—even more than doubled.

Such was again the case on June 14, when the "Vanderbilt's horse "Northeast," which had won its owner over $70,000 that day, the Grand Prix de Paris being the highest money prize of any race in the world now contested.

Some of the music halls do throw in an additional good item for the occasion to give the program a sporting character. For this year, for instance, engaged Tommy Burns to special appear and spar a minute with Pat O'Keefe just to show himself to the audience as the champion of the world, which title he retained by his encounter the night previous at the Paris Bowling Palace with Bill Squires. Emma Francis, Miss Lawler and Tortajada were added to the cast of the Revue.

The Moulin Rouge and the Jardin de Paris likewise gave a display of fireworks (the kind of side shows Martin Beck could not digest when here). The big revue in itself, however, is going well since the 12th, and includes May de Sousa, Mike Mistanguette, Max Dearly, Fred Wright, etc.—As a matter of fact we have seen everywhere, except at the Alcazar d'Ete, and we are to see wresting matches there after July 1.

While on the subject of attractions in the gardens or auditorium, I will explain that many of the vaudeville theatres in the French capital exist, to a large extent, on the promenade. It is usual here to have long pauses, at least two during the evening, and this gives a big opportunity for the bars to do business. It is on these takings that the largest profit is realized, for there is no authors' society or charity commissioners to step in with a legal claim of 15 per cent. on these gross receipts. They call it the "imonade" here—so naturally some inducement must be given for the public to stroll around during the intervals and to take seats at the tables where drinks are served. Thus we have the Italian singer or so-called tranced orchestra and other attractions within easy distance of the promenade, which, however, I firmly believe does not interfere much with the show on the stage. Yet I have noticed halls which depend too largely on the promenade for their trade to fall, and it is only the genuine variety program on the stage that pays in the long run. The majority of people drop into a music hall for the show and not to get refreshments, and a strong entertainment on the stage, and not attractions in the promenade, should be a manager's trump card in drawing the public to his establishment.

The real season in Paris is ended, and the following vaudeville resorts have put up a good show for the dog days and established themselves in the Alhambra (re-opened September 1); Folies Bergere (until about September 8); Eldorado, Palais de Glace, Laité Rocheboueart (middle of August); Casino de Paris and Bata-Claan. The Nouveau Cirque will not close until July this year, and then for only about six weeks. The Olympics stops at the end of the month for alterations in the seating arrange-
ARTISTS’ FORUM

Confining your letter to 100 words and write on one side of paper only. Anonymous communications will not be printed. Names of writer must be signed and will be held in strict confidence, if desired.

“Luna” Park, Coney Island, June 20.

Editor Variety:
I have read the letter in Variety explaining the (lady) “somasault on horseback unassisted,” in which the writer (Josie De Mott) states whether the ring be pillowed with flowers, feathers or human beings makes no difference.

We'll leave the feathers there, they may be useful but take away the human beings, and that makes all the difference. They may be of no assistance when the rider is starting for a somasault, but they are very useful when she is coming down to help place her or prevent a fall.

I have seen all the lady somasault riders in this country for the past seven years who have appeared in public. I never as yet have seen one turn a somasault without being well guarded by men around the ring.

I am not claiming any championship honors for my daughter (Elle St. Leon). I say she is the first in America to do somasaults without a bodyguard or human mechanics stationed around the ring. Therefore her somasault is unassisted.

AF St. Leon.

Editor Variety:

Pittsburg, June 20.

For the benefit of those who remember us when we were considered clever, we enclose the following statement that having engaged our services, the grand opera house, Pittsburg, the management succeeded in rewriting our sketches “Hooked by Crook” and “A Hero,” so that now (as they say in Washington) “they do not offend the ear of the most refined lady.”

Of course as the sketches now stand, they are no earthly use for vaudeville, but if there are any agents in New York who want a first class attraction for a methodist conference, a rally of the W. C. T. U., or a mother’s meeting, kindly telegraph at once, our expense.

Or we might, at the right money, be induced to get the sketches back in their original forms to serve as the horrible example for some monologue graduate, who is lecturing on the degeneration of vaudeville.

Eugene O. Mason and Marguerite Keeler Co.

P. S.—For a return engagement here, we are using a dramatization of the Book of Job.

New York, June 20.

Editor Variety:
The letters published in which “Silent” Tate and “Silent” Mora claim the priority for the title “Silent” interest me. Eighteen years ago I used “Silent” as a trade mark, calling myself then “The Silent Comique.”

The first in my opinion to introduce the “Silent” title was Frank McNeil, who named his act “Silence and Fun” 25 or 30 years ago.

HEAVY FORFEITS.

Since March 1 the Empire Circuit Company has collected from Cramp & Co. of Philadelphia, over $5,000, for forfeits for the non-delivery of the Williamsburg Theatre completed.

A provision in the contracts under which Cramp & Co. undertook the construction of the theatre read the firm was to pay a forfeit of $100 a day for every day after March 1 it required to finish the work.

The interior decorating work on the house was this week let out to the Rambusch Decorating Company. The contractors will be out of the place within a few weeks.

Max Hoffman has purchased an automobile (new) for his wife, Gertrude, and Max is spending all his spare time in “trying out” the machine. It ran all right last Sunday, the first showing.

Charles E. Taylor is manager for a traveling vaudeville company put out by the Park Booking Circuit Company to play the circuit of parks in New England for which the concern supplies attractions.

The statement that Mr. Taylor was located for the summer in East Hampton was an error.

WILL BOOK INDEPENDENT.

Joe Shey, of J. B. Morris & Shey, said this week that his firm would book independently in all their vaudeville houses next season. They have theatres at Gloversville, N. Y.; New Britain, Conn.; North Adams and Fitchburg, Mass. Two more will be added to the string by Sept. 1.

The granting of a United franchise to Geo. A. Whitney, the manager of the Whitney Opera House, Fitchburg, would not interfere with their vaudeville policy there, Mr. Shey added.

LEVRETTIT’S ACCIDENT.

Last Saturday Geo. M. Levreitit, the attorney for William Morris, Inc., sailed for England under directions of his physicians, who advised retirement to his stateroom during the voyage.

Mr. Levreitit’s trip was taken as the result of a peculiar accident. While on the elevated road bound homeward recently Mr. Levreitit felt a speck blow into his eye. Not disturbing him, he gave no further thought to it until the inflammation caused by the small bit had reasserted the lawyer to an eye specialist, who discovered the sight of his right eye was temporarily gone.

The ocean voyage was advised to afford the necessary rest and quiet it was believed Mr. Levreitit would not obtain at home, owing to his activity.

IN DAKOTA.

(A Domestic Drama)

By W. L. Vanhecke.

ACT I

A. Association.

Adoration.

II. Appreciation.

Annunciation.

Acceptation.

III. Anticipation.

Auramation.

Aclamration.

IV. Alteration.

Alienation.

Aversion.

V. Application.

Affirmation.

Adulation.

Curtain.

Note.—A year is supposed to elapse between Acts III. and IV. 90 days (in Dakota) between Acts IV. and V.

CURED A FEW HACKDRIVERS.

Ashbury Park, N. J., June 28.

Unmolested Walter Rosenberg walks the streets of Ashbury Park wherever and whenever he wishes. It was not always thus.

Mr. Rosenberg is connected with the management of the Casino. Frequently he comes to Ashbury from New York. At the depot there is a horde of cab or hackdrivers, a very gentle class, many born and bred on the salty water.

Quite often the hackdrivers and Mr. Rosenberg would inform one another what each thought of the other. The drivers moulded themselves into a union of disgust, appointing a committee of one to take the wind out of Mr. Rosenberg’s sails.

This was attempted one day last week. When Rosenberg stepped from the train, the committee indulged in some airy periscope. Mr. Rosenberg remarked if the hackdriver did not restrain his thoughts it would become necessary to send forth a call to arms. The driver contemptuously inquired in what form the battle would commence. Rosenberg mildly answered via a punch on the nose.

The driver said he would give Rosenberg $10 to punch him just once. Rosenberg replied as he did not punch for a vocation, the driver could keep his $10; also the punch Rosenberg handed him at the same moment.

Then the union assembled. Three are still in the hospital, but the theatrical manager bears a few marks.

Now Rosenberg enjoys the privilege of the depot and city, together with the respect of the Hackdrivers’ Union.

It’s mighty difficult to drag Edwin Miner around to Empire Circuit meetings and costumers these days. On Monday he launched the good ship “Flobunk,” a fifty-six foot motor vessel, with an exterior like a silver service and a six-cabin interior like a Harlem apartment. Since the yacht slipped off the ways at Morris Heights no one has been able to get into communication with Mr. Miner. He will make his summer headquarters aboard cruising in the nearby waters. “Flobunk” is a combination of the nicknames of the owner’s two children.

SPISELL BROS. AND MACK.

Concluding an engagement of forty-five weeks on the United Booking Office’s time, Spissell Bros. and Mack, the eccentric comedy artists, sail next Wednesday morning (July 1) on the new steamer “Rotterdam,” and now take the opportunity to say “au revoir” to all their friends, trusting to see them over here again very soon.
SNAPPING THE WHIP OVER FILM RENTAL EXCHANGES

Edison Licensees impose a $5,000 Fine Upon a Western Bureau on the Claim that It Violated Its Agreement.

At a meeting of the Edison Company and its licensees late last week the case of a Western film renter, who was alleged to have violated his contract with the manufacturers by selling a reel of film (an Edison product, according to report), was brought up for discussion. No definite action was taken at the time, but it was practically agreed by the conference that the offense should be punished by a fine, assessed at the time at $5,000.

This amount was practically decided upon, but was not definitely fixed at the first meeting. The licensees and the Edison representative met again Thursday afternoon at 3 o'clock to make the fine official or call it off, but no statement was made after the meeting.

The "Views and Films Index," generally considered as authoritative, is supposed to be used by the Edison licensees, calls the action "a master stroke of discipline," and goes on through three columns of more or less discursive matter to explain that it will effectually correct the disposition of association members to break away from their agreements with the Edison Company in the matter of rental schedule.

According to the same publication, the firm is in question sold films to a traveling picture show and upon evidence being adduced to this effect before the Edison Licensees' Association, the fine was imposed. When this rumor gained currency several explanations were offered.

One was that there had been no fine, but that the item of $5,000 was in dispute in the auditing of the rebate account between the American Vitagraph Company and Pathe Freres, manufacturers, and the rental concern, and that the manufacturers had declined to pay the $5,000.

Another was that the June 31 bill from the firm had explained certain allegations concerning its suspected sale of films. The exchange people denied that they had violated any provision of the Edison agreement and offered to let the manufacturers go over their books and inspect their shelves. This offer was not taken advantage of.

Mr. Berst, general manager in this country for Pathe Freres, said, when questioned on the foregoing reports:

"Whatever has been done in a matter of this sort is confidential and I cannot comment upon it in any way."

"How does it happen," he was asked, "that Edison licensees are able to enforce a fine instead of bringing such a matter into the courts as a breach of contract, and if so, and have it adjudicated?"

"That is very simple," replied Mr. Berst. "If any renter abrogates his contract with us, we are at liberty to go to him and declare that we demand demands. If he sees fit to pay the penalty for wrongdoing and still hold his business connection with us, we all well. If, on the other hand, he refuses to accept our terms, we are under no obligation to sell him goods in the future. I need not say that this procedure is justified by widespread business custom."

No information could be gleaned from the Edison headquarters, 10 Fifth Avenue, N. Y. Dyer, Mr. Gilmour and Mr. Vaux have been away when Vaux representative called and Mr. Dyer's assistant, Mr. Hauser, could not give any facts concerning the matter. He even said that he had no knowledge of it and was surprised that the "Index" had given it publicity. Mr. Berst expressed surprise on the same score.

If the licensees hold to their reported intentions, the Edison will be the first case of the sort since the Film Service Association was formed. Several members have been expelled, but no fine has been imposed and collected up to this time.

EXHIBITORS WILL RESIST INTERFERENCE

Messrs. Joseph Driscoll, A. Weiss and Portale were appointed a committee at that meeting (June 10) of the Moving Picture Association of New York, the local exhibitors' organization, to investigate and co-operate with the renters and others who intend contesting the ruling of the Thompson House Commission affecting moving picture places situated in tenement houses.

Milton Gosdorfer, the secretary pro tem. of that meeting, has issued a statement that the Association will make its influence felt in the effort to resist municipal interference. Thos. J. Gillerman, counsel for the Association, will represent the association in all proceedings involved in any proceedings to be taken.

A call has been issued to all moving picture exhibitors of Greater New York who are not present members of the Association to make application for admission at once. The secretary will furnish full information at the Association headquarters, 1291 Lexington Avenue.

WESTERN SECRETARY APPOINTED

A Film Service Association bulletin, issued by the Executive Committee, announced the appointment of Luke H. Mithen, a Chicago attorney, as the Association's Western secretary, with offices in Ashland Block, Chicago, I1.

This office will handle all business for the territory west of Pittsburg and including the South to the Gulf of Mexico and West to the Pacific Coast.

D. McDonald will continue to act as the National secretary with offices in New York.

The bulletin requests members to communicate with the secretary nearest them on all such matters.

GILMOUR TO SAIL

William C. Gilmour, of the Edison Company, has made all plans to sail for London July 1.

CHANGES IN PROSPECT

Questioned as to present moving picture trade conditions a prominent licensee of the Edison Company this week said:

"As a matter of fact there is nothing to say just now as to movements in the moving picture business. We are waiting. Until the convention of the Film Service Association (in Ashland, if I am correct), there will be no developments. That is the date toward which we are all looking and I think it will bring forth radical changes in the present system of doing business."

"In all probability there will be a change, partial at least, in the personnel of the association directors. Another thing that will probably come in for a radical change is the prevailing minimum rental scale covering "third run" material.

"It is extremely difficult to divide the trade feeling on this point sectionally, but it seems to me that the South and East are in favor of the entire elimination of the schedule, while the West is in favor of the continuance of the present scale of prices as established at the Buffalo convention.

"Sentiment on this point is widely divergent and every degree of opinion is represented, but I believe that the summary I have given you will turn out to be the sense of the convention."

Another big New York renter, one of the largest in the city, declared his opinion that when the association members assembled they could by proper argument bring to see that the perpetuation or continuance of the present association directorate and the Buffalo scale of rental is in the best interests of the business.

In any event, the trade generally is wide awake to the possibilities of the coming conference and everybody is alive with interest, to the exclusion of small quarrels and disputes which have engaged their attention during the past few months.

NORDISK GETS AWARD

At the Cinematograph Exhibition held in Hamburg, Germany, the first prize, a gold medal, was awarded to the Nordisk Company for the excellence of their productions.

MOVING PICTURE REVIEWS

"A Double Suicide"

Manhattan

Pathé Freres gave the touch of sensationalism to "A Double Suicide" in the title. There is a thrill once, then the audience immediately knows it is a comedy series, and it would have been helped greatly by another name. In these poorly judged subjects, when "A Double Suicide" is thrown upon a sheet to inform the house of the next picture, the sensitive might leave the place—and no one would blame them—for it is easily within the range of possibility that a double suicide might be shown. In the Pathé picture two lovers who are ridden to marry enter into a compact to die. Each attempt is thwarted in the nick of time, until the finale, when charocal fumes fill through the arrival of the police, the police arrive and the parents return. Still, the suggestion of death is not the best theme in the world though comedy is made of it. The humor seems refrigerated.
“CYCLO-HOMO” PRODUCED AT THE COLONIAL, CHICAGO

Henry Lee's Continuous Moving Picture of the World's Famous Places and People Enthusiastically Received.

Chicago, June 25.

The heralded production of Henry Lee's "Cyclo-Homo" ("Circle of Mankind") had its premier at the Colonial Theatre Tuesday evening after a good sized and interested audience, which manifested approval and rendered a verdict of unqualified success and artistic achievement for Mr. Lee and his associates, who not only furnished an entertainment which is unique in construction but highly instructive and decidedly meritorious.

"Cyclo-Homo" is a combination of Mr. Lee's impersonations, so familiar to vaudeville under the caption of "Great Men, Past and Present," a Burton Holmes' travelogue, and animated pictures, enlivening the world. Seeing "Cyclo-Homo" once is equal to six months' delight, according to Mr. Lee, but one can see more from one evening's performance than from a year's work at school. "Cyclo-Homo" is educational.

The presentation is divided into three parts: "From New York to Shakespeare's Tomb at Westminster Abbey;" "From London to the Vatican, via France, Germany and Russia," and "From Venice and Naples, via Rome, Naples, Egypt, Palestine, and the holy city of Jerusalem, to Coney Island and the Trans-Continental Tour."

Part One—The show opens with stereopticon views showing New York in 1650, and following several scenes from colonial history also a picturesque photograph of Niagara Falls in winter. Mr. Lee appears as George Washington, with Mr. Vernon as a background. Edgar Allan Poe's cottage at Fordham is next shown, and Mr. Lee faithfully portrayed this most original genius of American letters, delivering several verses from "Annabel Lee." Followed were five views of New York and London, all followed by an impersonation of Mark Twain in one of his famous satirical stories.

The trip across the Atlantic, with Mr. Lee on board, was markedly realistic. Ireland is reached, showing the typical charactery of this country and points of interest in Dublin. Mr. Lee visits Richard Croker at Glen Cairns. Queenstown, Cork and Belfast are visited, and Scotland is the next stopping place. The motion pictures, showing the sea breaking on the crags at Port Erin, shows the Falls of Loch Ayr, were excellent. Mr. Lee portrayed Andy Carnegie at Skibo Castle. Edinburgh and Tulluck Mountain are shown. The audience is carried on a ferrying coach to Stratford-on-Avon, and Mr. Lee interprets William Shakespeare. The First Part fittingly closes with the immortal William's epithal.

Part Two starts at Warwick Castle and Euston Station, through London, arriving at the Old Curiosity Shop, where Charles Dickens comes on. Stratfordon- Avon is shown, and Mr. Lee interprets William Shakespeare. The First Part fittingly closes with the immortal William's ephath.

The entertainment, as it stands, is much too short. It closed at 12:15. In spots the change from one slide to another was painfully slow, but doubtlessly the show will be planed down to meet the proper time requirements. It seems a pity, however, to be compelled to eliminate any part of the material. The idea of "Cyclo-Homo" is comprehensive and laudable. It is a rare combination of recreation and education, the latter being a consideration that is too often sadly neglected in the misdirected pursuit of the former.

The production is given under the direction of Henry Lee, George W. Lederer and C. H. Lee, and the program contains all the important subjects and films, which are shown here for the first time.
ALL AROUND CIRCUS FIGHT.

Four of the big American shows are mixing it up in a widespread billing fight in the West and Northwest, and there is little prospect for peace within a month. "101 Ranch" and the Hagenbeck-Wallace, the two independents, come into conflict at half a dozen points with the Barnum-Bailey and Ringling Brothers' outfits.

The Hagenbeck-Wallace Circus seems to have a bit the better of a race through the Northwest. The independents show at Lincoln, Neb., July 3 and Denver, July 11, while the Ringling Brothers do not get into these stands until two weeks later.

In the same way the Miller Brothers' Wild West got in ahead at St. Paul, Minneapolis and Wausau. The Wild West plays through these towns once a week, a week before in each instance. Ringling Brothers played Minneapolis on Monday and will follow the wake of the Wild West until July 1, when they play Wausau.

"101 Ranch" also comes into conflict with the Barnum-Bailey outfit. The Wild West goes into Great Falls and Butte, Mont., July 3 and 4, while the Big Show opposition brigade is already billing the dates Aug. 3 and 4.

RINGLINGS WANT HYBRID.

London, June 16.

The Ringlings have cabled an offer to Frank Bostock for his "hybrid" lion-leopard, now on exhibition at Earl's Court Jungle. The Ringlings will pay $10,000 for it; Bostock paid $7,500.

Bostock is holding back his answer. Alf. T. Ringling is on this side now and will probably look the animal over. If the Ringlings secure it, they will probably make a hybrid of the animal with the Barnum-Bailey show's menagerie.

MAJ. LILLIE SUED.

Papers were served on Major Lillie (Pawnee Bill) at Revere Beach, Boston, last week, in a suit brought by Joe Meyers to recover $1,500 under an alleged contract.

Meyers claims that he turned over a large amount of advertising over to Maj. Lillie for the "Pawnee Bill" program. The program privilege was later sold to another man and Meyers asserts that he never received payment for the business he did. Meyers has the program of the Buffalo Bill Wild West.

PAWNEE BILL DOING WELL.

Boston, June 25.

No further evidence of glanders has developed among the stock of Major Lillie (Pawnee Bill) playing at Revere Beach, and veterinaries declare the trouble over. The animals killed have been replaced with fresh stock.

Pawnee Bill gives a half-hour show in rather a novel way. An op- egue - "vanilla dropped in front of the grand stand cuts off the view of the audience until the show starts. Then it is raised on a teeter-totter before the audience is shown a set scene of a cowboy and Indian camp. The setting is permanent, and the whole show is given with the pretty scene as its background.

The outfit is a small one, but the material is well laid out and the show runs smoothly and swiftly. Business has been satisfactory.

CIRCUS NEWS.

MANY ACCIDENTS WITH "101 RANCH." "101 Ranch" opened in Winnipeg Monday for two days or more.

There has been a large number of accidents to the horsemen of the outfit, and several have been left in hospitals along the route, due to a spirit of rivalry among the riders. The show management invites outsiders to bring "bad horses" into the ring, and the "hunters" have only the gladdest news from this source. Clemento, a Mexican, "rode his saddle down a bad horse's neck," as the expression goes, after the breaking of a clinch. The horse jumped upon him and a rib was broken. In Minneapolis one of the Cossacks was left in St. Mary's Hospital. His mount fell, breaking the rider's leg. The animal had to be shot.

Leslie Peg and Oscar J. Risson are both back in the saddle, after a short stay in the hospital. They were brushed out of their stables by gory ropers while riding bronchos. Rose Scott broke an arm in the same sort of an accident. And finally Mrs. Miller is on the sick list.

In the midst of these misfortunes the whole show seized upon the excuse for a celebration when Olive Stover, one of the cowgirls from Bartlesville, Okla., and Neil Hart were married.

PLENTY OF LABOR.

There have been no repetitions this season of the shortage of labor that tried the patience of circus managers last year, when their mechanical force quit, and none were available in the labor market.

Commercial conditions are different this year and the laborers are sticking close to their jobs. For this reason none of the shows has been forced to go around hastily and the process of putting up and taking down the tops is easily accomplished.

EPH THOMPSON GOES AWAY.

With grooms, elephants and family, Eph Thompson, the colored trainer, silently sailed away to Germany on Thursday of last week.

Thompson has foreign engagements, it is reported, which he will fulfill. His return to America is not looked forward to by his intimates.

CIRCUS "BLOW DOWN."

Duluth, Minn., June 25.

While playing here Monday the Wallacel Hagenbeck Circus experienced a "blow down" just as the audience was seated and the show was about to start. A child was slightly injured in the panic which followed the collapse of one side of the top.

The serious damage was done to the rigging of the artists than to the circus property. Several of the aerial acts had their rigging smashed and twisted, and the Drino Troope was put out of commission by damage to its apé.

The canvas and lights were partially repaired, however, and the show was given with only a "side wall" as protection.

ELEPHANT GREETED TAFT.

Cumberland, Md., June 25.

Secretary William H. Taft, Republican nominee for the Presidency, passed through here late last week en route for Cincinnati. His train stopped at the Cumberland station, and in accordance with custom, Secretary Taft stopped out at the Pullman platform to address the populace. The first thing that greeted his eyes was a trio of elephants drawn up nearby and plastered with big letters reading, "G. O. P.," the sign of the "Grand Old Party."

They were the Powers elephants, playing a local park. When Mr. Taft began to speak the smallest pachyderm of the quartet, who had been hidden in the rear ("Lou" by name) squeaked between the others and presented the presidential candidate with a big bunch of flowers.

And—listen, you other press agents— "Peggy," the Associated Press ordered 500 words from its own correspondent about the occurrence.

WIRTH'S GIRAFFE LANDS.

Sydney, Australia, May 3.

Wirth Bros.' Big Show is doing enormous business. Five giraffes—landed this week—is receiving more press and billboard publicity than anything or anybody previously.

The animal is billed as having cost $5,000. It includes expenses incurred in shipping it from Hagenbeck's in Germany.

Variety of March 7 gives the amount paid as $2,500, which pays out less than half the publisher's subscription price.

When that issue was read by some of the interested parties here, one of the man rather hotly said: "How in 'ell did that paper find it out?"

PUBLONESSES GIVES IT UP.

The Publonesse show is back in Cuba after a tour of Mexico. Many of the feature acts which played with the show in the latter territory have returned to America. The Castirillon Troope and the herd of elephants which Publonesse some time ago purchased from the New York Hippodrome are still with the outfit and the show has started on a short tour in the interior of the Spanish-American island.

Conflicting reports have reached New York as to the financial success of Publonesse inversion of Mexico against Jack Bell. One has his choice of believing that the show made or did not make money. It is not so long ago, however, that a report from the show declared that Publonesse intended to stay in the Mexican territory until fall.

WALTER MAIN AGAIN.

An animal trainer, known to be on terms of familiarity with Walter L. Main, is authorized for the statement that the circus manager has plans on foot for putting out a forty-car show next season, opening in Geneva during April.

The trainer who gave this information supplemented it with the solemn statement that the new show was to be operated with Main's own money.

TAKES DOWN PAPER.

Denver, June 25.

The Barnum & Bailey advance car arrived in Denver June 17, and billed the local business, announcing the coming of the show on July 27. Two days after all the Barnum & Bailey paper disappeared. The Fire and Police Board ordered it removed.

It seems the Sells-Floto Circus, which showed here on June 22 and 23 only advertised their coming through the Denver "Post." The paper's owners also own the Sells-Floto shows. They used but few of the most conspicuous billboards and did not put up the amount of paper used by a medicine show.

The coming of the B. & B. advance car comes as a surprise to the campaign of the "Main" and Sells-Floito combination, so it is said, on good authority, through political influence, very strong here, caused the Fire and Police Board to threaten not to issue a license for the Big Show unless it took down the paper and kept it down until S.-F. left these parts.

At any rate there is no B. & B. paper in Denver.

CHICAGO FIXES LICENSE FEE.

Chicago, June 25.

A ordinance was recently passed by the Chicago City Council fixing the license of street shows at $10 a day and circuses at $200. The new measure has been passed to provide for the several airdomes which are to be opened in Chicago, heretofore not under the amusement license law.

"BIG SHOW" TO COAST.

The published route of the Barnum & Bailey show brings them to Niagara Falls June 27. After this, according to report, the show will move directly west. It will play Butte, Mont., early in August, and from that point will go on an almost direct route to the Pacific Coast.

It was reported early this season that the Buffalo Bill show would go to the Coast, but Col. Louis E. Cook declared this week that this had not yet been decided, no contracts having been closed for territory west of Omaha.

HOLIDAY SHOWS ONLY.

Akron, O., June 25.

Akron will enjoy its circus entertainment only on holidays this summer. Akron is the Fourth of July date for the Barnum & Bailey show. In spite of strong opposition from the members of the G. A. A., Buffalo Bill's Wild West appeared here Memorial Day.

ADDITIONS TO "BIG SHOW."

Watertown, N. Y., June 25.

Business with the Barnum-Bailey circus has been very big for the past ten days. In New Haven, Conn., last week John Ringling and "Doc" Freeman joined the show.

Kitamura's Japs have been added to the performance, also Alma's Animals. The latter opened in Danbury, Conn., last Monday. The Yerome Sisters, an a cromatic globe number, closed with the circus last Saturday.

"Jimmie" DeWolf, a former Barnum & Bailey agent, is now the press agent of the West End Theatre, New York.
Cartier De Haven and Company (5). 
Songs and Dances. 
23 Mins.; Full Stage (Special Set). 
Alhambra.

After a season at the head of one of George Cohan’s musical shows, Cartier De Haven returns to vaudeville with a new act, which he is pleased to call "a miniature musical production." Mr. De Haven is assisted by five girls, the one who works with him throughout being worthy of mention on the program and evidently not been figured in putting on the number. The costumes are costly and pretty while the set is most elaborate. The stage is draped in purple velvet, a vivid "cheap" background for a singing and dancing specialty. Several pretty musical numbers are introduced. The first is a sort of travesty on the tiger skin of "Three Weeks" fame, having a catchy swing, but the lyrics are a trifle questionable, and to those who have not read the book it is meaningless. The talk that went before the song is punny, and needs revision. A "parter" song after the one in "The Soul Kiss" scored strongly. There are a number of other selections all more or less catchy and exceedingly well rendered by Mr. De Haven and his young assistant. Each is followed by a dance, nicely executed and pretty, but all more or less alike. Mr. De Haven has a trunk full of good looking clothes, and makes a change every two minutes. His partner keeps pace, displaying several very fetching costumes. The chorus of four girls has very little to do other than to wear several dresses. The two with about five minutes shown, would make a pretty, pleasing number. It is doubtful if it is worth more than De Haven and his assistant in a straight singing and dancing act, including the costume changes.

Cleo Desmond. 
Songs. 
15 Mins.; One. 
Henderson’s.

A very pretty voice and a routine of up-to-date songs make up Miss Desmond’s new offering. She was formerly a member of the trio of Harper, Bailey and Desmond, and it seems that some such arrangement shows her to better advantage than a single act. Her lack of dancing ability is a serious handicap. With a colored dancing partner she would do much better.

James J. Corbett. 
Monologue. 
17 Mins. One. 
Fifth Avenue.

With new stories and in evening dress "Jim" Corbett reappeared in local vaudeville Monday at the Fifth Avenue. Everybody follows Corbett this week. The thing missing in Miss Dresser’s act was the wedding march for her entrance, but Julius Lebarg, the Colonial’s musical conductor, may have been affected by the heat against him he was played a medley from "The Soul Kiss" for an overture while the program described it as a selection from..."The Auto Race." by Manual Klein. Neither the absence of a reminder to the audience of Miss Dresser’s recent matrimonial engagement, nor her stately bearing interfered with the songs sung, for in the first selection, "Malted Show," she gave the "oom" dialect with skill. For the second, Miss Dresser honored her husband by singing "I’m Afraidly Strong for You," which is one of Mr. Gardner’s numbers in "The Yankee Prince." "I Want to Be Loved Like a Leading Lady in a Broadway Play" was the third, with "My Gal Sal" to close. The "Leading Lady" song has a laugh concealed in almost every other word if the lyric is carefully listened to, and Miss Dresser didn’t lose a point. She is as popular as ever at the Colonial, notwithstanding the position given her, following a piano act including singing as well. The Louise Dressers in vaudeville don’t happen often. Miss Dresser could leave the varieties for ever so long and still be "Louise Dresser" upon returning.

Two Georgies. 
European Eccentrics. 
15 Mins.; Full Stage. 
Brighton Beach.

The Georgie, man and woman, have an amusing turn, with first rate knockout of acrobatic comedy by the male member which is made up as a tramp and several agreeable French songs by the woman. The tramp is unlike the type to which we have been made for the season, here, and one of his pantomime clowning is novel. A notable exception to the novelty was the business of tearing a cloth with a ripping sound as he was preparing for a souvenir. Miss Georgie is an animated soufflette, and beside her songs makes several very pretty costume changes and adds the turn materially by her charming appearance.

Four Hodgens. 
Straight Musical. 
Full Stage. 
Henderson’s.

The Hodgens have a bright, well-dressed number with a nicely varied routine, although there are places where the music is rather conventional. They are best on the brasses, from which the three women have given some big trio. A costume change would not be amiss. They wear white military uniforms throughout, making a first-rate appearance, but several times three of the four are off stage during a solo, and one expects a change during the absence. A medley of patriotic airs makes their finish in the familiar way.

Bergman and Clark. 
Comedy, Songs and Dance. 
18 Mins.; One. 
Henderson’s.

The act was formerly Mahoney, Bergman and Clark. The duo are offering a completely new act, including a good deal of "Dutch" dialect talk by Bergman and very little dancing. Here is one point that the pair should correct at once. The old trio had a capital dancing routine, and it was one of their strongest features. Bergman makes a funny enough "Dutchman," but the talk is not very well written, and his efforts would be exerted to better purpose in additional dance. The same is true of Miss Clark. She’s in a pretty picture in a little "pick" costume, and dresses tastefully. The pair should lose no time in going back to their original style of work.

The Juggling Normans. 
Colonial.

The Juggling Normans have probably played about. This week they are doing their show at the Colonial, and making an awfully good job of it. These boys (four) can juggle clubs. They pass as well as any, and have some formations not before seen, especially the "two-high" work, pretty and effective; also, they juggle without missing, something always worth noting for its rarity. There is a young boy in the act with auburn hair, resembling greatly Ben Mowatt, the lightning club juggler of The Mowatts. The youngsters of the Normans is a neat little lad, and won favor at once on his looks alone, while his work secures admiration for him. He promises to be a companion to the clubs. There’s no club juggling act with anything on The Normans. They can go on any bill anywhere in any place.

OUT OF TOWN.

"Colonel Fred." 
Traveling Horse. 
26 Mins.; Full Stage (Special Set). 
Keith, Philadelphia.

"Colonel Fred," the trained horse which is heeded for Hamblett’s Roof, made his first appearance on any stage here this week. The horse is a handsome bay and possesses remarkable intelligence, going through a routine of tricks away from the ordinary acts in this kind. Following the opening tricks, which consist of taking coins from a cash register, first silver and then paper money; picking a coin from the bottom of a pallet of water and a handkerchief from a small trunk, the horse plays upon musical instruments, his manipulation of the bell chimes being a truly wonderful performance. After a single number the horse plays on the chimes while his trainer plays on strings. The act was recorded. The writing of numbers on a slate and doing sums of addition and subtraction follow, after which the horse is placed in a stable while a nurse and baby are shown asleep in another building. The building catches fire; the horse breaks out of his stable, opens the house door, awakens the nurse and carries the child out. Whatever signs were used by the trainer (Continued on page 22.)
MY BEGINNING.

LITTLE TIP (Bob and Tip Company.)

The sixth of a series of short sketches composing the early experiences, struggles and first successes of artists who have succeeded in vaudeville.

Compiled by Mark A. Lennihan.

"Little Tip" was a six-months-od puppy when he made his first public appearance. The man who owned him rode bareback in a circus in Glasgow, Scotland, and he had spent about a week teaching "Tip" to ride. It takes some days to learn a single trick, and "Little Tip" hadn't been trained long enough to ride well.

When the horse started quickly the little puppy fell off. His master was angry and kicked him out of the circus ring. The poor little fellow was shivering with fear and was lacking away in the sawdust. Bob Leo, a clown in the same show, picked him up and, after giving the former owner a good beating for his cruelty, adopted him.

Possibly it was largely due to gratitude, but in any way, from this point on "Little Tip" was a most remarkable student. He learned the most surprising and difficult tricks from his new master in one or two lessons. He probably realized that his initial failure was due to the fact that Leo rescued him from an ignominious professional finish, and gave him another trial. If you ask him he wags his stubby tail and says in unmistakable pantomime it "was kindness.

"Tip" is an acrobatic fox terrier, shy one eye, and thereby hangs a tale, for, with the exception of the missing orb, he is no different from any one that may find in the fox terrier tribe. It all happened in his native town of Glasgow while he was making his reappearance there last year.

"Tip"'s experience was almost identical with that of "Montmorency," the fox terrier of "Three Men in a Boat," whose performances caused Jerome K. Jerome to comment that "Montmorency" was not his dog, but it is as much original sin in his system as any other dog possesses.

Like "Montmorency," "Tip" was trotting obliquely down a Glasgow street when he spied a disreputable tom cat crossing his path. "Tip" made for it. The cat ran. "Tip" ran harder. The cat rounded a corner and "Tip" followed. Since then "Tip" has been forced to get along with but one "orb of vision."

But "it hasn't affected his work any," says Bob Leo, "and 'Tip' has been a better and wiser dog since the cat came back at him. Where he used to be a pattering young book of a dog, keen to tear the hide off any cat in sight, he now takes the other side of the street, and the deferential bow he makes the passing feline would do justice to a Chesterfield."

"Tip" has been a great traveler, and during his short lifetime—three years and eight months—he has been in Europe, South America, Asia, and Africa, besides America from coast to coast.

Thiele's Harmonists, the quartet from "Wine, Women and Song," will play vaudeville under the direction of Arthur Klein.

The Rooney Sisters play the Alhambra next week.

SKI-HI.

The opening of Madison Square Garden Roof Saturday introduced to New York a new builder of musical comedies in the person of Charles Alphin. It is unfortunate for "Tip" who makes his debut with an aerial entertainment, which imposes extreme handicap on any newcomer. In an enclosed theatre "SKI-HI" may have bad acrobatics, but the roof it was far, very far, from satisfactory.

One of the main troubles is that Mr. Alphin feels the need of following a "book," which there is much explanatory dialogue, carefully prepared withitics and no comedy action to speak of. Roof garden shows are not built that way.

In respect to the music he is much more fortunate. In the two acts of the piece there are more than a score of musical numbers, all of them pretty in a gracefully jingling way, with well written lyrics. The intervals between numbers were poorly filled in, and the chorus arrangements and counting left a good deal to be desired.

It was declared by one interested in the venture that the staging of "SKI-HI" cost more than any other piece that has played atop the garden in a long time. Its performances were beyond the capability of a very inexpert hand, and previous shows were quite inexpensive. During the first act the girls of the chorus wore costumes that were, if not pampered, at least nothing so much as dressing room neglect. The second act brought forth a few prettier stage pictures, but this department has been wretchedly handled.

The company as a whole consists of sixteen girls—half a dozen plump pommes and an even dozen stately show girls—and a like number of principals. The latter are mostly drawn from the musical comedy ranks, and were not up to the test as the vaudeville people who made up last year's show were. They insisted upon playing polite musical comedy where the lead demand was for entertaining specialities.

William Conley was principal comedian in the role of Ski-IHI, an American Inventor of air ships. Some of his lines had an effect on the audience, but as delivered over the footlights in a De Wolf Hopperish sort of way, they met with little very encouragement. Harry Short was much the same sort of comedian. He tried hard to extract merit out of the part of a comic opera charactor, with indifferent success. His trouble was that he tried too hard to be funny.

Thomas Fortune, who at one time played in vaudeville (Fortune and De Mar) played "straight"—very straight—but a good tenor voice and the pick of the numbers helped him to a medium of success.

Lottie Kendal makes a statuesque prima donna and has a rather pretentious voice, but she added one more to the overland percentage of actors. Gertrude Black had the part corresponding in a general way to what would have been a soubrette, but she fell a victim to a pair of pant and a costuming scheme that made her a short run across the greatest possibility of dancing, a point in which the piece is woefully deficient. From opening to close there is not a real dance in "SKI-HI." The singers come on walking, and when they have sung their numbers they depart in great dignity and sedateness. Even the cavortings of the "girls" were a little stiff and the audience notes almost heavy in their movements.

All of which, it is only fair to point out, are details easily remediable. The show is really admirably adapted to its purpose and runs along swimmingly. The lack of animation among the people may have been consequent upon the first night effect, but it is a good deal of nervousness among the principals, one of the comedians dropping his lines frequently. Aella Barker got one of the very few laughs of the evening when she appeared as a "released," a ridiculous caricature of a "beehive" stocking, showing glimpses of bright red stockings. Her comedy attempts, however, were rather smooth.

The two children are much of the piece are "Tanamara," "Pretty Little Japanese Lady" and "My Tokio Queen.""Rash."

COLONIAL.

This is the final week of the season at the Colonial, and perhaps what occurred on Tuesday night may be a reason. It ought to be. At 8 o'clock there were six persons on the orchestra. At 8.30, about twenty. About 9 o'clock the orchestra had a fairly well filled appearance, but there was plenty of "paper" in.

The Tom Jack Trio opened the show. The wonder is that the act could work with any spirit in front of the "audience," but they did and drew applause. Some up-to-date music is now used since the Trio became Americanized, and the novelty banyo playing brought an encore when "Merry Widow" strains were given, including the "Waltz" and "Girls." Of the two children, the much of the piece is "Tanamara," "Pretty Little Japanese Lady" and "My Tokio Queen." Rash.

ALHAMBRA.

Those willing to sit indoors of an evening found it worth while at the Alhambra this week. A long, well laid out program is offered, which is stretched out to unheard of lengths by the numerous encores demanded.

The bill contains several solid hits, but it fell to Gus Edwards' "School Boys and Girls" to carry off the leading honors. The act remains much the same as when it was introduced, although the number of characters are introduced. Herman Timberg is the bright particular star of the little company. The boy has developed into a real comedian, and is a great little worker, just bug all the time. His first-rate singing voice, clever dancing and natural comedy ability gives him a wide scope. Timberg never tires. He, however, is not without his admirers, and the "Alhambra" can always count on them. The specialty, Lillian Gohn, the "Sassy Little" in the act for sometime, has become a big favorite, and the little girl with the big whistle won much favor for her mimicry of "tip-toes." The front of the auditorium also has a teacher's chair that he did not sing, due to a heavy cold. She makes a fetching "monitor," getting into the spirit of things nicely.

"The Love Waltz" held the house interested throughout. There is a new Chancer, as thin as the former was fat. He comes nearer meeting the requirements of the part, although his predecessor was a poor choice. This seems to be a poor time of the year for colds. Alfred Kappeler was out of voice on this account, and did not sing. His numbers were handled very acceptably by Alex Baldwin.

Jack Norworth was not quite as strong as he usually is, due to no noticeable cause. His "imitator-exposer" has worked out well. Though many in the audience do not understand what it is all about, it gets to the regulars, and is appreciated. Norworth may be excised a little for his "song-plugging," for it is more a part of his act than as "plugging," and the audience do not request it. Swan and Buddard have a mixup arrangement of acrobatics, travesty and almost every other old thing. The delib-
erating with which the men go about their work is funny in itself. Although in the opening position, they did very well.

Barry and Woford were not in an enviable position following "The School Boys and Girls," but pulled out nicely. They have a bunch of parodies that are, if anything, ahead of the times. It is not only the parodies that count, however, for there is a great deal in the way they get them over.

"The Eight Berlin Middles" closed the show. It would be difficult to find a harder working, more original burlesque of "brolloers." They are on the go all the time, and a comely looking lot, not the least thing to be considered.

Arthur Rigby was, finally, with a load of talk, some new and some old, some even older. He has a good style of delivering and could handle better material to advantage. A burlesque trick did not do the finish.

Carter De Haven and Company under New Acts. . . .

FIFTH AVENUE.

With the tangle straightened out at the Fifth Avenue on Monday, the show ran nicely in the evening, although the oppressive heat held the audience down to a minimum. The 3 Constantine Sisters, Emma, Susan and Willa, have dropped off the program, while Bert Leslie and Company, Mayme Remington and "Picks" and Edna Luby replaced them. As originally laid out the program was a heavy and expensive one for the box office, and the change did not lessen materially the value.

James C. Corbett (New Acts) remained as one of the features of the program, and "The Naked Truth" is the headline. Nothing is mentioned on the program this week about "Ermilie" in connection with Edward A. Paulen, who wrote the operetta for vaudeville. The "Ermilie" question does not affect "The Naked Truth." The latter stands by itself, for the music is exceptionally pretty, and "Honeymooning," as sung by Phyllis Ramseur and billed as "Miss Rankin," is the piece. Miss Rankin is taking May Irwin's part for a pattern evidently, handling dialogue in much the same style as Miss Irwin did.

The idea of "The Naked Truth" is the same as before, that a burlesque comic drop off a tree one time a life is told under it. In the Paulen sketch, the untruthful talkers' clothing is removed, and the operation of removal, while not mystifying at all, brings plenty of laughs, which, with the production, ten pretty chorus girls who can sing, together with Harry Davenport, easily the star, the singing sketch sets itself up as a vaudeville model.

But since Mr. Davenport knows he is in vaudeville, that "The Naked Truth" is not a "production" where each individual must secure recognition, there is no reason why he should acknowledge anyone by either repeating or bowing. Graham Marr has a nice voice, but he's a tenor, so doesn't rap out.

Everybody around here has forgotten Edna May, but Edna Luby—Miss Luby—still imitates her, perhaps through a facial and name resemblance. Miss Luby has attempted to imitate other ones. Once upon a time her imitation of Vesta Victoria was excellent, now it is not longer even an impersonation, just Edna Luby singing "Goo-Goo" in widow's weeds. The applause for Miss Luby had a most suspicious sound. It came from one section in the first balcony, and was on tap constantly all through the show that Miss Luby announced she could imitate no more because of a cold the applause was there.

De Haven and Sidney in their corking dancing act opened, followed by John P. Wade and Company in "Chicken Dinner," a character sketch built for Mr. Wade, who plays a negro servant admirably. A sentimental finale grins the audience hard. It is very pretty, and the company has been behaving itself. The company is capable, making the playlet a success.

The Great Joestri Troupe of acrobats closed the evening, the performance, preceded by Mayme Remington.

BRIGHTON BEACH.

It is a comforting circumstance to those who visit Dave Robinson's playhouse by the sea that the Coney Island trains now make their stop at some distance from the theatre, and the noise of the brakes and whistles is so greatly reduced that it is scarcely noticeable. Another difference this year is the absence of girl ushers, a good looking corps as fresh looking and crisp in their white duck uniforms, despite the heat of Tuesday afternoon, as the train came thundering in.

There is a first-rate bill on the boards. The feature is "A Night on a Houseboat," a capital bit of summer entertainment. The cast has undergone some change since the summer opened. Ben Linn, the fat boy, came in for a time to allow to Secretary Taft that brought a laugh, and the rapid succession of well-handled musical numbers kept the comediets moving entertainingly to its pretty spectacular finish.

Bessie Wynn commands an almost equal importance in the billing. She was vastly popular with the afternoon audience, composed largely of women. Her most successful songs are those of the "kid" variety, of which she has two. She could use more. A plant in one of the boxes said that she was "at the wrong number." The audience liked the arrangement, and insisted upon an additional song and a half dozen bows.

Vaudville Circus opened the show. The finish is rather tame, and brings forward the same apparatus that is used at the opening, but the routine is away from the commonplace, and involves a bear that is made to say "mamma" with ridiculous clearness and a wise looking "monk" who smokes a cigarette. There are only half a dozen animals in the act—two bears, three dogs and the monkey—but they manage to give an amusing show.

The act of Kelly and Rosa rests safely upon its musical excellence. The two voices are easy and true, and the harmony effects unaffected. Operatic selections and popular medleys are combined into a very agreeable straight singing turn.

Henry Clive's nonsensical patter and comedy magic kept the house guesses, particularly the burlesque "second sight" stuff and the byplay with a male assis-
tant. Leslie Walker makes a most attractive page in black velvet knickerbockers and does some quiet but effective "feeding."

Sbean and Warren are using "Quo Vatt Is" and get big laughs in the closing place. Bellicare Brothers followed the interna-
tional, a difficult place here, but soon got the audience in the world build it up to their closing fest, a fifteen-foot leap from a spring board into a hand-to-hand stand, which makes a starter.

The Two Georgies are under New Acts. . . .

HENDERSON'S.

All Coney Island records were broken this week when the management of Henderson's Music Hall cancelled two acts on Monday. Both were male quartets. Cancellation are rare enough in any case at the establishment. As the double-header is a precedent in place of the desired acts the Longacre Qua-

tet, a straight singing four, was substituted. They did very well, making with Nonette, violinist, the hits of the bill. The tenor and bass both stand out in the harmony, and the ensemble singing rules the big organisations in its volume. Even the diners out toward the Surf Avenue side were able to enjoy the number.

Nonette did surprisingly well for a single act. She is an accomplished mu-

sician and plays with a firm. sympathetic touch. The conventional pieces of Henderson's could not entirely conceal. On applause, she was the favorite. Several songs in a very agreeable voice varied the violin solo, and her picturesque Gypsy costume gave a conventional bit to the "straight-
ness" of the offering.

All, Hunter and Ali put over a first-rate knockout finish, but in the early part they could have made their number more exciting. The new act with medleys, burlesques, and comedy acrobatics, in place of the salter better bit and flypaper incidents.

The Bottomley Troupe, casting act were off form Tuesday night. A one-and-a-half forward somersault slipped up, and after missing three times the principal flyer gave him his try for a double. This was perhaps due to the cramped stage. The quartet look very well, all youthful, the flighters flying with grace and finish.

Faust Brothers attracted only perfun-

ctor attention at the opening, but they closed with a whoop. The early comedy, "A Dozen Bites," put down the clowns. They went with a number on the bassoon start-
ed the laughs, and the finish, with a bell arrangement, clinched their success.

Dick and Barney Ferguson's character dancing brought them to the fore after another quiet opening. The burlesque at the finish gave them several encore.

"The Dainty Four" are back at their same old place, the girls having had their first show at the house last summer. They make up a fairly entertaining "girl" number, attempting not a great deal, but handling their songs and dances neatly.

The Stock Company, received a cordial re-

ception from the loyal Brooklyn continua-
gent, seeming to be the only act on the bill the men are intelligible to anything audi-
cence. Thordar had several capital "couple" songs, and delivered them forcefully. A parody having to do with anti-race track betting helped him along a bit, and an old bit of dancing made a good finish.

Fred St. Onge and Company, Bruckman and Clark, Four Hodges and Clee Des-

mond are under New Acts. . . .
VARIETY ARTISTS' ROUTES
FOR WEEK ENDING JANUARY 29
WHEN NOT OTHERWISE INDICATED.

(All addresses below are furnished by VARIETY artists. Address changes or managers or agents will not be printed.)

CIRCUS ROUTE

FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PROMINENCE.

Carol Bros., 516 Broadway, New Orleans.

Cabaret, 446 W. 44, Chicago.


Banks, J. C., 923 Newark Ave., Newark.

Barnum, J. R., 756 Broadway, New York.


Cal Stewart, THE CORNER GROCERY STORY TELLER.

ENGAGED FOR TEN WEEKS BY W.S.V.A. PLAYED TWENTY

Manager Weston, Denver, says: "The most original novelty and biggest laughing hit of season."

Address care VARIETY, Crystal Theatre Building, Denver, Col.

Sole Agents: ALF. T. WILTON, St. James Building, New York City

CIRCUS ROUTES


Valentine Bros., June 24, Cincinnati, Ohio; 25, Columbus, Ohio; 26, Indianapolis, Ind.; 27, Chicago, Ill.; 28, Kansas City, Mo.; 29, St. Louis, Mo.; 30, New Orleans, La.; 31, Mobile, Ala.

VARIETY

He's Right, He's Right, Dats a Ripper.

CHAS. DeHAVEN AND SIDNEY JACK

"The Dancing Walter and the Guest," Singing

"PRIDE OF THE PRAIRIE," by Breen and Botsford; "MANDY LANE," by Wm. McKenna

Published by J. H. REMICK & CO., 131 W. 41st St., New York

Agents, WESLEY & PINCUS

WARM responding advertisements kindly mention VARIETY.
VARIETY

THE McNAUGHTONS
A COUPLE OF SOUBRETTES "BEHAVE NOW"
June 29th, Morrison's Theatre, Rockaway Beach.

If you're fresh, come and see us and get salted.

WILFRED CLARKE
Presenting Elia Kishinev
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT?"
Address: 130 W. 40th St., New York City.

Castellane AND Bro.
AT LIBERTY NEXT SEASON.
The Most Sensational Trick Cyclists in Vaudeville.
Address care VARIETY.

GORDON AND MARX
THE WESTERN VAUDEVILLE CIRCUIT
Address care VARIETY, London Office.

GOERING AND MARX
WHAT THE MANAGERS SAY: "THE BEST DUTCH ACT BEFORE THE PUBLIC TO-DAY."

PHILADELPHIA
By GEORGE M. YOUNG.
KEITH (H. E. Jordan, mgr.): There was a little "20" show along last week. Almost every act was on the bill, although the "Dancing Bill" (New Act), and he placed musical instru-
ments. The next act was "The Dancing Pinto," a bit, having local scope.
Other acts included Fanny and James, the youngest and several display more or
This New York acrobat, with a little girl in particular, wearing a pretty white suit, coming from her favor and was very well liked. She was very well liked for her
The whole act, with its "highlights," was very well liked. The audience, however, was not

DENVER
By HARRY X. BEAVERS.
VARIETY Office.
Crystal Theatre Building.
CRYSTAL (Wm. A. Weston, gen. mgr.): Week 10: Florence Family, reception almost ovation;
HUGHES PISHING
THOSE BLEEDING BLASTED COCKNEY COMEDIANS
THAT'S TROUPE... AND DESMOND
IN "COME THE OOP."
10 to 16 minutes in each.
Address care VARIETY.

DUNEDIN TROUPE
World Trained Cyclists
New York, England, Australia, Africa
Touring England Mon-Sat Tour.
Address care VARIETY, London Office.

GERMAN COMEDIANS

NEW ACTS OF THE WEEK.
(Continued from page 13.)
are well worked and conceived, the ani-
mal answering readily, though it suffered
from "stage fright"—if such a thing is
possible for animals. The horse is owned
and shown by Ossie Loreta, and was dis-
covered at Cory, Pa., by A. G. Delmater,
who presents the act in vaudeville.
The animal has appeared under canvas,
but never indoors. As a genuine novelty "Col-
onel Fred" deserves to be welcomed as a
strong card and promises to prove a big
attraction in New York.

GEORGE M. YOUNG.

CARINO (Elia and Moody, mgrs.)—This is
the final week of Fred Irwin's "Big Revue.
The business was good, considering the
other acts at the Savoy, Atlantic City, on
Monday, and the Casino closes for the
remainder of the summer.

AKRON, OH.
MASTERO (W. L. Martin, mgr. Week 10.)—
First half week Elsie Weston, singing and talk-
ing, good; Arnold and Gardner, comedy, very
good; CRYSTAL (Wm. A. Weston, gen. mgr.), 
Fair; Chad and Deserue, musical, good—ED.
ROCKY (E. W. Hackley, gen. mgr.)—M. P. business
fair.

ATLANTA, GA.
BLIND (H. L. DeGr., mgr.)—Cameronia,
good appearance—CARINO (Hugh Carson, 
mgr.)—Kelly Bros., bag punchers, scored well; 
Service and Keenan, song and dance, fair; Lish
Penny-Poolock Co., "His Wife's Picture," de-
cided the feature; Billy Beaud, monolog, excel-
lent, best; Golden and Hoppe, musical, excep-
tional; HUGHES PISHING (T. F. Ho

HUGHES PISHING
TRIO
Booked Solid Season 1908-09 by UNITED BOOKING OFFICES
When answering advertisements kindly mention VARIETY.
J. MILLER, Manufacturer of Theatrical Rugs & Backs.

THEATRE REPRODUCTIONS

WALTER JACOBS

THEATRE REPRODUCTIONS

WATERCOLORS AND FRAMED PRINTS

202 W. 55 ST. B. W. MILLER

THE MITCHELLS ACRUTIC TRIO

Maid, refined and novel. Address asks VARIETY.

YOUNG LADY PARTNER WANTED.

Bfemale wanted, age 18 to 22, to join young man as partner for vaudeville. Must be good singer and dancer and have good looks. Play small houses. Good photo will be returned. Address C. W. FAIRMAN, 1876 Prospect Ave., Brooklyn, N. Y.

H-AMUS ARTISTS

Cincinnati, Ohio by JARRY HERN. 127 Bell Block.

BLOODY GOOD (COSTUMES)

103 WEST 43D STREET NEW YORK CITY

Telephone: 2606 Bryant.

THE BLOE FROM THE SCENIC

Summer Cottages to Rent

Do you wish to spend a comfortable summer among the nobility of Five Farms? Luxurious tents, new, now with all the necessary conveniences for the luxury of Five Farms. For gentlemen only. Prices moderate. Address: SEASON, heating, bathing, fishing; Great North Bay, Peabagique. Views by request. GALLUCCI, Orleans, L. I.

THE THEATRICAL LAWYER

EDWARD J. ADER

195 Le Salle St., CHICAGO.

DOMESTIC AND BUSINESS TROUBLES SPECIALIZED.

WANTED KNOWN

A well known artist of 27 years' experience in America and England is looking to locate in London (Eng.). Would like to hear from any who wish to represent him. Address: RELIABILITY, new VARIETY, 160 Broadway, New York City.

23 VARIETY

"SOME DAY WHEN DREAMS COME TRUE"

Real singers are realizing that this is the greatest hit in print.

GET WISE.

Slides by Stiles, Candies, N. J. Prof. copies and orchestrations in any key. Up-to-date programs. NO CARDS.

PUBLISHED BY WALTER JACOBS

147 TREMONT ST., BOSTON, MASS.

ATLANTIC CITY, N. J.

RIHUN O'BRIEN (W. B. Blackford, mgr.).—O'Hara needs the bill for the second week, being one of the greatest hits of the Co. began playing the Palace here with "Robo Hood." Joseph Shubert, (opus. 15), is at the head. At the vaudeville theater "The Fringes," pictures in pools, J. S. and Howard, (opus. 15), and "The Magic," pictures in pools, J. S. and Howard, (opus. 15).

CONYER ISLAND (G. Wellington English, manager-director).—Wells and Bates, munda; Hovis, Kingman and Sprouse, comedy acrobats; Jones and Adams, singing; through English's English house, pictures in pools, Hovis, Kingman and Sprouse.

LEIGHTON ISLAND (Adolf Bresler, mgr.).—All the acts engaged here for the 20th. The show has a very good band.

CINCINNATI, OHIO, BY HARRY KERN.

BUFFALO, N. Y.

SHEPARD, & CO.

7AMU, 257 Michigan Avenue

ROBES

EXCLUSIVE DESIGNS

Theatrical Gowns a specialty. Show all the leading stage costumes and the Professionals.

MUSICAL ARTISTS

We have for sale beautiful set Maryland's singing chorus. Cost $100. Will take $100, including truck. ZACK HUBER, Webster, Mass.

MARLBORO, PA.

FAXTAND PARK (F. M. Davis, mgr.).—Good bill. Miller and Russel, "The Lonely and the Girl," fair; Florence Tempest, comedian; applause; George Yonann, German comedian; song; Sam Benson, dancing; singing and dancing; at the park is very good. Among other attractions is "The Great White Horse," set at the average—LYRIC (Billy Butcher, mgr.).—Best bill of the season. Kohl and Miller, excellent; Hayes and Hillard, singing, dancing; scored. Marie West, well merited attraction.

JACKSON, MICH.

RIJOU (Will Marshall, mgr.).—Bradley and Lewis, Laura of Robes; Jackson and Hardwick, very good; Illusion and Roselle O'Callahan, and their "Theatrical Performers," bit. BRADLEY.

JAMESTOWN, N. Y.

CELEBRITY (Julie Blake and Co.-"The Wrong Room," headline and vaudeville, Walter A. Grant, mgr.).—Bucklin and Quin, comedy instrumentalists; applause; Brown and Quin, dancing; at the park is very good. Other attractions are "The Great White Horse," set at the average—LYRIC (Billy Butcher, mgr.).—Best bill of the season. Kohl and Miller, excellent; Hayes and Hillard, singing, dancing; scored. Marie West, well merited attraction.

JOHNSTOWN, N. Y.

GLOBE (J. G. Foley, mgr.).—All E. Hutchinson, good, but unattractive at times; Davis and Kennedy, in "Dixie's Visit to Mrs. Gaty," good; Branko, "The Marvelous Child's Waltz," good; Y and Y, "The Great White Horse," set at the average—LYRIC (Billy Butcher, mgr.).—"The Great White Horse," set at the average—LYRIC (Billy Butcher, mgr.).—Best bill of the season. Kohl and Miller, excellent; Hayes and Hillard, singing, dancing; scored. Marie West, well merited attraction.

LAKEWOOD, N. Y.

CREST (Spots, Mes. M. A. and Mes. J. W., mgr.).—Bill and Mary, popular Admale Williams, pleasant, clever; Holmes and Mason, comedians; good; T. L. BERNSTEIN.

NEWARK, N. J.

HALIFAX (J. G. Foley, mgr.).—"The Great White Horse," set at the average—LYRIC (Billy Butcher, mgr.).—Best bill of the season. Kohl and Miller, excellent; Hayes and Hillard, singing, dancing; scored. Marie West, well merited attraction.

THEATRE REPRODUCTIONS

WALTER JACOBS

147 TREMONT ST., BOSTON, MASS.
WESLEY AND PINCUS PRESENT “The Home of Rest” A COMEDY RIOT

HOW DOES THIS CAST LOOK TO YOU?

MADDox & MELVIN. THOM. M. FOLEY. JAMES TEN BROOKE. CHAR. FULER. Raker & Evans. JAMES MEIVIN. THE DANCING KINFFS.

Whitman Sisters
IN VAUDEVILLE
Assisted by ROBINSON

“Plantation Fantasies” is the title of a good sketch introducing the Whitman Sisters and Willie Robinson in singing. They reproduce the real negro quality and the comedy setis well sustained by the little dancer.” —VARIETY.

“An excellent vaudeville feature, and will make good on any bill at any company.” —Telegraph.

The act is amusingly good and conspicuous for its novelty. All communications to A. SUTHERLAND, St. James Building, New York City.

FRED KARNO’S Comedians

Mgr. ALF. REEVES.

“Night in English Music Hall.”

“Night in Clums of London.”


Return to America Sept. 7th. United Booking Offices’ time.

Harry and Kate Jackson

IN VAUDEVILLE. TIME ALL FILLED.

Presenting “His Day Off.”

HARRY JACKSON, General Stage Director for JULIUS MURBY.

Address United Booking Office or Room 1, New York Theatre Building, N. Y. City.

Eckhoff and Gordon

THE MUSICAL LAUGH MAKERS.

Address EAST HADDAM, CONN.

LEW HARVEY

(Late of JORDAN and HARVEY)

Now working alone, material new and original

WESLEY & PINCUS, Managers

That old-time American Cycle Expert, NICK KAUFMANN, dropped in the other day from Berlin, where one of his girl troopes is starring, while the other has been featured at the London Coliseum. Still another has just left for Australia, and all are so well booked ahead that Nick is getting out a fourth venture. Saw a special exhibition of his boy, Frank Kaufmann, at the Hippodrome, and to say he is a demon of the wheel would be putting it mildly. He seems a part of the machine itself, and his tricks out-side wheeling, being virtually the very best you can exceed, has ever seen in his revues. He is truly a ninth wonder at his hits.—London Notes in VARIETY.

Permanent Address, Winterfoldestr. 8, Berlin.

Wire, “Bicycle, Berlin.”

One FELIX and THREE BARRYs will beat any two pair

4-FELIX AND BARRY-4

GEORGE FELIX, LYDIA BARRY, EMILY AND CLARA BARRY.

AMERICA’S FOREMOST LADY BARITONE

EMPHATIC SPOUSER ON THE WESTERN STATES CIRCUIT. TIME EXTENDED.

Everybody Knows

BERT BAKER

New with MARIL BARRIE and JOE E. HOWARD in “THE FLOWER OF THE RANCH” at the GARRICK THEATRE, CHICAGO, FOR THE SUMMER.

When answering advertisements kindly mention VARIETY.
Selleve Mandeville 

CHILDE THREODRENNE.

Addres same VARIETY.

J. W. Gorman's Park Circuit

100 Boylston Street, Boston

WANTED

GOOD FAST JUGGLER

Must be able to handle four clubs. Season's Work. Address Clubs, care VARIETY.

HERBERT BRENON AND HELEN DOWNSING

NOW HEADING

THE MAJESTIC STOCK COMPANY

MONTGOMERY, ALA.

Direction, Mr. E. F. CASEY.

38 Weeks Last Season Playing WILL M. CRESSY'S "ONE CHRISTMAS EVE"

We will pay $600 OAK for a suitable sketch for the coming season. Two or three people.

WANTED:

OPERATIC PRIMA DONNA

A SPECIALTY PEOPLE; "SISTER" ACTS and CHORUS GIRLS

Write with Photos.

JACOBS & JERMON, Majestic Theatre, Philadelphia

Big Scream on Pantomine Circuit

CHARLIE HARRIS,

the lamp post inspector, and the Gibson girl, was about the broadest thing that Pantomine artists have had dubbed to them for so many weeks. Mr. Harris' comedy is original and clean cut and he was what vaudeville terms a knock out. "POST INTELLIGENCE," Seattle, Tuesday, June 18.

PAT CASH AGENT.

Variety's Chicago Office

IN THE

Chicago Opera House Block

Advertisements and subscriptions received at regular rates. News items may be forwarded there, and will be promptly transmitted.

FRANK WIESBERG, Representative.
BERT AND LOTTIE WALTON

THE COMEDY DUO.

In "Take Me on the Roller." Booked solid until Sept. 4.

MRS. GEORGE DE HAVEN

ROSE DE HAVEN SIXTET

In a Dancing Operetta, "The Undertaker." New York, July 15th.

THE LANGDONS

In their New and Original Novelty, "Midnight on the Boulevard." Special Bumper. Booked solid by Western Vaudeville Amry.

This is what the Appleton, Wis. Daily Post said about our act:

"There is a team at the Bijou this week such as has never been there before, and while their act is a magic production such as is seldom seen here, it is at the same time the most practical close-up comedy that any of the old jokes you have heard ever since you were a child, and makes an instantaneous hit with the audience. This act is entitled, "Midnight on the Boulevard," and an automobile is introduced into the act, which is perhaps the best new thing that has been at the Bijou Theatre some time, and is put on by the Langdons."

BYERS AND HERMANN

AMES AND BALL

IN AN ORIGINAL MEXICAN ACROBATIC NOVELTY ACT.

New Playing Sullivan-Compare Circuit.

Address care VARIETY, Chicago Office.

LILLIAN HALE AND CO.

Presenting "The Phantom Rival," written by Sugar Dean.

One of the best laughing farceol players in vaudeville.

Swan and Bambard

WESLEY & PINCUS, Commanders

In a one-act Comedy Farce, "What Occurred At The Flat." Written by Wilfred Clarke.

Permanent Address, Pearl River, N.Y. (Formerly 8 Hickman Bros.)

JACK SYMONDS

"The Man of Kake"

Just Playing 31 Weeks W. S. V. A. 31 more next season.

For time, address PAT CAREY.

TWO GEORGIS

That Funny Combination Act.

DON'T MISS THIS.

5-SULLY FAMILY-5

In the screaming comedy farce, "The Suit Case." Written expressly for them by Nardi Allen. Everybody on the go. Funny Mix-ups. Big Laughs. 5 Comedians—5 Singers—4 Dancers.

Sully Family—Your new comedy, "The Suit Case," is certainly a bonehead this week. M. R. Fisher, Electric Park, Hudson, N. Y. See WESLEY & PINCUS

When answering advertisements kindly mention VARIETY.
EDISON FILMS
TWO NEW FEATURE SUBJECTS
Both Ready for Shipment June 24th, 1908

"Love Will Find a Way"
A PRETTY STORY IN A FOREIGN CLINE

SYNOPSIS OF SCENES:

THE AMERICAN TOURIST—John Richman with his wife and son Jack touring Italy.—The latter falls in love with a pretty street singer, to which his father objects.

LOVE FINDS A WAY—Jack invites his new love to supper, but is unable to settle the bill.—His father comes to the rescue in the nick of time and gives the girl—Jack Marquise—her first big break in a Foreign clime.

Two of the hotel waiters act as kidnappers—A note is sent to the father demanding a large ransom, but the kidnappers allow the child to live with them. The note is accepted and Jack is the undisputed master of his home and the freedom to marry the girl he loves.

Edison, VELAQUAPE. Aptm. Length, 680 ft.

OTHER FEATURE SUBJECTS:

"Honesty is the Best Policy"
A Pathetic Story of Life in the Slums.

No. 6286. Code, VELMACAO. Length 640 ft.

"THE BLUE AND THE GREY"
OR THE DAYS OF '61
A Thrilling War Drama—A Rival of "Helped by the Enemy" or the "Shenandoah."

No. 6287. Code, VELMACAO. Length 1080 ft.

A CATALOGUE CONTAINING OVER 1,000 OTHER SUBJECTS SENT ON REQUEST.

NEXT SUBJECT
"PIONEERS CROSSING THE PLAINS IN '49"
An Excellent Subject Depicting Life Among the Early Settlers.

No. 6288. Code, VELMACAO. Length, 1,000 ft.

EDISON KINETOscopes
Underwriters' Model (One Pin Movement) reduce the flicker 50 per cent.

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electric Light, and Telegraph, and other firemen, including Firemen's Benevolent Association of the U.S., Lying-in-Hospital, Upper and Lower Film Magazine, New Era Enamelled, New England Switch, Improved Take-Upak, New Revolving Shutter and Automatic Camera, and other firemen.

Edison Improved Exhibition Model (One Pin Movement)...

Edison Universal Model.

Send for New Catalog, Form 88, Containing Complete Description of Improvements.

EDISON MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY, 73 LAKESIDE AVE., ORANGE, N. J.
NEW YORK OFFICE: 10 FIFTH AVE., CHICAGO OFFICE: 304 WABASH AVE.

Office for United Kingdom: EDISON WORKS, VICTORIA ROAD, WILLESDEN, LONDON, W. 5.

SELLING AGENTS:

GEORGE BEECH, 650-656 Grove St., San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES

CHIMENPAHUREE BEACH—Cynthia has been worried in this seacoast resort all week.

—JOHN OBERN.

WATERFORD, N. Y.


FILM SERVICE ASSOCIATION

All machines carrying the Association's associations, requests for information, compliants, etc., should be referred to any one of the following:

1. FILM SERVICE ASSOCIATION

Head Office: 21 UnionSquare, New York City.
AT HAMMERSTEIN'S UNTIL FURTHER NOTICE

CORAL LIVINGSTON
The Champion LADY Wrestler of the World
Direction, WILL ROEHM
Sole Promoters, LYKENS & LEVY

PHIL HUNT, New York Representative

LEO CARRILLO RESTING
DIRECTION OF PAT CASEY
SEND IN OPEN TIME FOR NEXT SEASON
WITH ROUTE BOOKED. CAN ARRANGE CONVENIENT JUMPS.
ACTS DESIRING TIME AVOID, FORWARD PARTICULARS
AND PHOTOS IMMEDIATELY
PARK MANAGERS, WILLIAM MORRIS, CAN furnish you with all the best acts you want
1440 BROADWAY, NEW YORK
HUGO MORRIS, Representative
167 DEARBORN ST., CHICAGO
PAUL MURRAY, Manager

SOUTHEAST ANKLE LENGTH DRESSES
MADE TO ORDER FROM ORIGINAL DESIGNS.
Fits, Styles and Materials guaranteed.
Our illustrated "BOOKLET OF FASHIONS" free to recognized performers.
WOLF FORDING G. C. & G. L. ELIOT ST. BOSTON

Myers & Levitt, Inc.
CONCESSIONS, SHOWS, CARNIVALS AND ALL KINDS OF ACTS AND ATTRACTIONS FOR PARKS.
1665 BROADWAY, Kneisker Theater Building, New York (Room 506, 506).
Tel: 6972-1 5th.
"I remember your courtesy to me when sailing two years ago, and am advising all my friends to book their passage through you." (Signal) CHARLES LITTLEFELD.
If you are going to Europe write or phone and let me arrange everything for you.

CHICAGO BOOKING AGENCY
CHARLES H. OUTREICH, Manager
Room 20, 60 La Salle St., CHICAGO.
Booking for Vaudeville Theatres, Parks, Airports and Farms. Managers wanting good acts, write. Good acts coming from East or West having one or two open weeks can be booked on short notice.

CHICAGO VAUDEVILLE MANAGERS EXCHANGE
6th FLOOR, 69 LA SALLE ST., Chicago.
Frank G. Dorothy, Manager
THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.
Established 1890.
Foreign Subscription, 50c. per Quarter.
ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notice of arrivals and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which is marked as per registered London address, all correspondence will be immediately forwarded.

WANTED— Vaudeville Acts FOR EVERY DESCRIPTION
For Immediate and Future Time.
LIBERTY VAUDEVILLE CONTRACTING CO.,
215 FULTON BUILDING, PITTSBURGH, PA.
States in first letter, giving Permanent Address.

NO ACT TOO BIG
VAUDEVILLE
And NOVELTY
ACTS ALWAYS WANTED.
Can offer immediate time. No too big.
J. B. MORRIS, 1416 Broadway
Charles Horwitz
Sketches from the pen of Horwitz are the best in vaudeville. His record speaks for itself. Over One Hundred Hits now playing. Order that sketch today, monochrome, color or half-tone. $2.50 each.

WHEELING, W. VA.
WHEELING PARK (Geo. McLaughlin).—Has a good bill this week, composed of good acts. Tom Potter, Don, character change; good; Princess Kite and wife, later. Very good; Mayer's, very good; and the other acts, very good, make a very entertaining performance. Rogers, Metheny, and Co., well. "Lions" is a good act. Mark for, very good. NOTE—Mr. Rogers, of Wheeling, returned from a trip East this week—Perley and Rafter are rushing work on their West Coast return this week. The public is requested to support them. The policy has not been announced by them.

MOZART
Vaudeville Circuit.
GOOD ACTS ALWAYS WANTED.
For Immediate and later time, a few good programs,拿到, good acts, and acts, now with LAWRENCE RUSSELL, 100 Luck St., Atlanta, Ga.

HENDRICKSON'S
CONWAY ISLAND
The only place there booked through United Booking Offices
NEW ACTS
desiring time, apply
JULIE DELMAR
Representative
(U. B. Office) ST. JAMES BLDG., NEW YORK.

HAMMERSTEIN'S VICTORIA
AMERICA'S MOST FAMOUS VAUDEVILLE THEATRE.
Open the Year Around

WASHINGTON ST.,
SOUTHWEST CORNER 14TH ST.

HUGO MORRIS
1416 BROADWAY, NEW YORK

Percy G. Williams
CIRCUIT

COLONIAL ORPHEUM
ALHAMBRA ORPHEUM
ORPHEUM
GOTHAM

Williamsburg
East New York

Address all PERSONAL letters to PERCY G. WILLIAMS, ST. JAMES BUILDING, 26TH ST. AND BROADWAY, NEW YORK CITY

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an open week you want filled at short notice, write to W. L. DODGEY, Carrick Theatre, Wilmington, Del.

WANTED—STANDARD ACTS
OF EVERY DESCRIPTION
For Immediate and Future Time.

Best Places to Stop at.

NEW YORK CITY
"As Seconds from Broadway."
THE ST. KILDA
163 WEST 34TH STREET
Furnished Rooms Only. Baths—Telephone—Electric Light.
"(Phone 966—966 ST.)
CONDUCTED BY PROFESSIONALS
Terms Reasonable.

"THE CENTRAL"
221 WEST 42ND STREET, NEW YORK
FEW DOORS BELOW HAMMERSTEIN'S.
Booking for small, well finished rooms, with Board. Private Bath, First-class French and German Cooking. Modern furnishings. Table d'hote dinners served in the ground floor dining room. $5 weekly.

M. M. MURRY.
Work in HARRISBURG, PA.
Meet me at the VARIETY OFFICE.
"Rustic Lunch Rooms."
7 AND 9 SO. THIRD.

 flair and color.

Hotel de Provence
17 & 18 Leicester Square
London, W.
J. T. DAVER, Proprietor.
CHARLES VEREVEN, Mgr. Rates 50c. per week.

Furnished Apartments.
Five rooms apartments, two beds and bath. Newly furnished, hot and cold water, gas; deposit required. Clean, cool, near Subway, elevated, service cars, and park. Rates $6 to $8. Monthly reductions.

Hotel for the Profession.

FLORENZ HOUSE
(Mrs. F. Florenz, Prop.)
The Home of the Profession.
150 WEST 47TH STREET.
New York City
First-class Rooms and Board. Practical Terms. Convenient to all Principal Theatres. Phone, 1611 Brent.

FURNISHED FLATS
6.8 Rooms and Bath—Hot Water, etc. $2 to $5.00 per Week.
706 F. Ave., Near 50th St.,
104 AVE., Near 44th St.,
109 F. Ave., Near 41st St.,
One Block to Times Sq.,

NEW YORK CITY.

HOTEL FOR THE PROFESSION.

When answering advertisements kindly mention VARIETY.
GUS PIXLEY

One of the Big Hits with Lasky's "S HOBOS"

Now on the Orpheum Circuit

When answering advertisements kindly mention VARIETY.
The Talk of the Universe

MARVELOUS MARSH

IN HIS

GREAT BICYCLE LEAP AND DIVE

A WORTHY HEADER FOR THE GREATEST GALAXY OF ATTRACTIONS EVER COLLECTED AT ANY FAIR

He defies death at every turn of the wheel. An act that has moved millions to fright and cheers. WHY PLAY INFERIOR OUTSIDE ATTRACTIONS AT SMALL SALARIES.

Marsh will draw more people, and is the colossal stupendous sensational feature of the 20th century.

For open time, terms, etc., address

EDWARD MARSH

MANAGER OF BOOKING DEPARTMENT, BARNES' WESTERN THEATRICAL EXCHANGE
(SUITE 906-908), CHICAGO OPERA HOUSE BLDG., CHICAGO, ILLS.

SHOW GIRLS, PONIES, CHORUS GIRLS

I CAN USE 400 GIRLS AT ONCE. ONCE MORE I SAY BEST POSITIONS, BEST SALARIES. CALL, WRITE OR PHONE TO

EDWARD MARSH

Recognized as the Tremendous "Gate Puller." The Giant that Towers Above All Pigmy Would-Be Sensational Out-Door Acts.
The girl that made the name of LLOYD famous in America

ALICE LLOYD
THE DAINTY Dresden Doll Delineator of Delightful Ditties

Just concluded SHEA'S THEATRE, BUFFALO, one week return engagement after six weeks' absence. Accorded an ovation nightly. Played to capacity despite the terrible hot weather all week. Below are a few condensed reviews from the Buffalo press, unsolicited:

BUFFALO "COMMERCIAL."—"Alice Lloyd, the English Comedienne, is without doubt THE BEST HEADLINER Manager Shea EVER HAD ON THE BILL at his popular vaudeville theatre.

BUFFALO "EVENING NEWS."—Alice Lloyd sang back to Shea's yesterday, and the sensation the number would be hard to forget. Even the most critical until it created almost to impression. At the conclusion she was given a veritable ovation.

BUFFALO "EXPRESS."—Alice Lloyd, DAINTY and winsome, was given a splendid welcome last night upon her return engagement to this city and seconded to charm the hearts of her admirers, even more so than on her last visit.

BUFFALO "POST."—"Alice Lloyd almost had a stint at Shea's yesterday, so big was the reception given this clever little English comedienne.

JUNE 29, MORRISON'S THEATRE, ROCKAWAY BEACH

Many thanks for offer to play through the summer; must sail positively July 15—"Lusitania"

The girl that made the name of LLOYD famous in America

ALICE LLOYD
THE DAINTY Dresden Doll Delineator of Delightful Ditties

Just concluded SHEA'S THEATRE, BUFFALO, one week return engagement after six weeks' absence. Accorded an ovation nightly. Played to capacity despite the terrible hot weather all week. Below are a few condensed reviews from the Buffalo press, unsolicited:

BUFFALO "COMMERCIAL."—"Alice Lloyd, the English Comedienne, is without doubt THE BEST HEADLINER Manager Shea EVER HAD ON THE BILL at his popular vaudeville theatre.

BUFFALO "EVENING NEWS."—Alice Lloyd sang back to Shea's yesterday, and the sensation the number would be hard to forget. Even the most critical until it created almost to impression. At the conclusion she was given a veritable ovation.

BUFFALO "EXPRESS."—Alice Lloyd, DAINTY and winsome, was given a splendid welcome last night upon her return engagement to this city and seconded to charm the hearts of her admirers, even more so than on her last visit.

BUFFALO "POST."—"Alice Lloyd almost had a stint at Shea's yesterday, so big was the reception given this clever little English comedienne.

JUNE 29, MORRISON'S THEATRE, ROCKAWAY BEACH

Many thanks for offer to play through the summer; must sail positively July 15—"Lusitania"

The girl that made the name of LLOYD famous in America

ALICE LLOYD
THE DAINTY Dresden Doll Delineator of Delightful Ditties

Just concluded SHEA'S THEATRE, BUFFALO, one week return engagement after six weeks' absence. Accorded an ovation nightly. Played to capacity despite the terrible hot weather all week. Below are a few condensed reviews from the Buffalo press, unsolicited:

BUFFALO "COMMERCIAL."—"Alice Lloyd, the English Comedienne, is without doubt THE BEST HEADLINER Manager Shea EVER HAD ON THE BILL at his popular vaudeville theatre.

BUFFALO "EVENING NEWS."—Alice Lloyd sang back to Shea's yesterday, and the sensation the number would be hard to forget. Even the most critical until it created almost to impression. At the conclusion she was given a veritable ovation.

BUFFALO "EXPRESS."—Alice Lloyd, DAINTY and winsome, was given a splendid welcome last night upon her return engagement to this city and seconded to charm the hearts of her admirers, even more so than on her last visit.

BUFFALO "POST."—"Alice Lloyd almost had a stint at Shea's yesterday, so big was the reception given this clever little English comedienne.

JUNE 29, MORRISON'S THEATRE, ROCKAWAY BEACH

Many thanks for offer to play through the summer; must sail positively July 15—"Lusitania"
WM. MORRIS INC.

is issuing contracts

FROM 15 TO 40 WEEKS
FOR NEXT SEASON

We don't need all the acts in vaudeville, but will use a great many of
ALL KINDS, GRADES AND PRICES

SEE US BEFORE SIGNING ANYWHERE

PRODUCERS!!

SUBMIT YOUR NEW ACTS, NOVELTIES OR IDEAS

Prefer that you call in person

EXTENDED TIME AVAILABLE IN AMERICA AND EUROPE

ARTISTS DESIRING TIME FOR NEXT SEASON COMMUNICATE OR WRITE AT ONCE

WM. MORRIS, Inc.

E. F. ROGERS, Gen’l. Manager

1440 Broadway, New York 167 Dearborn St., Chicago

LONDON OFFICE, 418-422 Strand, W. C.

HUGO MORRIS, Representative

When answering advertisements kindly mention VARIETY.
"INVESTMENT FUND" RAISED BY ARTISTS' SUBSCRIPTION

The Artists' Society Gathering Together a Large Sum For Co-Operation and Protection.

The members of the White Rats of America are being invited to subscribe to an Investment Fund. When the plans are formulated it will be conducted under a corporate title, with a business management and directorate separate and distinct from the order. No minimum or maximum amount is fixed as a limit which may be placed to the credit of an artist who contributes, but he is assured in a circular letter sent out that his interests will be safeguarded, with a likely possibility the investment return upon the money will approximate at least four per cent, per annum, if not more.

The object of the Investment Fund has to do with vaudeville; the leasing and conducting of theatres for that amusement, together with the financial backing necessary to launch traveling road companies of artists to play in theatres throughout the country on the same terms and in similar manner to legitimate productions, the details of the latter scheme having previously been set forth in Variety.

Some two years ago with an active membership of 34, the White Rats had an Investment Fund of $10,000 in reserve. At the present day, with its list of members increased many fold, it is estimated that shortly the Fund will have reached the $100,000 mark, and it is said sufficient capital is assured the corporation to conduct the business operations to any extent deemed advisable.

Beneath the prima facie statements of the circular letter has been gleaned by artists a scheme to place the White Rats through its subsidiary or off-shoot company in a position to enter the vaudeville field as a competitor; to create opposition should the circumstances warrant, and to afford an outlet for artists where conditions may be existent requiring a remedy.

The new corporation will be governed by artists in an advisory capacity, with a business manager, the name of whom is unannounced. White Rats spoke to regarding the scheme regard it most favorably. It is the outcome of long agitation along these lines by artists, but which has never culminated substantially until this time.

JUMPED 3,000 MILES.

The 20th Century on Tuesday carried the Jesse Lasky "Eight Hoboes" on its journey to San Francisco, where the act will open at the Sunday matinee, June 7. The troupe will reach the city at 7:30 the same morning.

A wire was received at the Orpheum, New York, offices on Tuesday morning of the illness of one of the members of Kennedy and Rooney, causing the retirement of the act from the Orpheum's (San Francisco) bill this week. "The Hoboes" were immediately impressed, and the act will remain for 30 weeks on the Orpheum time.

SHUBERT REVUE AT ATLANTIC.

"The-Mimic World" with a host of vaudevillians in the cast will make its first public appearance on June 15 at the Apollo, Atlantic City, following the Ziegfeld Revue which will hold the same stage for the week previous. The Shubert production will reach the Casino, New York, July 8.

THORNTON LEAVES BUFFALO.

Buffalo, June 4.

James Thornton, the monologist, who was injured in a fall here last week, and removed to the hospital, left for New York on Saturday. He was reported as all right at that time.

STAIR'S POLITICAL BEE.

They do say that, the time is coming when E. D. Stair will retire almost entirely from active management of the Stair & Havlin interests. For a long time the political bee has been buzzing in a drowsy but insistent sort of way in Mr. Stair's bonnet, and so when the news reached the city a few days ago that he had been appointed delegate at large from Michigan to the National Republican Convention everybody expressed the conviction that his already unwilling connection with the show business had received another loosening jolt.

Stair's ambitions point to a seat in Congress, it is said.

GRACE VAN STUDDIFORD'S OWN CO.

St. Louis, June 4.

The Grace Van Studdiford Amusement Co., with a capital stock of $15,000, has been launched here, articles of incorporation being filed by Thomas Bond and other parties in interest.

Charles B. Van Studdiford, husband of the operatic star, declares the company was organized to back Mrs. Van Studdiford, and an opera is to be produced by her which Regional de Koven and Harry H. Smith are now collaborating on. Mrs. Van Studdiford will be the principal owner.

The first production is to be at Providence, R. I., about Oct. 1. Booking into the Olympic in November is pending. Charles Bradley, formerly with Rothern and "The Red Fynter," is to manage the company. Louis Harrison is to be the leading comedian, and Louis Casoven has, it is said, also been engaged.

AMERICAN MAY OPEN.

The American Theatre may open for a summer run if the negotiations in progress between William H. Parry and the William Morris, Inc., are brought to a successful conclusion. They were expected to be closed yesterday (Friday).

Mr. Parry's intention is to reproduce Broadway musical comedies, for weekly runs at popular prices, with the comedians identified with the original productions loading each cast.

VAUDEVILLE FOR FOLLY?

From all accounts there is a possibility that the Folly, Brooklyn, will play vaudeville next season under the management of Hyde & Behman, the owners of the theatre, and will be booked by the United Offices.

The arrangements have been partially completed between Richard Hyde and E. F. Albee, the cabled consent of Percy G. Williams having been obtained to the United acting as the booking agent. All that stands in the way of the deal is a number of legitimate bookings which it may be impossible to get rid of.

The Folly is situated between William's Gotham and Novelty theatres in the Williamsburg section of Brooklyn. In the list of theatres now appearing upon the contracts issued by the Williams office, no mention is made of the Novelty, the fifth house on the list being the new Greenpoint theatre at present building in that Brooklyn neighborhood.

The disposition to be made of Hyde & Behman's Olympic, an Eastern Burlesque Wheel theatre the past season, has not become known.

BIDS WILSON UP.

The managers started bidding this week for Al H. Wilson, the German comedian, who may spend a few weeks in vaudeville.

By rapid jumps those who have their vaudeville houses still open raised the offer for Mr. Wilson until it reached a figure on Wednesday when it was thought the comedian would immediately succumb.

PICTURE IN PASTOR'S.

With the performance to-night (Saturday) at Pastor's, Tony Pastor will vacate the theatre where he has been steadily in command for so long to allow the American Vitagraph Company to present moving pictures until some time in August when Mr. Pastor will again present vaudeville.

The Vitagraph Company takes the house under lease during the warm weather. The addition of Pastor's to the picture ranks will place four houses on the same block offering the unreeling films as a diversion.
"UNITED WILL RUN IT'S OWN BUSINESS"—ALBEE.

Agency Chief and Artist’s Committee in Warm Argument over Contract Form. No Arbitration Board.

At the weekly meeting of the White Rats on Tuesday evening last a statement made by E. F. Albee to Harry Mountford, secretary of the Board of Directors of the theatre, and Denis O'Brien its attorney, was reported and was repeated on the street the following day.

From an account, it appears that Messrs. Mountford and O'Brien called upon Mr. Albee last Friday and discussed with the General Manager of the United Booking Offices, who also had his counsel, Maurice Goodman, present, the contract question among other things.

Mr. Albee is reported as having stated that the conference was that he would not consent to an arbitration board in any form; that he would not make any working agreement with the White Rats of America, and that the United Booking Offices would run the business, allowing no dictation from anyone.

The argument over the points arising is said to have been quite warm in spots, and the White Rat Committee left the United Offices very much dissatisfied.

The form of contract which has been adopted by the United, and is uniform in language for all managers looking through that agency contains several clauses and phrases objected to by the Rats as inequitables.

In clause three of the contracts occurs the wording "to render and produce such act to the satisfaction of the party of the first part" (manager), and in clause six the same wording is repeated in the following language: "If before or during this engagement it is found the party of the second part (artist) has reduced or changed the personnel • • • or otherwise changed or lowered the quality of the act • • • or is otherwise unsatisfactory the first party (manager) may forthwith cancel this agreement."

The first clause of the agreement binds the artist to appear at any theatre in any city the manager may require, and in clause three the reading is that the artist must appear at least twice daily and not over fourteen times in one week, and an additional performance on holidays or special occasions when required.

While the latter phrasing of an additional performance on holidays or special occasions is not new matter; it has been objected to by many artists as rendering them liable to give more than two shows daily upon demand.

The final clause of the agreement (9) provides that a cancellation of an act under any contract issued through the United Offices shall be considered grounds for the cancellation of the contract held in hand, and again in this clause is repeated for the third time or, if the artist fails to satisfactorily render or produce his act, he is liable to cancellation. The contract in nowhere in detail for the cancellation of the performance, and under the agreement the manager is the sole arbiter.

Clause nine is so worded that although a contract is given through the United Company for an engagement in April, 1900, it is subject to cancellation should the act be cancelled under a similar contract, though in the manager's house, during any week prior to that April engagement.

It is understood that while this contract was drawn and approved before the issuance of the statement by the United that there would be no more cancellations or "stay-offs" without the artist's consent, and that every contract would be "play or pay," the present form from which the quotations above have been taken will not be altered. Several of these contracts have already been issued, it is said.

RECEIVER FOR HIPPODROME.

Cleveland, June 4.

Charles R. Morley, one of the largest stockholders in the Cleveland Hippodrome Company, has been appointed receiver for it. Mr. Morley obtained judgment on a $50,000 suit of the corporation, and at once applied for a receiver. It is said to be a friendly action all through.

There are miscellaneous debts of $350,000 against the Cleveland Hippodrome Company, and $150,000 is still required to complete the building. The receivership will, it is supposed, straighten out the affairs, and promote the completion of the building.

The court proceedings have no bearing upon the Hippodrome Company, which operates the amusement end of the enterprises, managed by Max Faetkenheuer. R. E. McElroy says that the amusement company has advanced the construction company $85,000 for rental, that amount having been the profits of the house since it opened, five months ago.

About the same people compose both corporations. The building corporation is capitalized for $1,400,000, and there is a first mortgage bond issue of $1,000,000; also a second mortgage on the property for $400,000.

NEW CLUB SWINGING RECORD.

Sydney, Australia, April 18.

Tom Burrows' club-swinging record of 61 hours, 45 minutes has been eclipsed by Jack Griffiths, who swung for 62 hours. Burrows tries again next week.

MOSS-STOLL MAN RETURNS.

L. Johns, the New York representative of the Moss-Stoll Circuit, England, leaves for the London headquarters to-day on the "Campania," and will be gone until the Fall, it is said, or longer. A. E. Johnson, of the Casey Agency sails on the same ship.

This leaves New York without any official M.S representative.

CHARLIE WILSHIRE'S FAIR BOOKING.

Charles S. Wilshire, the national representative in William Morris' Chicago office, leaves for his home in New York on June 13 for a two weeks' vacation.

While in New York he will be betrothed to Sadie Folly, the post-camerographer in the office of Myers & Levitt.

 пенни для размена.

Philadelphia, June 4.

The William Penn Theatre will again be placed at public auction the last of this month. This auction provides for the third time. The first was by order of the Orphans' Court, the second through a sheriff's sale, and the third event will be under a mortgage to clear the record.

Felix Isman, who has purchased the property at each auction so far, will again buy it in. The building operations will then proceed, it is said, and the house will open on the scheduled date.

TIME FOR W. J. FERGUSON.

W. J. Ferguson, the Frohman star and recently the leading figure in "The Toy-maker of Nuremburg," has received bookings for a vaudeville tour in the East. He opens in Proctor's Newark, June 22. The sketch is called "Taming a Husband." Beatrice Moreland will support him.

This is Ferguson's first vaudeville appearance. M. S. Bentham is handling the newcomer.

M'ALLISTER IN MUSIC HALL.

"The Girl in Blue" left Hurtig & Seamon's Music Hall last Saturday night. On Monday Paul M'Allister stepped on the stage to assume a stock engagement of four weeks.

With Mr. M'Allister's advent, the entire complexion of the patronage of the music hall changed. Following a season of burlesque at the theatre the attendance became one of "class," and has kept up since the opening.

Mr. M'Allister may remain over the four weeks should any if Harlem does not empty itself for the seashore and mountains. If he vacates, "talking" moving pictures will likely occupy the stage until the burlesque season opens in September.

ROOSIE LLOYD GOING BACK.

Chicago, June 4.

Rosie Lloyd, the English comedienne, sister of Alice Lloyd, sails for England on July 21 to resume contracted engagements there. She expects to return next year.

Some misinformed papers have stated that Rosie is to play upon if Klaw & Erlanger's management. Alice is the forthcoming K. & E. musical comedy star.

This week Miss Lloyd has to have the headliner at Shea's, Toronto, the closing week of the house, but Lily Lena superseded her countrywoman on the program. Miss Lloyd is playing a summer park instead.

COMBINE AGAINST "CUT."

An even dozen of vaudeville comedians, representing themselves as monopolists of various styles, and comedy, acts, are reported to have reached a mutual understanding concerning a combination that neither one of the twelve shall sign a contract for vaudeville next season at a lesser amount of salary than received during 1907-08.

One of the dozen is reported to have received an offer from a booking agency for the season at $50 less than his former salary. He is said to have replied by increasing his amount $100. There the matter rests.
Bennett’s, Montreal, closes for the season to-night (Saturday). It will re-open in August.

Tom Watson is waiting for dates to again invade vaudeville with his pianologue.

The stock company will again take possession of the Harlem Opera House on August 31.

R. C. Herz will remain in vaudeville until September, when "The Soul Kiss" takes to the road.

Kelly and Kent open at the Coliseum, London, July 27, booked through the Mariniell agency.

Mr. and Mrs. John T. Powers lost $350, extracted from their clothes, while playing in Boston last week.

Joe Welch and his wife will leave for Scotland about July 1st. Mr. Welch opens in Glasgow on July 13.

The Four Huntsings missed two shows at the Colonial this week owing to a slight indisposition of Tony Hunter.

The deceased wife of Joe O’Gorman, the English V. A. F. leader, was known professionally as "Beautiful Jessica."

Wally Brownng, a foreign wire act of three people, will come over here when time by the Mariniell agency has been placed.

Bertisch, a "strong" man from the West will make his first New York appearance next week at Henderson’s, Coney Island.

Earle Reynolds and Nellie Donegan, the skaters, have been booked for the summer over the United Time through the Casny Agency.

Eltinge having signed with the Cohen & Harris Minstrels, has postponed his tour time. The Minstrels commence their tour in August.

Geo. Whiting and the Melmette Twins have separated. Mr. Whiting and Pete Smith will be a team in future.

Emerson and Baldwin left for England on Tuesday. The act opens at Sheffield. With Mr. Baldwin was his bride, Gussie Nelson, of Hanson and Nelson.

"The Follies of 1908," the new Ziegfeld Revue which is to appear at the New York Roof on June 15, opens Monday at the Apollo, Atlantic City, for a week.

The Orpheum Circuit learned this week that the time of the Roonee Sisters over its route had been postponed some time ago. The girls will remain abroad.

Jordan and Harvey have dissolved partnership. Lew Harvey will play as a single act hereafter, having been placed on the Western States time by Wesley & Pinus.

Imo Fox, the magician, has been booked over the western time by the Casy Agency. Mr. Fox will tour for thirty weeks, opening on the Orpheum Circuit.

Jim Diamond, the comedian with "The Kentucky Bellows" the past season, will lead a "girl act" over the Western States time for B. A. Rolfe during the summer.

Gladdys Carlyle, who lately left the "Bon Tons" has signed with Sam Scribner for next season as "principal boy." Miss Carlyle will visit her mother in Colorado over the summer.

The Karno Comedy Company leave today on the "Campana." The withdrawal of the "Lacuain" from service obliged the change in the sailing date. The "Lacuain" would have left on the 10th.

Gardner and Vincent are back from Europe. They open on the Orpheum Circuit in August, remaining here eighteen months, when they return to Europe for another year of engagements.

Lemonade is passed around by the water boys at the Keltie-Proctor 125th Street Theatre. It is genuine, and it ought to be, since the price is five cents per glass. Information furnished after drinking.

Alex. Fisher, brother of Clifford C. Fisher, is now in Europe as the representative of Ed. S. Keller to place American acts on the other side, and to secure foreign novelties for this market.

The Five Majors, the English comedy singing act, returns home to open at the Coliseem, London, June 22. The act has been re-booked over the United time for twenty-five weeks, opening next November.

The Hungarian Boys’ Band billed for the 125th Street next week will not appear, their appearance on this side having been prevented by the youthfulness of some of the members of the foreign musical organization.

Ben J. Greene, manager for Brindamour, had a serious attack of poisoning while in Syracuse last week. Mr. Greene says he owes his recovery solely to the efficient treatment given him by Dr. Babcock, of that city.

Leo Masse, in charge of the Mariniell office at Berlin, is away for a short vacation to recover from a recent illness. During his absence Charles Bornhaupt, of the New York branch, is in charge of the Mariniell affairs at the German city.

The Dewey Theatre has been converted into a moving picture place for the warm weather.

Carleton Mayo and Maud Edna Hall will play their newest sketch, "Mayne’s Professor," at the Orpheum next week. They leave for Europe on the "Princess" June 16. While abroad Mr. Carleton and Miss Mayo may play "A Timely Awakening," though the object of the trip is recreation.

Waterbury Bros. and Tony were signed for 15 weeks with the United, which renewed the act to allow it to accept an engagement with the Cohen & Harris Minstrels. The condition of the waiver was that upon the expiration of the Minstrel engagement, regardless of the duration, the act should report and take up the postponed time at once.

Irene Franklin and Burt Green will close their season after one more week. June Week 15 they are on the bill at the Brighton Beach Music Hall, which opens for the season under the direction of David Robinson, manager of the Colonnial.

Frederick Esterbrook, for the past season a feature with "Miss New York," will produce a new all original musical act next season, including a well known female concert soloist; special scenery; three changes of costumes and seven musical novelties.

Frank S. Pierce, business manager for H. S. Woodhull’s "High Rollers" (Eastern Burlesque Wheel), was so seriously injured by being struck by an automobile in Fair Haven, N. J., his home, that his recovery was said to be fruitless. He is now partially recovered and out of danger.

Walter Keiser, assistant treasurer of the Shubert, Utica, is in the city on a vacation. Mr. Keiser remarked Monday evening how much New York resembled Utica. Frank O’Brien who was acting as host said he would like to see Utica—just once—and everybody around agreed with him.

Louis Pincus, the Western States Vaudeville Association representative in Newark lost one dollar on a baseball wager on Monday. He was still explaining how on Thursday. Mr. Pincus is said to be a wonder at filling a hash in a two dollar game, but his dope on baseball is admittedly bad.

Dennis Mullen, who jumped into Edwin Hayes’ place with "The Wise Guy" (Western Burlesque Wheel) at short notice a few weeks ago, has signed as leading comedian next season with "The Parisian Belles." He will put on the barloweque. "The Wise Guy" closed in Buffalove last week.

The Dunedin tropic of bicycldsa sail for England on the "Cedriel" June 16th, opening for the first of thirty weeks over the Moss-Stoll tour at the Empire, Birmingham, June 29. Jas. E. Donegan, the famous Australian sporting man, will continue as the manager of the act which has been highly successful throughout its American visit.

La San Francisco the newspapers are calling Leo Carrillo "The handsome teller of Chinese stories." One paper in a special article had a cut of Leo and Robert Mantell seated together. It was the "Examiner," which at one time included the artist-cartoos on its staff, a fact the paper is quite proud of according to its own statement. In return for all the attention he is receiving in his home country, Mr. Carrillo is telling the boys he will have a real sketch of his own next season, playing a Chinese character.
WESTERN WHEEL OFFICIALS HOLD IMPORTANT MEETING

Empire Company Directors Decide to Eliminate All "Extras", Close Up Open Weeks, Cut Out Two Shows and Settle Other Matters.

Many radical changes in the conduct of the Western Burlesque Wheel were decided upon at the meeting of the Executive Committee which closed a special session in New York late last week. Perhaps the most important decision was one which will entirely do away next season with the "extras" in all houses playing Western Shows. Heretofore it has been the practice for certain theatres on the Wheel to insist upon all shows sharing in the expense of "strengtheners" (costly special attractions), added billing and advertising, and a multitude of like items. The road manager in some cases had no voice in the decision. He was simply notified that the added cost would be assumed during his engagement; but it was required to stand a division of the expense.

There will be none of this next season. In every case where special features are booked, their cost and selection will be a matter of agreement between road manager and house manager, and written consent is required at least a week in advance from both parties. The "extras" will, under this arrangement, be the subject of special contracts and in no case can they be forced upon either party.

The "extra" subject has been a sore point with the road managers this season and the new working arrangement, in the opinion of Western managers, will mark a big improvement. One manager declared that the clearing up of the point would make it possible for every road manager to spend from $100 to $50 a week more on his show.

After the meeting the announcement was made that there would be a "lay off" in the Wheel next season, the circuit comprising 40 consecutive weeks. The Western "lay off" is closed up by making the Des Moines house a week stand instead of three days. This lay off will be played on a percentage basis with a weekly guarantee. Two new houses in Brooklyn and the Schenectady stand will complete the chain.

In order to make the number of shows and houses fit correctly it was necessary to eliminate two shows. This point was met by the Empire Circuit Company giving up its interest in four existing organizations. The corporation sacrifices a half-interest in the show which comes into the Wheel with the Empire Theatre, Newark, N. J., as well as a half interest in one of George W. Hife's properties. The Miner estate and Mr. Hife holding the other half in these shows then come into joint possession of "The Lady Birds," lately bought from A. G. Harrington by the Empire Company. The same system will be followed in the case of two other companies in which the Empire holds a half-interest. The road managers expressed themselves as much pleased at this evidence of generosity on the part of the Company. "The Lady Birds" will be given a new title and will go out next season under the direction of Tom Mori.

The contract for the Casino, Brooklyn (Flatbush Avenue), was let to the Cram Company, of Philadelphia, who built the Williamsburg house. On Decoration Day all the members of the Executive Committee journeyed to Brooklyn and witnessed the beginning of operations. Edward Butcher of Prentice James J. Butler turned the first shovelful of earth and thereafter other members of the committee, in spite of a steady downpour of rain, dug up a toothpick or so.

Under the contract held by the construction company the completed theatre is to be delivered by November 1 and a heavy forfeit is placed on each day's delay. The Executive Committee reported that negotiations were in progress for another theatre, but the location was not made public. The circuit, however, is complete without any of them. The number of shows was increased to twenty-four.

THE SCRIBNER PARTY IN CONTROL.

The Scribner-Webber party in the Colubm Amusement Company is in control of the Voting Trust organized, the Mack-Hill side having agreed to turn over seven shares each to the Trust, according to report.

It is said that the "Empire" is in communication with the Western people with this object as the ultimate result, the deal with the East having fallen by the way-side.

NO HOBOKEN FOR EASTERN.

The remodeled hall in Hoboken which is being fitted up by Dave Kraus for a theatre, and which was intended by him to become a spoke in the Eastern Burlesque Wheel, will more likely become attached to the Western Wheel.

It is said that the "Empire" is in communication with the Western people with this object as the ultimate result, the deal with the East having fallen by the way-side.

AL REEVES, THE COMEDIAN

After Thirty Years in Burlesque, Al Reeves Will Have Piece Written Around Him for a Broadway Showing.

A three-year contract has been signed by Mesérès & Harries and Al Reeves for the latter to star in a musical comedy especially written for him, under the firm's management. The agreement was made last Saturday.

A letter was recently sent to him in New England with the commencement of next season, when Mr. Reeves will sail forth into the wilds as the star of musical comedy production, which will probably be built by Geo. M. Cohan.

When the road shall have worn off the sides until it is a smooth-running vehicle, Mr. Reeves will have his name in electric on Broadway.

For the past eighteen years Al Reeves has had his own show, bearing his name as a trade-mark, on the burlesque circuit. His present organization which plays today 29th at the Murray Hill Theatre is called "Al Reeves Beauty Show." It will go out under the same name likely over the route of the Eastern Burlesque Wheel, of which Mr. Reeves is a spoke, being directly concerned in the destinies of the Columbia Amusement Company, the controlling factor in the Eastern affairs.

L. Lawrence Weber and Sam A. Scribner, both prominent members of the Columbia Company, with great faith in Mr. Reeves' ability as a purveyor of comicalities, sponsored his legitimate engagement to Sam H. Harris, of the Cohen & Harris firm.

Mr. Harris not so long ago declared he was on a hunt for comedians from the burlesque or vaudeville stage, and wanted them badly. Harris said they were the only ones he had discovered, who could place his firm's shows on a successful footing.

Before Mr. Reeves became a manager, he was a burlesque comedian, having entered upon his stage career thirty years ago. For a time, he was a member of Seeley and Reeves, a musical act, which played vaudeville (then variety) engagements. Mr. Reeves in his burlesque company has given his "banjo-monologue" specially as an olio feature.

About two years ago Reeves married Almeda Fowler, his handsome leading woman at that time. Miss Fowler will join the new production.

MINER'S QUARTET OF SHOWS.

The Miner estate will control four shows on the Western Burlesque Wheel the coming season. Tom Miner has personal control of the quartet. The acquisition of the Empire, Newark, N. J., by the estate gives them the additional show.

George W. Hife holds a half interest in this property, but the administrative reins have been turned over to Tom Miner. The new show is the "Lady Birds." The name of that organization will be changed, although the new title has not been selected.

The name of the "High Jinks" will also be changed. It will be called Miner's "Merry Burlesquers," and Harry Fox, for two seasons a principal in Miner's "Dreamlanders," will head the cast.

The other properties are the "Bohemian Burlesquers" and "Dreamlanders." Ed Miller will exercise a supervisory control over the trio of Miner theatres—Bowery, Eighth Avenue and Empire. Although the details of management will, as usual, be left in the hands of the local managers, he will visit each in turn, and for this purpose it is presumed that the estate will present him with an automobile, trains for Newark being prohibitively unreliable.

REILLY AND WOODS FOR SALE.

The well known burlesque title "Reilly and Woods" is on the market. Pat Reilly has made it famous in burlesque circles, but Mr. Reilly's five years' contract with the Empire Circuit Company has expired, and he will dispose of his trade-mark.

Mr. Reilly has been identified with the burlesque branch of amusements for the past thirty years. In that time he has missed but six performances.

Mr. Reilly is at "Fort Reilly," his annual summer resting place located at South Atlantic, N. J.

No plans have yet been made by the manager for next season. He may remain traveling in his own shows, or he may accept the role of chief comedian with another attraction.
JANE FRANZIOLE

JANE FRANZIOLE is the handsome stage manager assistant to Horace Goldin, the illusionist, and has been referred to as "the best dressed woman in vaudeville and on and off the stage." She is in the theatre or on the street. She is a striking figure, and her presence in Mr. Goldin's number lends an additional charm to it, while she is of material aid to him in the illusion.
NEW THEATRE AND PLAY.

The opening of the new Princess Theatre with "Stubborn Cinderella," a brand new production, as a participant in the double event, became the most important theatrical of the year here. The play gave an unusual amount of stress to both the house and show.

The Princess, managed by Mort Singer, is of classic architecture, with the front of the building white-dazed terra cotta. The theatre's width on the street is 75 feet. There are two staircases of Italian marble in the foyer, with Mosaic tiling on the flooring. The Princess is fireproof throughout.

The color scheme is cream and old rose. A copper dome surmounts the edifice, and the interior is richly furnished. The seating capacity is 1,000.

The house had an ultra fashionable "first night." Over 100 carriages and automobiles lined the streets during the performance of "Stubborn Cinderella," the best play yet turned out by Adams, Hough and Howard, its authors.

A lavish production has been made by Mort Singer, and to him, with Geo. Marston, who staged the play, goes the credit for the success it has undoubtedly met with. The staging and costumes are magnificent, and it is the most beautifully mounted piece ever seen here. The commendation is general.

"Stubborn Cinderella" tells a coherent story with the atmosphere of college life always evident. It is divided into three acts all laid in the West, with one at the Columbus (O.) University.

There is catchy music and attractive ensembles, one a garden feté with a bal- let taking first notice. The song hit is "When You First Kiss The Last Girl You Love." The cast is excellent. Jack Barrymore, Sallie Fisher, Charles Prince and Alice Davey are among the principals.

The piece has a good chorus and, an exception to the Chicago rule, no "brollers."

CLIFTON CRAWFORD in "3 TWINS." Chicago, June 4.

Clifton Crawford has been engaged to play the principal: male part in "Three Twins," which closed at the Whitney last Saturday, and is scheduled to open at Wallack's Theatre, New York, this month. Bessie McCoy will be in the original cast.

"MIGHT GET BOW-LEGGED." Fiske and McDonough, fearing they might get bow-legged standing around the ball-rooms of the St. James Building, have gratefully accepted a ten weeks' engagement on the Western States Circuit, booked by Louis Pinus.

They open at Pantages' Theatre, Spokane, Wash., June 7, in "Donny's Dilemma."—(Contributed.)

ROBINSON DEFERS CHICAGO TRIP.

The proposed installation of E. M. Robinson as the Western representative of the United Offices at Chicago has been deferred beyond the present date, June 1, due to business engagements in New York which have delayed Mr. Robinson leaving.

The Broadway, Camden, closed last Saturday. It will reopen on Labor Day.

PLUMMER GOING ABROAD.

Walter J. Plummer, formerly booking representative for the Empire Circuit Company; Herbert Lloyd, the comedian, and promoter, and James Blake, formerly manager of the chain of summer parks operated by the trolley lines in New England controlled by the New York, New Haven and Hartford Railroad, have entered into a partnership for the exploitation of Amusement and vaudeville enterprises in England. At least, that is the present scope of their designs. After the venture is well under way it is probable that the concern will finance shows in other countries.

Mr. Lloyd arrived in New York a few days ago to fix final details for the tour in England of "Happy Hooligan" (by arrangement with Gus Isi) and "A Millionaire Tramp." He will sail again for London June 18. About the end of this month Plummer and Blake will sail to witness the opening of "Happy Hooligan" in Oldham, July 20 and "The Millionaire Tramp" in Manchester July 13.

During their absence, when the Plummer Agency will be in charge of an acting manager, not yet selected, the firm will incumbe its offices in London and will establish a London office to handle all sorts of international transactions such as the booking of English chorus girls for American companies and the handling of American acts abroad. They will be gone six months.

Mr. Blake retired from his position as manager of the N. Y., N. H. & R. Railroad last week. With his retirement the booking of those resorts was transferred to the Park Booking Circuit, Inc., the new agency of which Henry Meyerhoff is in charge. The parks are twelve in number, and under the nominal management of M. J. Leary, general freight and passenger traffic manager of the railroad company.

MARRIAGE AND KINGS.

The title cover this week reproduces the likenesses of Louise Marshall and Dottie King, who have been together for the past three years.

The young women have built up a reputation as composers of danced dancing acts, the gowns worn having been selected for their modish appearance.

A good-looking, lively well-dressed duo, the Misses Marshall and King have been in demand, and played all over the United States. In August they sail for Europe, where engagements for the following fourteen months are awaiting them in the music halls of Great Britain and the Continent.

ONE DAY AT VADEVILLE.

A big vaudeville show will occupy the Agency Theatre, Atlanta, production, goes on, when the Railroad Supply Men's Association has a convention there. A musical comedy which had been booked for that date was cancelled to make room for it. The combined club departments have arranged this bill: Barfield's Dogs, Taylor Holmes and Company, Sadie Janell, Elinore Sisters, Avon Comedy Four and George Wood.

Fred Bond and Fremont Benton will take up the time over the Orpheum Circuit held by the late Eugene Jepson. Bond and Benton open at Oakland June 21.

MOZART MANAGERS' CONVENTION.

Lancaster, Pa., June 4.

A convention of the managers on the Mozart Circuit was held here June 2. About thirty came to town. The convention will be made an annual event, when affairs pertaining to the circuit will be talked over generally.

SHEEDY'S BIJOU FOR SALE.

Fall River, June 4.

Sheedy's former theatre, the Bijou, in this city, is for sale. It is expected here that M. R. Sheedy, the late manager of that house, may be the purchaser if a sale takes place.

There have been some reports that the United Booking Offices of New York has "been after" Mozart, and is trying to drive him into the army.

The present indication is that Mozart is undecided just what to do. He has been going ahead on a different plan, and his recent announcement of a western affiliation was in line with that, but the antagonism evidenced against him by the United has caused him to falter. The Mozart managers may have talked over the situation while assembled.

It is understood the price asked for the property, exclusive of the building and lot, is $20,000.

MRS. GLENROY PLAYING.

June 14 at Spokane, Glenroy and Bonell will open in a comedy sketch on the Western States Vaudeville Association tour, booked through Louis Pinus of the Pat Casey Agency.

"The Glenroy" is the act of Mr. James Russell Glenroy and his wife. It is some years since she has appeared professionally. James Richmond Glenroy, her husband, died about six months ago.

GOLDEN'S BOOK WITH COMMITTEE.

A committee composed of Sam H. Harris, Geo. M. Cohan, Sam A. Scribben, Harry Mountford, Will J. Cooke and Tim Cronin, the last trio representing the White Rats, have taken charge of the publication of George Fuller Golden's book "My Lady Vaudeville."

A well known newspaper man will edit the volume.

BUFF'S BIG PRICE.

From information received on this side during the week it developed that Maud Allan, the dancer at the Palace, London, was under the control or management of Alfred Butt, the manager of that variety theatre.

Miss Allan, in her dances, yet remains a sensation artist in the English cities in "packing 'em to the doors" at the Palace nightly. Mr. Butt is reported to have asked $2,500 weekly for Miss Allan if she comes to America. Mark Klav, of the White Rats, has also been in conference with Butt regarding the proposed engagement of Miss Allan, but has been more as having offered Butt $1,600 each week for the girl, and William Morris has also negotiated for her, without any engagement, for America resulting thus far for publication.

SH! Hush! Whisper! Louis F. Werba is no longer an apprentice. He won $82 at poker last Sunday. Ren Wolf, Billy Hepner, "Our Lawyer" Goldsmith and Lee Harrison were in the game. And so Mr. Werba pulled himself out of the maiden class.

MAGICANS AMUSE ONE ANOTHER.

On Thursday evening at the Hotel Mari- borough, the fourth annual banquet of the Society of American Magicians was held, commencing with a feast at 6:30, and continuing until late in the morning.

Following the banquet occurred a magical performance which attracted magicians from all over the country. T. Nelson Downs, "The King of Clubs," having been pur- sued to come on from Marshalltown, Ia., to attend and exhibit his deft manip- ulation of Uncle Sam's silver money.

The program was headed by Harry Kel- ler, the dean of American magicians, in what was his last appearance upon any stage, Mr. Keller having announced his professional retirement. He did his original "Face Reader" and was followed by Harry Houdini, "The Handkuff King," who formerly practiced magic before hitting upon the curved iron bracelets as a better medium of exploiting himself. Mr. Houdi- ni gave what is called his "needle trick," swallowing a packet of needles, and drawing them from his mouth, one by one, each threaded. Mr. Houdini states in his recent book "Grande Illusion" that this trick was first presented in the year 1816. Horace Goldin gave his exhibition of "Diabolo," and Mr. Downs "palmed" his "koblin."

Deodas, an Italian magician who but recently arrived here, offered the feat of swallowing fine shavings from which he moulded a solid brass bar, which he brought from his mouth, or at least, it appeared so, and Roltaire also interested.

Eugene W. Berliner did "the flying hand- kerchiefs under the soup bowls," causing handkerchiefs to appear between two soup plates which have been securely clasped together. Webber, from Reading, presented a new barrel mystery, and Lawrence, an architect and an amateur magicians, was allowed the most extended time to show his ability in deception, being new to the fraternity in New York, and considered by many a "comer."

Applications in plenty were received from magicians for the opportunity to deceive their brethren in the same profession, but the time limit prevented the acceptance.

The hardihood of magicians attempting to fool each other is commented upon by the visitors present, but the loudest hub during the performance came from the magicians themselves.

LOUISE DRESSER PLAYING.

Louise Dresser opens at Shea's, Buffalo, Monday, and will continue in vaudeville for eight weeks only.

The past season Miss Dresser has been enacting one of the leading roles in "The Girl Behind the Counter" at the Herald Theatre. She was "Lorna" '98-'99. She has not been announced. Miss Dresser has re- ceived many legitimate offers, and will remain in that field.

FOUR YEARS OF TRAVEL.

June 29, when Phil and Nettie Peters open at the Hackney Empire, England, with mark the commencement of a four years' tour of the world by the act. Book- ings now held by the team engage them abroad until '02.

On June 13 Mr. and Mrs. Peters close an American tour of 48 weeks. They will sail for England immediately after to commence the pilgrimage.
In reply to the article in Variety, May 23, entitled, "Recent Magic Expose Acts," we desire to bring to the notice of the "Kings of Expose Magic" are most likely the principal ones at which the article is aimed, and being such, are well able to hold up our end against all complaints and arguments that may be made in the favor of guarding closely all magic secrets. We hereewith state a few things in favor of the "Expose Magician," if such we artists must be called.

If the Society of American Magicians wish to know the proper policy to pursue to eradicate the expose of their business secrets, the most important place to begin is among themselves. Which belong to that society live up to the rules of their order, which quite a few of them do not, the effect will soon be felt by the "Expose Magician" who belongs to no society for protection of magical secrets and is in no way bound to protect secrets and can not be held in the manner that members of the society who expose magic should be.

We refer to a magician who has hobby photos showing billiard balls palmed on both the front and back of his hands. Also another magician, who photos and lithos, shows cards in the same position. Also, what is more of a "magical expose" than one of our most esteemed brother artists publishing a book with, "All you want to know about magicians and their methods; all the tricks you have ever seen, clearly explained and illustrated"; which is on sale to anybody? The largest manufacturer of magical goods in this country had lately on exhibit in his window a billiard ball apparatus which could be seen from front and back, the back explaining the secret to hundreds of the uninstructed public who passed the window daily.

Many other incidents could be mentioned but for lack of space.

Another object in favor of the "Expose Magician," however crude it may seem, is the fact that it will awaken the magician and spur him on to the invention of new illusions and tricks, as tricks and illusions are called, "Expose Magician" are usually old and weather beaten, therefore benefiting the magical art in general.

In response to the statement, "There is no man working on the stage-day exposing secrets who can give a straight magical entertainment," will say that at the age of seventeen years, under the name of L. P. Adams, I held down that stage, twice a day, for twenty-four minutes at the Boston Music Hall (now Orpheum) I have had seven years experience I can safely say I could even do better now.

"Adams and Mack."

Horrible and Expose Magicians."

Boston, May 27.

Editor Variety:

In my opinion it must appeal to every intelligent auditor who has ever witnessed a stage performance where an exposor of magic has appeared, that the giving the exposor the magic in the natural course of events be a very inferior magician, and the reason for this is simple, since the exposor, could perform to mystify his audience, he would not have to reveal others' secrets. It is surprising to me that an audience which ordinary likes to be mystified, will allow an exposor to continue. Anyone with ten cents, he can locate the proper store, may buy books which tell about these tricks the exposor expose. It requires no art to be an exposor magician where the necessary capital in brains and money only reach the sum of ten cents. But it does take brains to originate and perform tricks in the bright lights of a theatre, and deceive thousands of people weekly.

There is no art in exposing magic. The audience enters the theatre to be amused, but not every entertainment is of that kind. Magic is art, and the performance of it is an artistic exhibition if properly presented, but there is no exposor magician who may be or can be an artist, and have himself believed.

In my opinion the very worst legitimate magician who is a public performer will reach a higher position as an entertainer than the very best exposor magician ever hope to attain. This is the relative difference between a legitimate and an exposor magician, if the exposor is entitled to the term of "magician" at all.

I should think managers would take a hand in this and stop the piecemeal practice of these small performers who work at the expense of the legitimate magician. I for one am bitterly opposed to the exposor, without any whys or wherefores.

Horace Goldin.

New York, June 1.

Editor Variety:

Relative to the suppression of exposor magic, illusions and tricks, I would like to bring your attention to various phases of that matter that may interest.

All the exposure of magic are relegated to opening, and generally stay there for ever, having no possible chance of bettering their position or salary.

During my engagement at Keith's, Providence, while conversing with Manager Lovenberg, he informed me that no one had been asked to expose material, and he thought acts would meet with better increase if they did not. We agree not to expose act but its claim after the first performance, was then considered as nil, and so treated.

It is self-evident that it does not pay to expose magic, for the exposure of the magic money enough to much, and now that they are going to do the same art and not expose it, I am certain they will be able to play return dates, which is a feat I do not say now yet but it is likely to.

Exposers kill the goose which lays the golden eggs, and instead of warming others, their own performance acts as a boomerang and throws them into thistles.

Years ago Herrmann and Kellar had an argument and both exposed the others tricks. Neither made any money out of the war, and their most prosperous season was when they simply endeavored to mystify the audiences.

These examples ought to act as an object lesson to exposers, and cause the list from a practice which makes them outcasts from their profession and disfavored alike to managers and the general public.

Houdini.


Permit me as a magician to say a few words in rerected magicians exposing tricks in magic.

In nine cases out of ten you will find they do not attempt to expose tricks that require skilful work with the hands, thus proving that they are not capable of doing a show that could mystify. The sooner the magical fraternity not only of America but also England band together tighter for the sole object of exposing these exposers, the better it will be.

I think if legitimate magicians would write the various makers of magical goods to the manufacturors, these manufacturors would be willing to render all possible assistance.

Thomas Dermott,
(Canadian agent for English manufacturors of magical tricks and apparatus.)


Editor Variety:

In answer to Mr. W. F. La Rue (Variety, May 30), I wish to say I am aware my daughter, Elsie St. Leon, is not the first woman to throw sommaults on a bareback horse, but Mr. La Rue over looked the word "unassisted" in the article he referred to (Variety, May 23).

If he will re-read the paragraph, he will realize the statement is a fact, as I maintain my daughter is the only woman who throws sommaults on a bareback horse without the assistance of man or human mechanics, either inside or outside of the ring. My daughter throws sommaults in this manner without any assistance.

Alf St. Leon
(St. Leon Family.)

Stockton, Cal., May 27.

Editor Variety:

In Variety May 16 I note you mention Miss Noldi as a member of the Doria Opera Trio. This is an error.

Miss Edith Merrills is, and has been the soprano of my trio since its inception.

Majed Doria.

Editor Variety:

Re Le Fevre and St. John's letter in this column last week about me being the first to employ a quartet in a box (which your reviewer gave me credit for), I would like to inform Le Fevre and St. John that I opened with the quartet at the Middlesex Music Hall, London, Eng. on Tuesday, March 2, 1907, and played uninterrupted throughout the provinces of Great Britain, including Moss & Stoll's time, until August 13th, when we sailed for this side, using the quartet all the time.

My act has never been dropped for want of immediate time and I think therefore I can still lay claim to being probably the first to employ a whole quartet played in a box.

(Libby Blondelle and Her Singing "Jacks in the Box."


Editor Variety:

I deem it my duty to warn all artists against "White City," Springfield, Ill.

I hold two telegrams and a contract from a reliable booking office in Chicago booking my dog and pony act for week commencing May 24. I made the jump from St. Joseph, Mo., to Springfield, Ill., at an expense of $100. On my arrival at "White City" they informed that they did not know I was booked, yet I had an acknowledgement of the receipt of my billings and photos on May 14th signed "E. J. Zarin, manager White City."

Having arrived a few days before the opening I waited and reported for duty. They had eight acts advertised but only fourincluding myself were on hand. One was told if it would cut the salary, it could remain, which it refused to do and went back to Chicago.

That left them with two dog and pony shows and a high diver.

I found that the other dog and pony show had been booked for $50 less than my act and after the first show, the management came to me and offered to give me a new contract and cancel other act providing I would cut my salary.

I refused. I started out to look up who was responsible for the salaries. I wired the Chicago booking office and they sent on a representative who could get no more satisfaction than I could. That was to "go ahead and sue." I stated my case to a lawyer and he told me that there were several cases against the Park and some had been pending for two years.

I simply state this to give you some idea as to the prospects of the success of a resort conducted as this place is handled.

Ad. Carlyle,
(Dog and Pony Circus.)

No closing date has been set for the Colonial.
VARIETY

LONDON NOTES

London, May 23.

Just now there’s quite an American invasion here and the American visitors are having friendly welcomes for the most part. The English are less insular of late, and so many are now in America that return compliments from the States are looked upon as merely balancing the scheme of international exchange that is helpful to both countries.

Last week a provincial paper, in reviewing a certain English team that is noted for sparkle, effervescence and vivacity, notes that they “have learnt the lesson which American artists a few years ago taught their English brethren. That is to say they are not content to stand stillly in the centre of the stage and hurl jokes at their auditors in the conventionally wooden fashion.” In the course of further remarks this paper says: “As one has heard a theatrical manager remark, people who sneer at ‘The Bells of New York’ forget that what is at present the fashionable English musical comedy methods have been mainly gleaned from that piece. Those methods are now rapidly gaining ground on the variety stage.”

Of late the Liverpool Empire seems to be Mr. Stoll’s chief “try-out” place for American novelties, a number of which come with say four weeks booked and re-engagement provisions. Liverpool rather appreciates being made an opening town for New York turns. “That” Quartet have made the latest big hit, and are due at the Coliseum June 8, when they are expected to do great things. On the same bill with them are Wizard and Irene Stone, who came here some moons ago with the “Globe of Death,” and the dangerous performance discussion being on an English manager renamed it the “Globe of Life,” which has stuck.

Grace Hazard is on at the Coliseum, which is almost too big for her, so vast that her “Five Feet of Comic Opera” don’t look much more than four feet. The picture gets generous welcome, though some say not so much as it should have at that. Strange to say, Mrs. D’Oyly Carte would not grant her permission to sing a brief snatch from the “Mikado.” Miss Hazard has impressed the London critics very favorably, who have a great deal to say of her neatness, deftness, finish and daintiness. There is no question that she has set people thinking; also that her work grows in favor the more its details are studied. By Friday she had got the pitch necessary to the big hall and shared the honors of the bill.

The Great Lafayette was last at the King’s Theatre, Edinburgh, where he holds the house for an hour, and is making quite a sensation, bowing off to rounds of applause.

“Way Down East” and “The College Widow” are on their way. The latter was thought a lively piece and well acted, but a London paper thus comments: “Officially defined as ‘an opera in one act’ and the English public are left to guess whether the whole cast of characters are killed in a single night by the ‘Innsmouth’ Mr. Ade’s play had for English spectators a fatal objection in that it was satirizing institutions and types of character which they did not know. A travesty necessarily loses much, if not most, of its appeal, and this play seems to have been the original, and are thus unable to decide where likeness ends and caricature begins.” This will be a valuable “tip” for vaudeville acts coming this way.

The Egertons, American aerial gymnasts, have a prominent shine in the show at the Derby Palace.

Of late Germanookings have been very close, in many cases not more than a month behind, and it looks very much as if the books were being cleared preparatory to a new move of some kind, such as Marinell’s long projected scheme of a Continental circuit, possibly with American connections. A further meeting of the new managers’ union will be held in Berlin June 5. Mentioned in VARIETY some days ago that Beck and Williams were due to attend important meetings in Berlin, and these gentlemen started for that city yesterday from Paris, their motor party including also the H. B. M. manager, a New York manager, Charles Boranhaupt. At Berlin they will be joined by Marinelli’s London manager, E. Wollheim, and also Franz Steiner, of the Berlin Wintergarten. Some Americans say Beck and Williams will simply have a good time at the expense of the German managers, and leave them in the lurch after filling the papers with wildly talk about linking American and European, and building a bridge across the Atlantic Ocean. Let us hope so.

There is a report from Paris that Laabelle Lison is to be exploited in London this year. She is the opium-den woman who helped to ruin Ulloa, the French naval officer, who oih the secrets of his country to Germany. She was kicked off the stage in Paris when she attempted to advertise her infancy there in a sketch called “An Opium Scene,” and both the manager and the Federation will take such action as the circumstances may warrant should the woman be flunsted from the London stage.

In the court Fred Karbo has been ordered to pay $100 to John Bradbourne, who claimed he was engaged for one ball nightly, but was doubled on twice nightly in London, where he refused to play either of the halls.

Maud Allan has restrained two rival dancers, Odette Valery and Maud Dennis, the interim luncheon restraining the latter from claiming she originated the “Hula-hone” dance, and the former from identifying her dance in billing or otherwise with the performance of the Palais star.

Griff returned Wednesday and is loud in his praise of America and American vaudeville enterprise. He opens Monday at Bristo’s. “Vasco” is top-lined for the Empire Monday.

The negotiations for a new burlesque theatre for the Eastern Wheel in vaudeville have been closed, and the house is booked to be opened in the early part of next season.

Oscar Frederick (Frederick Bros. and Burns) died June 3 of pleuro-pneumonia at 53 years of his mother-in-law in Brooklyn. Mr. Frederick made a flying trip from Chicago last week to see his young child, and was taken ill upon arrival there. He leaves a widow, Jessie Burns of same act, who was at his bedside until he died.

Gus Hogan, manager of the “Jolly Grass Widows” (Western Burlesque Wheel), was ordered Tuesday morning in Falmouth, N. J. He passed away Saturday due to stomach complaint from which he had long been a sufferer.

Augustus W. Rohling, as he was known in private life, was born in New York 47 years ago. He was engaged in the show business most of his life. When Tom Miao, of the firm of Fulton & Miao, operating the Folly and Tornado theatres in Chicago, died Tom Fulton, the surviving partner of the firm, selected Hogan to handle those theatres. At Fulton’s death he took charge of the “Grass Widows” for Fulton’s widow, Miss Porter, kept control of the show, although under the existing contract the Empire Circuit Company was privileged to take possession. Sentimental reasons, however, were urged to the directors of the company, and the widow was left in undisturbed possession of the property, which was administered by Hogan for many years.

Several of the Empire directors attended the funeral services and several large floral offerings from individual members and the Empire Circuit Company itself were placed on the grave.

Annie Devere (Mrs. John Daly: Daly and Devere) died last Saturday, and was buried on Tuesday. She had been a stage partner of Mr. Daly’s for about fifteen years, and the act was very well known. Mr. Daly, before appearing with his wife, was a member of The Shamrock Four.

New Orleans, June 4.

Lillian Maud Taylor, wife of one of the “White City” Opera Company, died here last week of scarletina after an illness of two days. The deceased was 29, and a native of Charlestown, Mass.

Victor Mitchell, ten years of age, son of Besie Mitchell, professionally known as Besie Rene, died May 21, in Boston, of spinal meningitis.

Isaac Cohen, father of Sally Cohen (Mrs. John O. Rice), died at his late residence, 302 West 121st Street, May 25. Besides Mrs. Rice there are two other daughters, Elise and Fanny (Mrs. J. H. Cosser) and Tilly (Mrs. Geo. Steffe). Mr. Cohen was a war veteran, Master Mason, and member of a number of other lodges and societies. He was a famous seer artist and well loved and numbered among his intimate acquaintances many old time noted actors. Mr. Cohen left four other daughters, Elise, widow of a one time famous scenic artist, Charles Geo. Steffe, Mrs. Sol Schwartz, wife of a well-known manager, and Mamie, a single daughter. Mr. Cohen lived to the ripe age of 85 and passed away sincerely contented, but in great pain. The burial was at Mt. Nebo and was largely attended.

Mrs. Samuel Osterman, sister of Joe and Ben Welch, died in New York May 26. A son and husband survived her.

Fred Port, a pianist who has played in vaudeville, died May 21 at Newark, N. J., from a complication of diseases after a short illness. A widow (Mrs. Regeat) and one son survive.

James A. Dolan, son of Mr. and Mrs. (Ida Lenhart) Jas. F. Dolan was buried on Sunday from the home of his parents in New York. The deceased was about 20 years of age.

Mrs. Sue De Haven, mother of Ben Pagan, late of Moreland and Pagan, died at Nevada, Mo., on May 21, at the age of sixty-one.

BIJOU KEEPS ON.

Joshua Lowe, the manager of the Bijou, now playing moving pictures, stated this week that Meyer Cohen, the lessee of the theatre, had exercised his option on the house after to-nigo’s (Saturday) and will continue the policy over the summer. It is said H. B. Sire who leased the theatre to Mr. Cohen has agreed that the same style of amusement shall prevail each Sunday next season under the present management’s direction.

The “talking” feature of the moving pictures has been discontinued with a saving of $75 weekly effected through that course by Mr. Love, while other unnecessary expenses entailed during the first week, and found unnecessary have been chopped off bringing the expense account down $200.

VAUDEVILLIANS FOR LLOYD SHOW.

If Pat Casey is successful in his negotiations, several prominent vaudeville will surround Alix Lloyd next season when the dainty little English woman is the star of Klaw & Erlanger and F. Ziegfeld, Jr., musical comedy production. Jack Lorimer, the Scotch comedian, now abroad, Clifton Crawford, monologist, and Marie Stuart and Clayton White, the sketch team, have been approached by Mr. Casey.

Miss Lloyd will make her last vaudeville appearance in New York City week July 6 at the Fifth Avenue Theatre. The preceding week Miss Lloyd will play Morrison’s Rockaway Beach. The Naugliths have booked for him for the same dates, which were arranged by the Casey Agency. Fred Nauglith will postpone his homoeaging to fulfill this late time, he having intended to sail on June 17.

Billy (Single) Clifford left this week for his theatre at Urbana, O., where he may install moving pictures for the summer. Mr. Clifford, and Maud Lambert, have some engagements for the large parks in the Middle West.
THE LIMIT IN MOVING PICTURES
SUCCESS AT AUDITORIUM


By FRANK WIESBERG

Variety's City Editor.
Chicago Opera House Block.
Chicago, June 4th.

The much heralded series of pictorial reproductions, involving the minutest detail and effects heretofore unknown to the moving picture industry, was disclosed at the big Auditorium for the first time on last Sunday evening, before a large, appreciative and interested audience.

The idea of converting the magnificent Auditorium into a mammoth moving picture house attracted wide attention and seemed to arouse as much comment as when "advancement" was next brought to view.

Three perfect and well equipped machines, installed by George Kleine, the Chicago film importer and jobber, altered and kept in condition as a matter of course by the busy inner workings of the globe, and selected picturesque subjects for the photographers to develop.

The first picture is of a corps of men in Norway, energetically engaged in removing huge cakes of ice and shows the methods adopted in transporting them from one place to another. The subsequent interesting contribution is a panoramic view of Australia, showing with marvelous accuracy crafts navigating steadily and while the whales blow and the stream roars voluminously with all the effects of realism, a street in Sydney is reached.

The camera has depicted one of the most natural episodes reproduced on canvas. While a crowd surges to and fro on the main thoroughfare, a fire alarm is sounded. The spectators are in an uproar and the terrific noise of fire gongs is heard. Madder horses attached to fire fighting apparatus dash along, leaving the excited crowds in confusion.

The most remarkable effect was the natural sound accompanying the streams of water pouring from the hose.

Following was a reproduction of a railway train in France and was next brought to view. Typical personages and diversions indulged in by British officers on furloong were shown. A verifica remarkably picture, with utmost sound-realism was the rapidly moving train. Even the rustling of the steam could be heard distinctly, so technical precisely were the attending details.

A tally-ho party, said by Mr. Kilgour to be his explanatory preliminaries, to be taken from actual life in London, with a Vanderbilt as the host, proved an interesting subject, due in measure to the incident particulars of authenticity, which steel clinks of steel hoofs could be heard, also bugles, automobile horns and other manifestations.

A humorous subject with a good comedy situation is "Foxy Grandpa"—also a satire narrative in motion, showing the dominating factor of a flat building riding himself of an irritable tenant by throwing him around the room as if he were a pillow until there is nothing left of him but a mass of rags, which he ultimately sweeps out and returns to his newspaper as if nothing happened.

A romance full of love and intrigue is portrayed in a succession of very pretty scenes in Italy during the seventeenth century. The characters are artistically drawn and action splendid. It is one of the most beautifully depicted pictures seen.

Song and dance acts, minstrel first parts and other specialties, carried with exact sound and inflection of the human voice, are presented by a phonographic arrangement combining the music of the globe.

The unique entertainment, with appropriate organ music, has been prepared by George Kleine, Henry Lee and George W. Lederer, and produced under the direction of Mr. Lederer. About fifty people are employed for the effects on the stage. The combination is known as "The Cyclo-Creative Company." James L. Lederer is general manager.

Four shows are given daily, and the performance runs an hour and a half. The entertainment is worth seeing and should draw crowds to the Auditorium all summer.

Following the successful opening of the big enterprise George Kleine expressed his gratification, and in an interview with a VARIETY representative said:

"Here at last we have the moving picture picture in its ideal form, like the picture deserves to play in the amusement field. I regard this as an epoch-making event, destined to be the forerunner of greater things to come until at least in the cinematographic field the world is one of dignity and popular recognition to which it is entitled.

"To bring about this very desirable consumption we must encourage the natural trend of the business toward the increasing use of large and important theatres.

"This is an essential point, for when an amusement caterer desires to put on motion pictures with adequate effect, yet incidentals he must command an enormous seating capacity to get anything like a return upon his enterprise. This factor will force the exhibition picture man to seek the big houses for his shows.

"The show at the Auditorium requires a large force behind the screen, for example. This force is necessary to obtain the effects. At the same time such an entertainment involves a proportionate expense, although, of course, the company is smaller than such a one as would be required for grand opera drama or musical comedy in the same house.

"I find a surprising amount of interest among managers of the large theatres in the growing possibilities of the moving picture. They have watched it grow from small beginnings and disrepute to this staggering proposition which employs a house seating four thousand persons, and one may be sure they are drawing their own conclusions.

"Of course, it is nice to call the Auditorium show 'The Limit' of the moving picture possibilities, but better things may yet develop. The future of the film is almost unlimited."}

The show's stay at the Auditorium is indefinite and will continue somewhat variable weather conditions. Large attendance has greeted each of the twice-daily performances.

Chicago, June 4th.

Geo. K. Spoor, president of the Emanual Film Manufacturing Co., of this city, and one of the leading spirits in moving pictures in America, stated this week to a VARIETY representative that during September next he would present a new invention in connection with "talking" moving pictures.

Entire plays with original casts and scenery will be reproduced on the sheet, said Mr. Spoor, and through an invention based upon the theory of wireless telegraphy, the voices of the actors will be plainly audible, following and in rhyme with every gesture, the perfection of this innovation reproducing even the modulation of the tones.

The various characters will of course be costumed according to period, plays, and the invention will do away with 'picture actors' behind the screen.

The secret of the apparatus to be employed for this purpose has not been divulged, but Mr. Spoor says it will make a revolutionary era in the moving picture world.

Performances will be given in theatres all over the country. He has been working on this idea for some years, added Mr. Spoor, whose standing in the trade is such that his startling announcement is accepted seriously.

"MOVING PICTURES" IN 1728.

In the "Unmasking of Robert-Houdin" by Harry Houdini, "The King of Handcuffs," there is contained on page 63 a section with the heading "Advertised in the London "Post" during the year 1728 where the expression "moving pictures" is used in the following manner, stripped of the Colonial type and verbage:

"The three Upper Mansfields will be presented the following entertainments: First the famous Figure called the Chronometre, that for his wonderful durability of body exceeds all Wonder in the Musical Temple, in Acts, with two Moving Pictures, the one a Concert of Music, the other the Steps and Beating of Drums, being the first piece of Clock-work in the World. Second Machine with three Moving Pictures: the first represents the Pillars of Parnassus, with Apollo and the Nine Muses playing upon various Instruments of Music; the second a beautiful View of a River, with scenes and other Points well discoverable as that above, the last gives a Prospect of the British Bank, with the whole History of the late Discovery of their present Stock of Money; the second is combing the last mentioned of their present Stock of Money. It is a work of three hours and a half in duration, and admirably composed and awe-inspiring, also worthy of notice, as the first instance in the World that the Clock or any other small object has been used as a symbol of the act of printing.

Mr. Houdini daring the use of the term "moving picture" in an exhibition as a portion of his entertainment may have caused through the apparatus Fawkes received from Pickneck. Mr. Houdini does not go into this phase of the advertisement which is reproduced from the Harry Houdini Collection (library) said to be the most complete of its kind ever gathered, but Fawkes jumps upon the point that the advertisement mentioning "two shows nightly" or "We show twice every evening" is the first discoverable evidence of the "twice-nightly" variety performance in England.

Mr. Houdini also says that there are two clocks at present in Buckingham Palace, one made by Pickneck with four dials and of a very complicated construction, while the other was the work of one Norton. These are retained as antiques, but have no further relation to a "moving picture" device than to bear testimony to the inventive genius of Pickneck.

Fawkes, at his death, was worth $50,000, all his stage earnings, considered a marvellous amount in those times.

FIRE DIDN'T SCARE.

New Orleans, June 4.

The Simbert narrowly escaped being destroyed by fire last week. While 500 persons were viewing a moving picture show provided by O. T. Crawford, a fire broke out in a building directly in front of the theatre.

The patrons insisted that the operator continue showing off films. It required some effort on the part of the management to make them leave the theatre.
C. Oberheid is no longer the secretary and treasurer in fact of the National Amusement Park Association, although he is the officer of record in those capacities. Mr. Oberheid’s resignation has been asked, and his receipt is expected to be found in the offices of the company in New York.

Oberheid is reported to be in Canada, and it is said at the offices of the association he is giving his attention to the summer parks in that vicinity, while no explanation is made or given why Oberheid’s resignation was requested. Oberheid organized the National Amusement Park Association.

It was a comprehensive piece of hands-on work for the summer parks of the country together for the purpose of facilitating bookings at a cheaper figure through the bulk required. The organization was formed with James R. Pratt, a prominent Baltimore traction man, as president; J. J. Weaver of “Lagoon,” Cincinnati, vice-president; Mr. Oberheid, secretary and treasurer, and a board of directors consisting of Len. B. Schloss, “Luna,” Seraeton, R. A. J. Voyer, Altro, Albany, with the offices of the association.

The entrance or initiation fee was $75. A great many parks are reported to have paid in an amount of the number induced by Mr. Oberheid to join the organization about ten were in the first class. With his disappearance from the city, many rumors have spread about his interest in the association and the association affairs, the parks entered upon its membership list having looked to it for bookings during the summer, without having entered into other arrangements. Oberheid while in New York was very busybody over the prospects of the scheme, and ventured the opinion that after the Summer Park Exposition demonstration, the association would embody all the leading parks of the country.

At the present time, it opposes at some points, through its members, the Dorsey combination. At the offices of the association, the only information vouchsafed was that John G. Jackel would be the general booking manager of a new corps of men to conduct that branch of the business, and named the “National Park Managers’ Association.”

Although this latter concern is an independent corporation, it was explained, it was allied with the parent body which, under charter was unable to make bookings direct. The directorate and officers of the Managers’ Association, according to its letter-head, is the same as the Amusement Park Association, with the exception of secretary and treasurer. V. M. Gray holds those offices in the new concern. V. M. Gray is a woman, who was present when the Variety representative called. She asked that her name be omitted in any matter published, giving as a reason that being a woman the name was immaterial.

In a circular letter dated June 2 issued by the booking corporation, it is stated that the new corporation was formed on May 29 under the laws of the State of New Jersey. The two associations occupy the same offices. Mr. Gray is formerly a booking agent on his own account.

Sans Souci Park, Chicago, has undergone vast improvement. The buildings are larger, better and more comfortable and the amusements of a diverting character. It is an ideal South Side resort and increased in popularity. Fervullo and his Band remain in the Casino.

PARKS AND FAIRS

London, May 23.

The Franco-British show still lags, and after paying to get in you are not sure of regards for exhibits. Thus if you try to break into the Palace of Fine Arts policemen warn you away; if you seek Science Hall you find barriers up; in the Farms and Colonies you find them under the paddock, while to break into the Palace of Women’s Work is harder than for suffragettes to break into Parliament. A round-up of faces and entertainments yesterday showed thirteen exhibits absolutely closed, while those open to the public had many empty stalls, with perspiring French and English hard at work trying their best to “hustle” things in shape. The premature opening of the big show can be explained by the royal inaugural ceremonies being set for May 14, and as all appointments with the Prince of Wales have to go through, the exhibition was opened before it was quite ripe. Over here every big thing must have a royal send-off, whether a town hall, street railway or international fair. They are now working all night by torch flares to make ready for the King’s visit next Tuesday, the touch of the King’s hand being still nearly as high when of old it cured King’s evil, or acrofula. The buildings are ornate and substantial, looking as though touched with a faint Alpenglow of pink. The show will be a superb one when it gets a-going, and the exhibits of the India office will be especially alluring.

The Cycloneless village will have a by-play of Eastern magic which Houdini can do. There is a special demonstration, the association would embody all the leading parks of the country.

At the present time, it opposes at some points, through its members, the Dorsey combination. At the offices of the association, the only information vouchsafed was that John G. Jackel would be the general booking manager of a new corps of men to conduct that branch of the business, and named the “National Park Managers’ Association.”

Although this latter concern is an independent corporation, it was explained, it was allied with the parent body which, under charter was unable to make bookings direct. The directorate and officers of the Managers’ Association, according to its letter-head, is the same as the Amusement Park Association, with the exception of secretary and treasurer. V. M. Gray holds those offices in the new concern. V. M. Gray is a woman, who was present when the Variety representative called. She asked that her name be omitted in any matter published, giving as a reason that being a woman the name was immaterial.

In a circular letter dated June 2 issued by the booking corporation, it is stated that the new corporation was formed on May 29 under the laws of the State of New Jersey. The two associations occupy the same offices. Mr. Gray is formerly a booking agent on his own account.

Sans Souci Park, Chicago, has undergone vast improvement. The buildings are larger, better and more comfortable and the amusements of a diverting character. It is an ideal South Side resort and increased in popularity. Fervullo and his Band remain in the Casino.
BEN WALLACE SPRINGS A BRAND NEW CIRCUS IDEA

The Main Feature is to Have a Charitable Organization Do Your Advance Work While You Have Only to Bank the Profits.

The Wallace-Hagenbeck outfit has introduced the circus fraternity to a brand new scheme which promises unlimited possibilities. This is nothing less than entering into compact with local charitable societies to give a show for their benefit (partly), at the same time turning over to the charitable society all responsibility for advance sale, preliminary boosting, etc.

The Ben Wallace organization goes into Chicago either late in September or early in October for a two-weeks' stand. During their stay 10 per cent. of the gross receipts will be turned over to the Firemen's Benevolent Fund. But the beauty of the scheme is not in this detail, an old circus dodge played time and again by tented circuses and carnival companies. The real inspiration is that the Fund has charge of the advance sale, and upon all sales of tickets previous to the opening performance the Fund draws down 25 per cent. Of course, nobody is required to believe it, but common report in New York has it that the sale so far amount to something like $80,000, and the stand is still four months off. This scheme will appeal to circus men, inasmuch as it means that the show breezes into town with the expenses already paid and a neat profit assured before the "Grand Review" of the first performance turns into the arena.

This is a good deal of a departure, the charity plan having never been developed in just this way.

BETTER THAN LAST YEAR.

As an indication of what this season promises in the tented field, it is declared at the Buffalo Bill headquarters that the business in Philadelphia exceeded that of last year by a comfortable margin.

"BALLOON HORSE" GOING AWAY.

Lisa Maerder and her "Balloon Horse," the feature of Barnum and Bailey's when the circus opened at the Madison Square, will leave for the other side some time this month, taking ship for Antwerp. The act is to appear in Paris at a future date.

GIVES WAGON SHOW.

Johnstown, Pa., June 4.

Dr. J. M. Fry, who started an overland circus from this city over a circuit of small towns, has returned to Johnstown in the guise of his dentistry practice. The circus has changed hands.

KEMP SISTERS "WILD WEST."

Cincinnati, June 4.

The opening at the Lagoon Sunday was slightly marred by sudden cold and wet weather. Kemp Sisters "Wild West Congress and American Hippodrome" (Guy D. Fritz, manager) is the extra attraction.

CIRCUS TRAGEDY.

The Ladd "Music Hall" prints the following:

"A horrible double tragedy occurred on Friday night, says a telegram from Ven-

nise, during the performance at a travel-\n
ing circus in the village of Mestre in the province of Venice. Among the per-\n
formers were two acrobats; one Raffaelli and his beautiful wife, Emma.

"A rich local farmer, named Damerini, had fallen in love with Madame Raffaelli, and the latter's husband discovered the liaison. This jealousy was aroused, and last evening, while his wife was performing some dangerous exercises on the trapeze, Raffaelli loosened the guides sustaining the poles, and the trapeze suddenly gave way, precipitating his wife to the ground twenty feet below. When the attendants rushed to her they found her dead, with her neck broken.

"Among those who went to her assistance was Damerini, who, on their way, was shot and killed by Raffaelli, who then threw himself from a bridge to the river."

NEW ACTS FOR "BIG SHOW."

It is probable that several new acts will join the Barnum-Bailey show next Monday in Providence. John Ringling was in the city late last week and in company with "Doc" Freeman made a study of new ventures. Lists were submitted and Mr. Ringling announced that he would make his selections this week.

It is denied that any of the present features of the show will leave. The Dolse Troupe, one of the acrobatic displays with the Big Show, reconsidered its intention to retire from the circus at Boston, and is still with it.

BILLOPOSTING DISPUTE BRINGS ATTACHMENT.

Misfortune pressed closely upon the "101 Ranch" show during its St. Louis stand. Bad weather affected the attendance seriously, although on the one or two bright days business was good. During the week a dispute arose over the charges of the St. Louis Billposting Company and the show managers refused to settle. On Saturday night the billposting people secured an attachment on the show. A sheriff seized the ticket wagon and bore away $270. This left a balance claimed of $1,100.

When the case came up the attachment was raised by Joe Miller depositing his personal check for that amount, and the suit was continued under this arrangement.

LIONESS ATTACKS BOY.

At a fair given in Paris where a menagerie was exhibiting, a son of the female trainer, La Goulue, entered the cage of a lioness with his mother, says the London "Music Hall," along with a photographer who was to have taken an interior picture of the cage and occupants.

While posing with his feet on the animal, the boy was suddenly thrown off his balance by the lioness springing up and biting him on the wrist, afterwards severely clawing him.

CONNEY HIPPODROME BLOWS UP.

After three days' trial the big new Hippodrome at Coney Island, playing under what is said to be the largest canvas top in the world, gave up the ghost, temporarily at least, Tuesday night. The management declared that it cost $2,000 a day to carry the venture, but a more conservative estimate places the amount at about $1,200. The Saturday receipts were $171, Sunday $400 and Monday afternoon $81. It was the Sunday receipts that discouraged the promoters, for that proved to be a "hurricane" on the Island.

From a statement of Dave Dedrick, assistant manager of the Hippodrome, it appears that a Mr. Friede, who was concerned in the "Globe Tower" daze in Steeplechase Park last summer, has retired from participation in the Hippodrome, leaving the whole thing in the hands of Albert Bode, a Cincinnati wagon builder. Bode, said Dedrick, has ample backing (said to be the Moelein Brewing Company), and after reorganizing the show will continue. The promoters have been dickering for a stand in Jersey City, but it is said that they have not been able to agree. They would venture—that they may have another try on the same lot in Coney. The top is an immense spread of canvas, measuring 900 by 210 feet and being supported by six poles. It contained two rings and two platforms. It is said to have cost $5,000. On Tuesday night all was desolation within. A number of the artists put on a million lollipops and threw them into the ocean behind the top, and several declared that their baggage was being held, although the understanding was that they were to be lodged and fed at the expense of the show. This trouble was probably due to the confusion into which the show was thrown by the crash. Artists were notified to report Wednesday morning at 27 William Street, New York, where settlement would be made.

The failure of the enterprise was due to three conditions in the opinion of wise" showmen who have looked the program over entirely. It was given, an expensive circus show with 27 Indians for the "Wild West" feature alone; a ballet and above 300 performers in all. The casual Coney Island visitor, they say, is a wiseacre, does not want a long show. He likes to peek in and get away again to new surprises and above all keep in motion. Another factor, according to the same authority, was the admission scale—from 50 cents to $1.50—a good deal more than the Coney habitues are willing to spend in one place. The third handicap was the location, at a distance from the ordinary channels of mob congregations. The lot is beyond "Steeplechase," between Surf Avenue and the beach, a narrow strip completely covered by a telephone line.
Alexia, "The Devil and the Demon" (Pantomime Dance).
17 Mins.; Four (Special Setting).
Hemmerstein's.

American audiences, or at least those patronising variety shows in or outdoors, never seen overdramatisation as to the manner of a dancer, becoming satisfied with the general effect produced, and in this vaudeville essential Alexia upon her American debut at Hemmerstein's is developing. Something different from other dancers was expected of the foreigner, and she has given it in the form of a little of everything others have done, worked over to taste, for the program claims her as "original dances," and they may be with Alexia, but excepting one or two new twists and turns, what Alexia does has been done before but not so collectively as she does them. Alexia may be an acrobatic, whirlwind or costumie dancer, whichever term one is pleased to apply, or she may be called all, each she is. A Brunette, with little personality, all the little tricks of the acrobatic, whirlwind or costumie dancer are brought into play, and the effect produced brings the applause. On Monday night what seemed to be a quick handspring executed with one hand was a feat of contortion, while a rapid outward full twist from her assistant a right a volley of plaudits. This latter is new to America in this line of dancing, and it caught on immediately. Alexia's costumes are sparkling in her brightness and variety of color. In the full height of the Roof they seemed perhaps gaudy at moments to the fastidious, but were evidently intended for a darkened house, with the play of the spots only upon them. Two beautiful gowns of a butterfly pattern in design and coloring attracted immediate attention, while a change to full skirts, in which Alexia did the "twist," brought admiration for her suppleness, M. Orphée, her assistant (founder of the Four Collins), a rather heavy but graceful man, did the actual dancing of the act. He is extremely light on his feet for his weight, and his pirouettes are exceedingly well executed. Dressed becomingly and natty at the opening in purple, Alexia gowned herself in tights of the same color, making a pretty stage picture. As a matter of fact, it is a "sight" act. Some singing by Alexia seemed out of place, and the pantomime was none too expensive for an American audience to be fully understood, nor would it have been appreciated even so. The applause was frequent, and prolonged at the close, but it is not likely that Alexia will go any sort of a sensation here, though she may be certain of becoming well liked.

VARIETY

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Maud Napier, Henderson's.
The Three Jewells, Henderson's.
Barabas' Russian Troope, Henderson's.
Carleton Macy and Maud Hall (New Sketch) Orpheum.

Alexia.

"The She Devil and the Demon" (Pantomime Dance)
17 Mins.; Four (Special Setting).
Hemmerstein's.

American audiences, or at least those patronising variety shows in or outdoors, never seen overdramatisation as to the manner of a dancer, becoming satisfied with the general effect produced, and in this vaudeville essential Alexia upon her American debut at Hemmerstein's is developing. Something different from other dancers was expected of the foreigner, and she has given it in the form of a little of everything others have done, worked over to taste, for the program claims her as "original dances," and they may be with Alexia, but excepting one or two new twists and turns, what Alexia does has been done before but not so collectively as she does them. Alexia may be an acrobatic, whirlwind or costumie dancer, whichever term one is pleased to apply, or she may be called all, each she is. A Brunette, with little personality, all the little tricks of the acrobatic, whirlwind or costumie dancer are brought into play, and the effect produced brings the applause. On Monday night what seemed to be a quick handspring executed with one hand was a feat of contortion, while a rapid outward full twist from her assistant a right a volley of plaudits. This latter is new to America in this line of dancing, and it caught on immediately. Alexia's costumes are sparkling in her brightness and variety of color. In the full height of the Roof they seemed perhaps gaudy at moments to the fastidious, but were evidently intended for a darkened house, with the play of the spots only upon them. Two beautiful gowns of a butterfly pattern in design and coloring attracted immediate attention, while a change to full skirts, in which Alexia did the "twist," brought admiration for her suppleness, M. Orphée, her assistant (founder of the Four Collins), a rather heavy but graceful man, did the actual dancing of the act. He is extremely light on his feet for his weight, and his pirouettes are exceedingly well executed. Dressed becomingly and natty at the opening in purple, Alexia gowned herself in tights of the same color, making a pretty stage picture. As a matter of fact, it is a "sight" act. Some singing by Alexia seemed out of place, and the pantomime was none too expensive for an American audience to be fully understood, nor would it have been appreciated even so. The applause was frequent, and prolonged at the close, but it is not likely that Alexia will go any sort of a sensation here, though she may be certain of becoming well liked.
While there is not the slightest similarity in theme between John P. Wade's previous offering, "Four Men's 'Mysterious Covington'" still one readily suggests the other. Marce Shelby (Lewis M. Wood) is a southerner of the fire-eating brand who has lost everything during the war. At the opening of the sketch he is living in an attic in Washington with an old colored body servant (John P. Wade). Shelby is in Washington trying to collect a hopeless war claim from the Government. In order to keep his blind master and himself alive, the servant has sold everything each possessed, and is at a loss to know where the next meal is coming from. He falls on his knees and prays.

While praying, Fora May, Marce Shelby's only daughter who had been estranged from her father through marrying a Northern lieutenant during the war, times comes in. She learns from the servant of the destitute condition to which her father has fallen. Returning to her hotel she has a sumptuous chicken dinner sent to her father's room. Shelby is injected here through the servant's efforts to explain to his master where he got the money to buy the food. As a finale there is a happy reconciliation between father and daughter. There is something about an old darkey's love for his master that seems to bond one, and Mr. Wade has worked upon this to the best advantage. It never becomes mushy while the usual heroes are thankfully omitted. The prettily quiet finale when the proud old southerner recognizes his daughter's voice and welcomes her back had everybody in the house choked up.

The piece could be cut two or three minutes which would do away with one or two talky spots. Otherwise it will stand as it is. Mr. Wade does a capital character bit as the servant. Mr. Wood plays a southern gentleman without proclaiming the fact at every opportunity and is well liked in the part. Jane Herber is a model of a minstrel singer. The act held the attention of the Pastor audience throughout, and the applause at the finish was sincere, a noteworthy fact for this house in connection with a piece of a serious dramatic color.

Shrewsbury and Berry. Singing.

John P. Wade and Co. (1). "Marce Shelby's Chicken Dinner" (Comedy-Drama). 22 Mins.; Full Stage (Interior). Pastors'.
Hamerstein's.

Well, the Roof opened Monday night. The only requisite left is for the wives to go away and the summer will look good.

Hamerstein, Everybody, Mr. Goldin was prettiest, and the row, Edith milks once daily, having a telephone connection in the rear, told Miss Hyams of the comment she was creating, and the Mahon, without hesitation, to suppress her name as she did not care to be bothered with "nosh" notions while milking—which is pretty good form down on Long Island.

The Mahon boy is the goat. He looks a "rube," and he is a "rube." Jack came from Fort Lee, over Jersey way, and what that youth knows about Broadway he picked up from Charlie, the Hawken Ferry while delivering vegetables at four in the morning. Jack is the handy man around the place. He does all the cleaning.

"The Farm" never looked brighter nor better than it does this summer. There are some real fish in the pond, and the ducks are swimming toward their goal on Monday night celebrated the opening by cackling or cracking. Anyway, he made a noise and always at the close of a number on the stage.

The show is a big and a long show on the Roof for the opening week, but it did not run as well as it should have at the first annual performance, and many thought the program could have been shifted about with benefit.

Alexia (New Acts) is a newcomer, and the big featured card, with Horace Goldin as a close second. Mr. Goldin appeared in the early part. The up-stairs stage was rather small for him, and his men were not accustomed to it, but aside from Mr. Goldin, there are no noticeable defects in his work.

Two new tricks are included, the very pretty bit of dexterity involving many glass tumblers, built in a pyramid from between rows of which he knocks out pieces of card board without injury to himself.

A double disappearance and return, in sight of the audience, becomes the feature of Goldin's act. It's new and Mr. Goldin says it is his own invention. It is "patented." In cloth enclosed cabinet, handsome Jeane Fransiloi enters a trunk which is thereafter attached to a pulley, and after being covered over altogether with both, drawn ten feet above the stage, outside the cabinet. At a shot from Goldin's pistol, the cloth enveloping the trunk drops to the ground empty; the curtains of the cabinet are drawn apart, and upon the trunk which is again exposed inside, being opened, Miss Fransiloi steps forth.

Barring a slight tendency towards comedy, an inclination toward imitating the tone of Mr. Goldin's standing as a magician, there is no other change of moment. Mr. Goldin, although a great magician, will illustrate two or three points of novelty in this day, is no comedian. He admits it.

There is one big creaking dance act at Hamerstein's this week, "The Six American Dancers." For dressing, dancing and looking the part is none too good, but there have never been one better. Next to last, they were the largest applause winners of the program, and further up on the bill would have equaled at least the reception received by any number which has ever played in the same house.

Three boys and three girls dance through an almost sketch sequence of American patriotic airs. Two, Puckle and Orben, are clockwork in their precision, while there is a little bit distinguished by yellow stockings who can step with the best. The "night" portion alone could sustain it, and it is a rippling dancing act, exceedingly well launched. The principal is the solo dancing follows the ensemble, which is a mistake.

The leading number was Spissell Brook, "The Gunman," and with that in combination with that disadvantage, but their comedy acrobatics drew screams. Felix and Caire, who followed, were handicapped as to be expected by the open air and the size of the Gardens. The impersonations, including one of the Ceci Lean's "patter song" were well enough thought of, but the talk ruined their chances to decidedly score. The new tricks of Goolman's Dog and Oat Circus were highly amusing.

The act is practically new since it was last seen here, coming directly from the Hippodrome. The "going-to-bed" dog are the features, both striking examples of training.

The addition of two members (girls) to the Musical Arosols, making a quintet in which two is improved, and a great voice of greater volume of tone to the combined xylophone playing, and more opportunity for brilliancy in the concerted work. One of the newcomers sings in a light soprano, and the act is a very likeable musical number as at present constituted.

The Three Yocars in the first half, and Camelle Trio (closing the show) supplied the acrobatics with a comedy flavor besides Spissell Brothers and Mack.

The Yocars have the better of it as compared with the Camelle Trio in the closing position. The latter worked just as hard as ever, but the elevators were too hastily engaged.

The opener of the bill was Paul Le Croix and "The Big Voice," a duo, and there was a beautiful number between first and last on the Roof. The Brittons, colored, "Number 2," with songs and dances, met with some success, concluding the attendance of the hour.

The orchestra has been increased to fifteen for the present, and Geo. May, the conductor, wore white gloves as he presided over his Metropolitan (but not Continental) aggregation of players. Sima.

Colonial.

There are nine acts listed on the program, with Williams and Walker using the place to advantage. The drawings, billed "Number 3," did not appear Tuesday night.

Macy and Hall, in their slangy, rural skit, "The Magpie and the Jay," closed the intermission and scored one of the big hits of the program. Macy Hall, who has been playing in the act almost continuously for two years, no one to improve with time, and is giving a finishing touch to his part. The sketch abounds in bright lines and really funny, intelligible slang. Miss Hall delivers her lines to get every ounce of humor out of them, and with the act aside dancing as the "Rube," while Jessie Dodd, as the old-maid sister, does first rate character bit.

The first four Fords are carrying a couple of new drops and a new full stage set not in use when last seen hereabout. The dressings is also new, and the good impression the four always make is heightened by the improvements. They may be working the lights a little too strong, at the scenes and when they have their loose dance much of the value is lost. In the solo dancing also it would probably be better to work more light. The girls look extremely well, and the little girls light blue frocks and their pretty appearance, as well as their first rate dancing, aids not a little.

Ray Cox didn't get along so well at the beginning, but after things started carrying things along beautifully. Her "college girl" is an original idea that is worked out to a nicety. The baseball end of it comes strongly at the end, and the song being sung in the National game. It brought her back several times before she finally got away.

Viola Gillette and George McFarland call their offering "Bits of Musical Nonsense," which fit it as well as any other name.

The singing of both is excellent and won several hearty recalls. The comedy is sure enough nonsense and could be dispensed with to advantage.

Mr. and Mrs. Stuart Darrow have several new ideas in their shadowgraphs, which are amusing and interesting. One shadowgraph was an imitation of a large trunk, and the second, of larger size, was given to the audience.

The Seventeen Yullians closed the show, following Williams and Walker (New Acts). It was not the most desirable spot imaginable. The act did as well as could be expected, considering the audience out of their seats. It is a clean-cut acrobatic offering with the first rate "Riley" work standing out prominently. Geo. S. Melvin, a newcomer, is also under New Acts. Dash.

Fifth Avenue.

The bill at the Fifth Avenue this week may be called "Refeshing Vaudeville," and there is no better sort for the summer season. Miss Emma and Emma, two vaudeville novices, are under New Acts. Both easily passed muster Monday night, Mr. Hera carrying off the honors of the show.

A necessary shift in the program brought Homer B. Mason and Marguerite Keeler on in second place. In spite of the early position the act went through to its usual "laugh and roll," and received several clean curtain at the finish. Mr. Mason is an adept at handling slang. He looks and acts like something that your imagination would call "the boy." Miss Keeler and "Spin" McCann, Miss Keeler makes an altogether fetching society miss, and is an excellent contrast to her partner's pugilist.

It seems strange that after Julian Eltinge has played about as much as that there should be so many poor people who do not know the impersonator's sex until he unmask. The fact remains, however, that the gap is just as much wide in his dress when Mr. Eltinge was first seen hereabouts. The act remains the same as when last seen, although the black "Gibson Girl" dress has been replaced by a new one of burnishing silver that is a wonder. There is a felicity and refinement about Eltinge's acting which is often found lacking in artistic offerings. Miss Keeler does this that simply places her at the top of the list.

Tom Nawn and Company are showing "Pat and the Genii," and Goldsmith and Hoppe started the ball a-rolling. They found it rather difficult, as the house was not filled with enough people to make them a substantial hit at the finish.

The Finneys gave the bill a sure enough cool finish. If the weather grows warmer they are going to have a hard time to keep some people out of the house, and taking a plunge with them. There is a pretty exhibition of swimming, pleasing and interesting.

The old acts have rearranged their offering slightly since first seen. A quantity of superfluous talk has been eliminated. The singing numbers were all well rendered and had a singletone. The singing of the most especially dainty medley sung with just enough of the "coon" expression to carry it to several big encores. The "Sol-" number with the lower-vel flag remains as fine since worn off and nowadays the attractive as well as either one of the other songs would.

The Henderson's.

With an opportunity segmented from a trio to an organization of seven pieces, and several minor improvements in the front of the house, the Coney Island amusement resort is now several weeks along on the present season. The booking policy seems to have undergone no particular change. This week's bill has not startling feature, but the average of excellence is very well supported, the selection running, as necessarily it must, to dumb and musical turns. It was the singing acts that had the call on popular approval.

Quartet, a straight singing organization, is accordingly. The act is frankly modeled after that of "That" Quartet as to dressing and general arrangement, and in the singing the four bear a decided resemblance to the originals, now on a successful tour of Europe. In the layout of the singing, it seems to be rather a mistake to place the solo of the bass last, following solos of all the other members. The bass is a capital singer, but popular custom seems to dictate that the tenor shall be yielded the place of impor- tance, and it is a good rule for any combination that the quartet under discussion would well follow. The harmony is exceedingly well handled with simple but well-arranged effects and the selection of numbers satisfactory.

The Grand Opera Trio made another "classy" singing number. The novelty of the prison scene from "Faust" has long since passed, and generally a general satisfaction. The selection must be supplemented by solid musical value, spirited action and scenic equipment. In the first and last items the Grand Opera Trio acquitted itself admirably, but they do not put the necessary action into their work. The scene is rich in dramatic possibilities, but the three, particularly the woman, missed some of the flavor that the situations seem to demand. However, the big musical finale carried the act through with flying colors, and it went down as one of the hits of the show.

The first item, "Singing turns," were by Shrewsbury and Berry (New Acts), Jennings and Renfrew, whose parodies carried despite the disturbance that constantly as- sults the ears of Broadwaygoers, "The Nightingale" (New Acts) and Norten and Patterson (colored).

DelHaven and Sidney probably seek to get away from their old connection with "School Days" act, which they were identified. They are
billed as "The Dancing Waiters." The rapid tapping and machine-like accuracy in team work won a hearty response from the audience. The boys are working together with absolute monotony and form a decidedly skillful dancing pair.

McGrath and Paige entertained with a short banjo turn. The playing is at times brilliant, but the appearance of Miss Paige Misses rather slowly. The routine of both straight and comic feats is rapid and well laid out and the pair come together for a first rate whoop-hurrah finish.

Norton and Patterson do much better in their singing than in their attempts at comedy dialogue. The talk is well nigh worthless, made utterly so by the conditions that surround Henderson's. A bit more of clowing would help, Norton now appears in a makeup resembling that of Bert Williams, and uses several of that comedian's songs. He might as well go the rest of the way, and introduce some of Williams' excellent comedy.

The Zarrell Brothers have a routine of "trousers" that seems to move rather slowly. The hand-to-hand work is neatly executed, particularly the style with which they execute their series of feats.

lama and White, musical novelty, and the Juggling Jonathons, are under New Acts.

Rush.

112TH STREET.

Two sketches quite alike in the general outline in the 122nd Street bill this week placed a couple of dамpers upon the comedy of the show at different points, as both the playlets were in a serious vein. Beatrice Morgan and Company (New Acts) held the headline position, Miss Morgan claiming the title of "Stock Queen" in Harlem, and her adumbrations from the "different-play-every-week" regime were on hand and loyal Tuesday evening.

"The Piazza Stage," by Charles Kenyon, was the other with a company of four of average ability who were successful, but the act itself rose above the players. With a strong cast, the piece might be made to do almost anywhere with some trimming of dialogue. Charles Clary and Skelton arc a credit to the company who made headway, and these two at odd moments were not up to par, especially in the love scenes. The story is improbable, but that would not interfere in a Western dramatic piece if the actors could stand up under it.

Charles and Fannie Van were the best located on the program, and the hit of the show. The Vanes have brought their unique sketch in "one" to the fore of the "act-in-one," and the audience would not stop applauding after it was learned that Mr. Van was not the stage product, but part of the act. It pleased the Harlemites very much, and "A Case of Emergency," which the little player is called, is a solid little product, well acted, greatly improved from the first time presented in the city.

Following the Morgan sketch, with its teary finish, Charles F. Semon's first lines were "I'm going to sing a short song, and I know you'll be glad." Everyone should have been, but Mr. Semon struggled manfully against the droll by Empire's death, and he was not waked up remarkable. The "rehearsal" gag brought the audience back from its dreams of love and loves, much to Mr. Semon's relief.

The 4 Flood Brothers on their return home have polished up their nonsupport acrobatic comedy act, with cooking good "Ringley" work towards the end, especially considering the height of the boy, who is a first class "banjo" man. He can be called refined, but it is laughable. The singing is easily approachable. The pair should make a good card for a burlesque cilo. (They did.—Ed.)

Whalen and West were down as the star acts early for the day. While the opening hits, the pair have a quantity of funny talk that scores more than Mr. Whalen's odd delivery. The comedian also contributes a couple of eccentric dances worth while. Miss West feels greatly.

Harvey and De Vora gave the regular show a good send off. The clean, tasteful dressing of the pair helps considerably, while the fast dancing pulls them through beautifully. A dance by Mr. Harvey could be utilized to advantage to replace some of the talk which is not up to the rest of the offering. The pair work hard all the time, and deserved more than they received.

Reded and Hadley, who started Pastor's in the "three-a-day" division, have worked themselves to the top of the heap in the "two" class, and as the audience is always true to its favorites they were heartily received.

Sinclair and Covert opened with a sketch that did mighty for the position. Smith and Walton are out of the bill owing to the illness of Lillian Walton. John P. Wade Company, The Cleodora Trio, and Ross Fowler are under New Acts.

Dusk.

BARNOLD'S ANIMAL FARM.

Boston, June 4.

Charles Barnold, the animal trainer, is now finishing his final week under a Klaw & Erlanger contract at Keith's. It was the longest consecutive engagement made by Klaw & Erlanger when booking for their vaudeville circuit.

Next week Mr. Barnold will complete arrangements he has had in mind for some time to establish an animal training school. This could be located in New York beside producing several of his own acts Mr. Barnold will accept and train animals for others.

Something of a specialty will be made by the trainer in connection with the farm through accepting single animals of great value from private owners, teaching them tricks.

During the summer Barnold's Dogs will again play the Williams Circuit in New York.

A CUTE "COOCHER".

Chicago, June 4.

Someone in the audience at the Folly last week did not like the way "Coochers," a "cooch" dancer, exposed her body, and secured a warrant for her arrest, charging her with "indecent exposure." One of Chief Shippy's detectives arrested her.

She was released under bail in $200 and when the case came up at the Harrisburg Street Police Station, the blue coats, who witnessed her performance on several occasions, thought there was nothing "indecent" in her maneuvers, dismissed the case as "weird, graceful and artistic."

She was permitted to dance all week.

MY BEGINNING.

EDWIN LATELL.

(The third of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lessner.

Twenty years ago Edwin Latell was a street kid, with no more than a banjo and a song and singing in order to sell songs. The limited demand for his wares led him to the stage in 1890 when he joined The Olsen Brothers, "Swiss Bell Ringers," which organized to tour the South. After a few days out of New Orleans he "broke" at Vicksburg.

Mr. Latell says of his first experience: "It was the worst days of my life when the troupe stranded. Some of the brethren in distress found precarious employment in a variety theatre called The Comique, which promptly closed its doors, and three of us—Ham Atkinson, the propriety man, Kelly and I—decided to try for Memphis. So on the evening of December 23rd we boarded an unsuspicious freight train south and lay in a box car and were side-tracked at a wee station called Cleveland (Miss.), where the unfeeling station agent bundled us out and locked the door of the car.

"Naturally there was no money in the party, but big appetites. My cuffs-bottom and a pair of scissors I had with me, an empty pocketbook belonging to Kelly and a knife owned by Atkinson, together with some fine talk to an old negro mammy got us the finest coffee and steak I ever had or ever will have.

"Night found us still in Cleveland with no place to sleep but in a cotshoned shed. I remember covering myself up to my eyes with cotshoned and shivering away my Christmas eve. We didn't dare smoke because of the danger of fire. At 3 o'clock Christmas morning we saw one of those cold, southern winter rains. All the loose property we had was a silk handkerchief. That got us a pot of black coffee, and some skill and daring got us on to the rear of a passenger train, from which we were ejected twelve miles from Memphis. We finished the day foot ing our way back from home awaited me, and the trio parted ways.

With the money he found waiting upon his arrival in Memphis, Mr. Latell joined to New Orleans. He joined the Circus of Cleveland and Emerson's Minstrels in which he progressed until he became their favorite end-man. After this, for four seasons, he was one of the headliners in Tony Pastor's traveling show and in 1901 he had a record of having played two hundred consecutive weeks without an idle day, save Sundays, appearing from Boston to San Francisco as well as in London.

His first stage work was as a talking monologist, and the musical interpolations came later, when he introduced the banjo in addition to telling stories and singing popular songs. Latell was the first to burlesque the great Chinese conjurer, Chung Ling Soo.

Last season Latell abandoned burnt cork and appeared in a new musical monologue.

Maddox and Melvin are rehearsing their new production, "The Son of Rest," which will be first shown this month.
THE OHIO HUMMING BIRD MINING CO.

The Idaho Springs "Sittings News," May 23, 1908:

"Richard F. Staley, manager of the Ohio Humming Bird Mining Co., located up Soda Creek, is well satisfied with the progress being made in the development of the property and the showing that is revealed as work proceeds. The development has been going on in an active but modest manner, for he does not believe in "hot air" methods. The vein on which the company is working is ten feet in width and the walls have not yet been reached. He can see in the face of the vein a large quantity of gossan, but it is not heaving up, so his idea is to get large quantities of it filled with gossan, and then go ahead when the vein is headed towards the Lexington and Little Richard companies and shad is an immense purgory style as it is shown on the Idaho Springs that is owned by C. N. Sprague and is near the hummingbird group. The miner is developing this property in a systematic, business-like and practical manner and one that must concern itself the future of the stockholders."

Only getting marvelous assays became known through some unknown source.

The editor of the "Sittings" asked my permission to publish same. As I considered the interests of the company would be best served by belittling or withholding any news that might excite speculators at present, I suppressed the publication of our High Grade Assays. VARIETY (May 23) mentioned two of them.

I can only advise you to wire at our expense before the price rises.

Only a Few Thousand Shares Left at 25 CENTS A SHARE

RICHARD F. STALEY
Bin O, Post Office
IDAHO SPRINGS

Address

VARIETY

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.

THE OHIO HUMMING BIRD MINING CO.
MR. HORACE GOLDIN, care of Keith's Theatre, New York City,

Dear Mr. Goldin:—I am sending you herewith as a souvenir the "Mystic Key" with which you so successfully eluded four of the largest crowds ever seen in the streets of Boston. Your exploit in evading capture by means of various disguises is still the talk of the town, although more than a week has passed since you did the "stunt."

I hope the "Mystic Key" will be a talisman that will bring you good luck and the continued success that you deserve.

With highest regards, sincerely yours.

(Signed) JOHN EDDER, Managing Editor.
THE TWO BIGGEST THINGS IN AMERICA
HOWARD BROS.
BIG FLYING BANJO ACT
AND THE BIG SINGER BULBING

HAVE BEEN FLYING FOR ITS CONSECUTIVE WEEK.
EUROPEAN MANAGERS AND AGENTS, WRITE US FOR TERMS AND OPEN TIME
PERMANENT ADDRESS—439 W. 51ST STREET, NEW YORK CITY, N. Y.
WASHBURN BANJOS USED EXCLUSIVELY

May, Ethel, Majestic, La Crosse, Wis.
Macy & Hartry, B. H., 512 W. 6th St., Denver.
McClure & Peters, Richmond Hotel, Chicago.
McGee & Jones, 1224 Virginia Ave., Washington, D.C.
McIntyre & McQuade, 1400 Poplar St., St. Louis, Mo.
McKee & Robertson, 215 W. 23rd St., New York City.
McKenny & Flanigan, 935 W. 26th St., Chicago.
McKee, 2702 S. 8th St., Kansas City, Mo.
McKee, 247 W. 124th St., New York City.
McKee & O'Neill, 601 Missouri, Toledo.
McKee & Otis, 325 Xenia Ave., Columbus, Ohio.
McMurry, The, 1602 Michigan Bldg., Chicago.
McMurray, The, 336 Fillmore Bldg., Chicago.
McMurray, The, 155 W. 13th St., New York City.
McMurray, The, 2714 Indiana Ave., Washington, D.C.
McMurray, The, 3430 N. Michigan Ave., Chicago.
McMurray, The, 2337 N. Madison Ave., Chicago.
McMurray, The, 2510 N. California Ave., Chicago.
McMurray, The, 3325 S. Wabash Ave., Chicago.
McMurray, The, 2944 S. Dearborn St., Chicago.
McMurray, The, 3230 S. Halsted St., Chicago.
McMurray, The, 2323 S. Prairie Ave., Chicago.
McMurray, The, 2510 S. Wabash Ave., Chicago.
McMurray, The, 2323 S. Michigan Ave., Chicago.
McMurray, The, 2700 S. Indiana Ave., Chicago.
McMurray, The, 1002 S. State St., Chicago.
McMurray, The, 2700 S. Dearborn St., Chicago.
McMurray, The, 2900 S. Michigan Ave., Chicago.
McMurray, The, 2500 S. Cottage Grove Ave., Chicago.
McMurray, The, 2300 S. Michigan Ave., Chicago.
McMurray, The, 2100 S. Halsted St., Chicago.
McMurray, The, 1900 S. Michigan Ave., Chicago.
McMurray, The, 1700 S. Halsted St., Chicago.
McMurray, The, 1500 S. Michigan Ave., Chicago.
McMurray, The, 1300 S. Halsted St., Chicago.
McMurray, The, 1100 S. Michigan Ave., Chicago.
McMurray, The, 900 S. Halsted St., Chicago.
McMurray, The, 700 S. Michigan Ave., Chicago.
McMurray, The, 500 S. Halsted St., Chicago.
McMurray, The, 300 S. Michigan Ave., Chicago.
McMurray, The, 100 S. Halsted St., Chicago.

WHO MADE THE BIG HIT AT THE FIFTH AVE. THIS WEEK?

ANSWER: Hammerstein's Roof next week (June 8)
Miss LUCY WESTON
THE DAINY ENGLISH COMEDIENNE
STARRING IN THE F. ZIEGFELD, JR. "Follies of 1908"
SINGING
"Keep Your Feet Close Together" "Be Good" "If There Hadn't
"My Husband's Left Me Again" "Been an Apple on the Tree"
NOTICE TO Artists, Managers. The performing rights of Miss Lucy Weston's songs are her exclusive property, and may not be sung in any theatre without her permission, either straight or under the guise of alleged imitations.

Published by FRANCIS, DAY @ HUNTER, 1364 Broadway, NEW YORK.
The girl who made the name of LLOYD famous in America

ALICE LLOYD

THE "DAINTY" Comedienne

June 8—MAJESTIC THEATRE—Chicago

Thanks to the United Booking Offices prolonging my engagements until July 12th. Sorry to have to refuse offers to stay longer; must positively sail July 15th. Shall return in September to commence rehearsals for KLAU & ERLANGER and FLO ZEIGFELD's new production, "BONNIE BELLES OF SCOTLAND," by GEORGE M. COHAN and J. J. McNALLY, at the New York Theatre. Many thanks for the many congratulatory cables and telegrams from my friends. Communications care TOM MCNAUGHTON en route.

Cal Stewart,
THE CORNER GROCERY STORY TELLER.

ENGAGED FOR TEN WEEKS BY W. S. V. A. PLAYED TWENTY

Manager Weston, Denver, says: "The most original novelty and biggest laughing hit of season."
WHO Made the Name of Famous in LLOYD ENGLAND

WHY

WHERE

(With apologies to Miss Alice Lloyd's adept.)

CALL:—All persons engaged for "Happy Hooligan" and "A Millionaire Tramp" report June 18th (10:30 A. M.) S. S. "Cedric", with Seiditz Powders.

The Chas. K. Harris Courier

A Sensation at Bijou Theatre, Broadway, New York City.

"A Man, A Maid, A Moon, A Boat" by CHAS. K. HARRIS.

The most Instantaneous Hit that has ever struck New York City since "After the Ball."

Professional copies now ready.

Silences a Most Positive Novelty

Address all communications to CHAS. K. HARRIS,

11 WEST 67TH ST., NEW YORK.

MEYER OHEE, Manager.

Chicago, Grand Opera House, Ill.

ROB ADAMS, Professional Manager.

Debut in Vaudeville

BEATRICE MORGAN

Supported by ROBERT LEE HILL and CO.

KEITH-PROCTOR'S 135TH ST., WEEK JUNE 1ST.

IN A ONE-ACT DRAMA ENTITLED

FOR ITALY AND A KNOT OF RIBBON BLUE"

By HENRY C. COLWELL.

When uttering advertisements kindly mention VARIETY.

VARIETY
J. A. STERNAD PRESENTS HARRY W. FIELDS
AND HIS REDPATH'S "NAPANEES"

ALMA RUSSELL
ETHYL MORRIS
JANET NOOT
LILIAN MCCARTHY
WILL J. HARRIS
CLIFF IRVING
HARRY WELLS
WILL KAUFMAN

in "THE LIFE SAVER"

RAWSON AND CLARE

129 W. 43rd St., New York City

FIRST VAUDEVILLE APPEARANCE IN TWO YEARS

COLE AND JOHNSON

ASSISTED BY A SELECTION OF AMERICA'S MOST BEAUTIFUL COLORED GIRLS.

Keith & Proctor's 5th Avenue This Week, June 1.

STARRING NEXT SEASON IN AN ELABORATE PRODUCTION

Vaudeville engagement by M. S. BENTHAM

Management A. L. WILBUR

CORRESPONDENCE

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

CHICAGO

By F. HENNESSY

VARIETY'S Chicago Office
Chicago Times Building
(Telephone Madi 4360)

MAJESTIC (Lyman S. Glover, mgr.)—Monday rehearsal.—Jos Irwin and Company, "Mrs. Perkins's Carone"; one of the nicest things in vaudeville. Pache, zumbler, great skill and introduced a number of new tricks seen last seen at the Auditorium. An emphatic hit, Hyman Lucas has improved since last season and offers one of the most entertaining and grating singing, dancing and talking acts here for a long time. Mueller and Muhlner, arriving in evening dress, sang popular selections from musical productions and pleased. Colby and May in "The Versitropist and the Doll," proved an innovation on this bill with their novel combination, following Hyman Lucas in a string of new and familiar numbers. Their grating singing, pacing, and sharpness made a great improvement. Leo Casia's dog and Mrs. Joe Bartlett appeared. "Our Boys in Blue," a Za Zara organization in military surroundings, thrilled the audience. It is the best drilled and continued act of its kind seen here.

POLLY (John A. Penseux, mgr.)—The third summer stock season, under the guidance of Joseph Oppenheimer, was inaugurated this week. The company, with a few exceptions, comprised the "Polly Poster" show, which ended its regular season last week. The even flatter "unrealized profit" of the first week, with the stereotyped "concealed" and men in the "joyful" interludes would have a tendency to make a female audience turn crimson. There are many newer and
bette jokes at liberty than those given out by false gods, the jesters, it is believed, and they do not necessarily have to be increased with unconsciousness and drivel. The closing plate of the vaudeville show, with Alkaïa Ika and other traditions of the more cheerful and artificial, is a result of the author, who was with the mixed and animated girls, who adores the stage with their bright and attractive get-up. Manager Fun-

bly has shown good judgment in the selection of the dances and the music numbers, which were arranged with regard for effectiveness. The chorus

in the glasses of the footlights, all is well. It has been regarded as the only essential of good looking girls, in the most important matters and should not be

A new comedy hit is the mouth of the alluring comedians, Miss

FOR DANI

Theatre

of the Popular Writer for Vaudeville.

The Theatrical Lawyer

Edward J. Ador

213 LaSalle St., CHICAGO.

Dramatic and Musical Properties Specialized. Consultation Free.

Vendaville Theatre.

For Sale or To Let.

Two rare finds: monologists, one v. tall and well spoken, one really a female comic, for barker or comic role.

Pail Quinn

(Quinn and Mitchell).

205 East 86th Ave., 829 and 832 E. 86th St., N. Y.

Short Vamp Shoes

FOR STAGE, STREET AND EVENING.

Have VARIETY Sent You

During the Summer

Forward $1 FOR 3 MONTHS

with address
<table>
<thead>
<tr>
<th>REPRESENTATIVE ARTISTS</th>
<th>REPRESENTATIVE ARTISTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>WHAT DO YOU THINK OF THE PAIR OF ENGLISH BLEEDERS?</strong></td>
<td><strong>McNAUGHTONS</strong></td>
</tr>
<tr>
<td><strong>JUNE 8th</strong></td>
<td><strong>WILFRED CLARKE</strong></td>
</tr>
<tr>
<td><strong>MAJESTIC THEATRE, CHICAGO</strong></td>
<td><strong>PRESENTING HIS SKETCHES</strong></td>
</tr>
<tr>
<td>Principal comedians with KLAU-ELRANGER and FLO ZIEGFELD in September production Musical Comedy, New York Theatre</td>
<td>&quot;NO MORE TROUBLE&quot; and &quot;WHAT WILL HAPPEN NEXT?&quot;</td>
</tr>
<tr>
<td><strong>HOW ANNOYING!</strong></td>
<td>Address, 180 W. 46th St., New York City.</td>
</tr>
</tbody>
</table>

**MAXIM No. 62**
- After an absence of 40 weeks we are back to the old battle grounds. Anyone wishing to know anything about the Great West call, write or telegraph. We are full of information. We never knew there was so much outdoors.
- Permanent address, WHITE RATS.

**OKITO FAMILY**
- Chinese Magicians.
- The only white artist in the world portraying the Chinese character with Marvellous Accuracy.
- THE MOST SUCCESSFULLY STAGED ACT IN VAUDEVILLE.
- Address VARIETY, New York City.

**JOHN DUNN and WILHELMA FRANCIS**
- Have been playing "THE HOLD UP" for two seasons.

**HARRY L. COOPER**
- Past Two Seasons Principal German Comedian with "Fay Foster" Co.
- Now Invites Offers for Next Season.
- The part's the thing—"I'll do the rest.
- P. S.—Was re-engaged for "Fay Foster" Co. for next season, but returned the contract by mutual consent.
- Address care VARIETY, Chicago Office.

**HOMER LIND and CO.**
- (4 People)
- "THE OPERA SINGER" by GUS WEINBERG
- Address J. E. BURK, St. James Building, New York City.

**STEWART AND DESMOND**
- IN "GREEN THE GOD.
- 10 to 15 minutes in one.
- Written and copyrighted by JOHN DUNN
- Daisly Harcourt
- Enormous Success Orpheum Circuit.
- Act, M. S. BENTON

**JOSEPHINE DAVIS**
- Singing character songs with an operatic voice.
- Two Novelties of Merit! (In one act) Presented by
- JNO. ZOUBOULAKIS
- CLAY CARTOONIST AND MUSICAL VIRTUOSO
- 15 Minutes. ('Series in "one", open or close.)

**GORDON AND MARX**
- WHAT THE MANAGERS SAY: "THE BEST 'DUTCH' ACT BEFORE THE PUBLIC TO-DAY."
- When answering advertisements kindly mention VARIETY.
VARIEITY

YOU CAN'T BEAT IT!

J. K. SEBREE

Prop.

The Bartoado

P. HICKS.

Mgr.

CHICAGO

A PLACE THE PROFESSION CAN CALL HOME

MEETING EVERY FRIDAY EVENING

W. E. MORGAN, who has charge of our ordering department, extends a cordial welcome to his friends and acquaintances among the profession, assuring them the best of good things to EAT and DRINK. GOOD MUGS, SWEET SINGING. W. E.--THE "PHILIPPINE SEVEN" HAVE BROKEN ALL RECORDS.

BOSTON

ERNEST L. WAITT.

VARIETY BUILDING.

There's an act at Keltie's that stands alone in its class—that is the Jack Wilson Trio. Wilson's is a long, old puzzle. Jane Kentmerr, James Brown and Frederica Murray have a talky sketch. "The Way to Work," is a holiday sketch, and the character of a woman called "The Wife," is a hit. The Third Street and Leighton's closed Monday night. Ingers and Ingers being brought to life. Lowell B. Drew's work has improved wonderfully in his impersonations and deserves a good place on the bill. Helen Welch and Harold's Dog and Monkey act are well. The Williams and Walker time show makes good money. The Krantorini, Matt Willy's company, Tom Barlow, Ralph Soyster, the ringmaster, Wills and Hobbs, the Alvin Brothers, and Frederick, Illusionists, all do a fine job.

DENVER

BY HARRY X. BEAUDON.

BAILEY(OFFICE. 306, 310, 312. BLDG.

ORPHEUM (Martha Beck, gen. mgr.).—The "Vadette" head, and a very good showing less that ovation. The Murray Sisters look pretty and sing well. They scored considerable applause, and the planolloggists did not receive appreciation attention merited. Inundova and Iba are good. Charles Bradfords and Co., In "In a Fit," and "Three Hits, and Co.,是一部 newspaper comedy. Mr. Mark was unfortunate in that all of his songs were repeatedly used before him here and the women looked. Texas, Jay colberte, very good.

DENVER

DENVER


PHILADELPHIA

KEITH'S (H. T. Jordan, gen. mgr.).—This week's bill keeps the summer show average well up. John C. Rice and Sally Cohen were featured in "A Night with the Wife," withVic oranges and cucumber, and followed closely by the Rase familiar in other places headed by this pair, giving Mr. Rice, excellent opportunities, and he is billed as a "link." Both were well done. The Fuller was correspondingly well, with the Fuller receiving, in her dance novelty, "La Fornella." The act is rich in color, the light and electric effects being works of art in their blue which off all the recognition deserved. A "Proctor's" act has been well received.

TROCADERO (Fred Wilson, gen. mgr.).—The summer stock burlesque season was opened this week with Lew Watson handling the company. The arrangement of the season has followed the early program of the last season opening, with a forty minute first part of singing and a short burlesque with an all-slow in between. The first part is the fast feature and the second part the slow feature. The opening of the season, as we have heard about the season, and was much money was expected as but plain white dresses are used by the girls and no change is made in the first part. Lew Watson probably is not a burlesque for he has thirty girls in the line and all were given a chance to show what they can do. The group were having an extra number with May Irish as partner, individually the company too was fairly vocal as last year, and the girls are further handled and the last part of the season. The "Proctor's" act opens with a good show. Lew Watson was the first number. Lew Watson was the first number. Lew Watson was the first number. Lew Watson was the first number. Lew Watson was the first number.

Gos ton: GREEN

in

"SPOONEYVILLE"

KELM: PROCTOR'S 8TH AVENUE, JUNE 3rd.

WANTED FOR NEXT SEASON.

"LID LIFTERS"

(Rolling Rollers)

BUERSKELEA PEOPLE who can sing and act, Tringam Watch and Girlie-Show Comedians—Male Team Comedians.

G. H. WOODWELL, Manager.

(1000), Kielbakero Theatre Building, New York (10 to 11.30 A.M.)

BOOKING PARKS EAST, WEST, SOUTH

AND 50-WEST

VAUDVILLE AND OUT-DOOR ACTS WANTED

TO PLAY TIME IN EXTREME SOUTH AND WEST.

PARK BOOKING CIRCUIT, Inc., 1402 Broadway, New York.

W. W. FRIED. (Head Line.)

Variety's Chicago Office

in the Chicago Opera House Block

Advertisements and subscriptions received at regular rates. News items may be forwarded there, and will be promptly transmitted.

FRANK WIESBERG, Representative.
SISTERS CARDOWNIE
EUROPE'S PREMIER INTERNATIONAL DANCERS
Booked Solid Until September

BERT AND LOTTIE WALTON
MRS. GEORGE DE HAVEN
ROSE DE HAVEN SIXTET

FRANZ RAINER'S Original
14 TYROLEANS

CANTOR AND CURTIS

WILLIAM ROCK and MAUDE FULTON
IN VAUDEVILLE

SAMPSON and DOUGLAS

LOUISE MARSHALL and KING DOT

AMES and BALL

DIck FITZGERALD and WILSON
BOOKED SOLID UNTIL SEPTEMBER.

JAS. P. LEE

VELDE TRIO

KLEIN, Ott Bros. AND Nicholson

Willa Holt Wakefield

ORGERTA ARNOLD

Daly & O'BRIEN

WALTER SCHRODE and MULVEY

ONAIp
NOW IN VAUDEVILLE

WORLD'S GREATEST DECEPTIONIST
Presenting His Unparalleled N. Y. Hippodrome Success

"THE HINDOO MYSTERY"

The Sensation of Harlem this week and next. Closing the show

ONAIp
NOW IN VAUDEVILLE
Mr. Johnson leaves New York to-day (June 6) on the "Campania" TIME SECURED IN AMERICA AND EUROPE THE PAT CASEY AGENCY, St. James Building, New York City
WESLEY AND PINCUS PRESENT "The Home of Rest" A COMEDY RIOT BY GEO. TOTTEN SMITH.

HOW DOES THIS CAST LOOK TO YOU?

MADDOX & MELVIN.
THOS. H. FOLEY.
JAMES TEN BROOKE.
CHAR. FULLER.
BARR & EVANS.
JAMES MELVIN.

FRED KARNO'S Comedians
Mgr. ALF. REEVES.
Headlined continuously and successfully since October, 1905. WEEK JUNE 25, COLONIAL, NEW YORK CITY.
Return to England Wednesday, June 6, S. S. Campania, for vacation and rehearsals for grand new fall production.

Harry and Kate
Presenting "His Day Off." IN VAUDEVILLE. TIME ALL FILLED.
HARRY JACKSON, General Stage Director for JULIUS HURRY.
Address United Booking Office at Room 1, New York-Theatre Building, N. Y. City.

Eckhoff and Gordon
THE MUSICAL LAUGH MAKERS.
Address EAST HADDAM, CONN.

NOTICE
W. V. (Late of JORDAN and HARVEY)
Now working alone, material new and original

WESLEY & PINCUS, Managers

NICK KAUFMANN
WORLD'S CHAMPION TRICK CYCLIST.
Refined Cycle Trick Riding Enterprises
The Great KAUFMANN troop of world-renowned cyclists made their first Australian appearance here on Saturday, Feb. 20, and their sensational and derring-do tricks of riding that proved a revelation to the crowded audience.
Permanent Address Winterfeldstr. 8, Berlin. Wire, "Bicycle, Berlin."

One FELIX and THREE BARRYS will beat any two pair
4-FELIX AND BARRY-4
GEORGE FELIX, LYDIA BARRY, EMILY AND CLARA BARRY.

Winifred Stewart
AMERICA'S FOREMOST LADY BARITONE
EMPHATIC SUCCESS ON THE WESTERN STATES CIRCUIT. TIME EXTENDED.

Everybody Knows
BERT BAKER
"THE TYPICAL 'TAD'"

NOW WITH MARVEL BARRISON and JOSEF. E. HOWARD in "THE FLOWER OF THE RANCH" at the DARRELL THEATRE, CHICAGO.
When answering advertisements kindly mention VARIETY.
When answering questions, kindly mention VARIETY.
**RICE & PREVOST**

**PETERS**

Ball June 14th for their tour of the world.

**BOWEN AND LINA**

Comedy Bar Dancing Act. At liberty for the season. Address care VARIETY.

**SILVENO**

Musician, Magician and Shadowgrapher. Playing Western States Tour. Act's Time. Managers or Agents desiring a real ADVANCED VAUDEVILLE Novelty Act, write care CRYSTAL THEATRE, DENVER, COLO.

**STUART BARNES**

Manager 660 DOMAN.

**WILDER**

Marshall F.

**SHEPPARD CAMP**

"The Man from Georgia"

**KELLY AND KENT**

Orpheum Road Show.

**RICE and COHEN**

Presenting "A Bachelor Wife."

**JAMES B. DONOVAN**

Queen of Vaudeville. Doing well, thank you. ALL AGENTS.

**REPRESENTATIVE ARTISTS**

**THE 5 MAJORS**


**ACHIEVEMENT**

**Ritter and Foster**

ACROSS THE POND. Address care BOWTIE & VANDELL. 1 Tottenham Court Road, London, Eng. ALL T. WILTON, American Agent.

**BOWTIE AND OOMMAJ**

**NEW JERSEY ACT.**

At liberty for the season. Address care VARIETY.

**SILVENO**

Playing Western States Tour. Act's Time. Managers or Agents desiring a real ADVANCED VAUDEVILLE Novelty Act, write care CRYSTAL THEATRE, DENVER, COLO.

**STUART BARNES**

Manager 660 DOMAN.

**WILDER**

Marshall F.

**SHEPPARD CAMP**

"The Man from Georgia"

**KELLY AND KENT**

Orpheum Road Show.

**LOUISE DRESSER**

In VAUDEVILLE.

**LEO CARRILLO**

**DRAWING** (Not with a pencil) at the Orpheum, San Francisco for two weeks. A big hit in my home country.

**DIRECTION OF PAT CASEY**

When answering advertisements kindly mention VARIETY.
FORREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.)—Vanderbilt and his band play in the 9th slopin at the big park on the hill, with Col. John D. Hopkins managing the music office in his big arm chair studying, as he said, for the VALENTINE managers. All who play will be given for their performances, and each one of them will be given a certificate of appreciation. The Colonels will be present, and every one will hold to the best of his ability.

ST. LOUIS.

By Richard Spamer

VALENTINE'S 5th St. Louis office.

322 Commercial Building.

Flour, Central 160.

HIPPODROME and M. WALKER, WIS. SEATS 4,000

TED PENDLETON

KANSAS CITY, MO.

THE VICTORY

THE ONLY PROFESSIONAL HOUSE

FIRST-CLASS ROOMS AND BOARD. TERMS EASY.

215 W. 42nd St. New York.

Serving the stage since 1846.

HUNTINGTON, MUNSEY HOUSE.

100 E. 42nd St. New York.

On Broadway.

FIRST-CLASS ROOMS AND BOARD.

CATERING TO THE THEATRICAL TRADE.

Have your card in Variety.

FRANCIS, Jr. CIRCUS.

The only one there booked through

United Booking Offices

NEW ACTS

destiny time, apply

JULIE DILLAR

(1.0. B. 0ST. ST. JAMES BLDG., NEW YORK.

Best places to stop at.

Oxford Hotel and Rooming House.

Pueblo, Col.

THEATRICAL TRADE.

Have your card in Variety.

CITY.

CENTURY HOTEL

KANSAS CITY, MO.

THEом OF THE PROFESSION.

The house, with the 5th floor in new.

DANA GLENN, MUNSEY HOUSE.

145 E 42nd St. Chicago.

DANA GLENN.

145 E 42nd St. Chicago.

Hirshfeld, Chicago.

Now Broadway.

FIRST-CLASS ROOMS AND BOARD.

THE VICTORY

NEW YORK CITY.

Serving the stage since 1846.

HUNTINGTON, MUNSEY HOUSE.

100 E. 42nd St. New York.

On Broadway.

FIRST-CLASS ROOMS AND BOARD.

CATERING TO THE THEATRICAL TRADE.

Have your card in Variety.

FRANCIS, Jr. CIRCUS.

The only one there booked through

United Booking Offices

NEW ACTS

destiny time, apply

JULIE DILLAR

(1.0. B. 0ST. ST. JAMES BLDG., NEW YORK.

Best places to stop at.

Oxford Hotel and Rooming House.

Pueblo, Col.

THEATRICAL TRADE.

Have your card in Variety.

CITY.
GUS PIXLEY

One of the Big Hits with Lasky's "8 HOBOES"

When answering advertisements kindly mention VARIETY.

OPEN IN SAN FRANCISCO JUNE 7
section of the town. Besides the Eclipse ferrets don’t advertise in the syllabub, and re-serve who advertised not therein in last. Stelab.

Buffalo Bill and his Wild West are due here on the Gene Handman lot on Monday next.

Both Hartleys and the Colombias are undergoing extensive alterations and improvements. The Colombias front will be entirely remodeled and the new part is to be called El Morocco. All the new fixtures and devices installed. West street is growing to importance with every stage show and the Tate, Midlton and Harpino people consider themselves fortunate in having two popular houses on that thriving thoroughfare, and I'dt, the Grand, just around the corner.

VARIEIES (Jack Hoefler, gen. mgr.):—Week 25: Electro, electrical sensational act; Trigg and Daniels, Germans, very good; The Great Leader, ventriloquist, very good; Marquis and Lynn, singing and dancing vaudeville, good; Boss Garvey.

VARIEIES (Jack Hoefler, gen. mgr.):—Week 26: Billy Zimmermann, headliner, great attraction; and the Gotham Comedy Four shared honors; Steiner, juggles, top house by name; Rae and Bronson, good; E. J. Brown, Chinese impersonator, very good; H. B. Vincent, Ill, somber 

OBTETIM (E. J. Douganoff, gen. mgr.):—Mlle. Marcella's Birds, headliner, best bird act ever seen here; McNichol and Fycker, rival; Weid-Bonato Troupe, acrobats, great; Fitzgerald and Wiene, fne; Georgia O'Ryan, comedienne, made 'em take notice; Hill and Ward, squires and dancers, clever; Oliver France, Ill, songs, good.

WASHINGTON, D. C.

VARIEYES (W. H. Clarke, gen. mgr.):—"Run Time." Both scored heartily. Frankie Clarke singing four good songs to great advantage. Handelhigh between these has had been Woods and Greene, Thaddius Buren, who won favor. Javonne and Chas. with singing specialty "Just Kids," which proved a winner. Ben Pierre, with German patter, amused; McComb and Burme, described as European. Aerial Equestrians, went well, the moving pictures completing a bill of varied excellence.

G. C. REYNOLDSON (Frank Kamens, gen. mgr.).—"The Vandal BurlewSymphonies" are here this week, opening the bill with the farce, "A Hot Time at Mr. Snow's and Bully's," in which Tony Kennedy and Ted Evans carry off the honors in the farce-making line. Abe Larratt has a rich, well modulated voice and gained applause with his ill.

songs. Kennedy, Evans, and Mr. and Mrs. in a clever trio. opened much advantage. James H. Watts, the singer of the gong," went well, and a good dinner was concluded.

MEYER (J. C. Goodfellow, gen. mgr.):—This popular resort presents a program of varied interest this week. Tim Crofoot, a musical comedy star, did well; The Magic Cabaret of Vaudeville, with some clever card and coin manipulating tricks; an All-out, comic opera star, showed marked ability as a vocalist; Earl White and Co., gained much applause with some clever traveling act, notably with the "Geo-Doe" song of Vestal Victoria's; John Moffat and the Claire Sisters proved themselves to be talented singers and dancers, while De Pora collection of animals accounted some clever feats.—SILEN ECHO PARK (L. D. Bayard, mgr.):—The opening of this river show was attended by an execution. The indications forebode an even more successful season than that of last year. Among special features are the "Dive," and "What Is It?" and vaudeville performances are expected to common in the spacious Hippodrome in a week or two. It is difficult to imagine more beautiful scenic than that along the Potomac, on route to the park.

WILLIAMSPORT, PA.

FAMILY (Fred M. Loomis, gen. mgr.):—Yorkie Herbert Trio went big; Geo. Barren, comedian (English) pleased; 4 Musical Kids, good; Middle-ton and Spergulz in western plantation pleased; Will Hockley, blackface, fair; Carter, Taylor and Company, county, good.

STARK.

WOESTOWN, N. J.

FRANKLIN MAGAZINE (John Hooe, gen. mgr.):—M. and H. songs, Mr. and Mrs. Ford in "Love in Twenty Minutes"; Mr. and Mrs. For in "The Bitter Burgle," both good.

WHITE TOWN—The Bradford's, colored, good; Robinson and Franchette, sign; Mark Johnson, bicycle, good; Kelly Brothers, dancing, hit; Maun- telli, Spanish dancing and songs, five; De Gambo, eastern, big.

W. M. BIEDERMAN.

TROUTSFORD, O.

IDORA PARK (George Hooe, gen. mgr.):—Gartelle Brown, good concert roller skating act; Lora Tucker, hit in singing act; Gayety Comedy Four, popular; Wonderful Thieves, automobile, very well; Juggler, up-to-date fun makers; Yarein, Pavpy and Other, clever, dramatic, good.

A. W. Howard and Levin, good singing and talking turn; Louise Corcoran, comedian; Hit; Minerva, woman jail breaker, drawing card; McKenney and McEvoy, first class blackface act, and Harry Baker, elaborate and attractive straight musical number.—NOTE.—Lone Bear, Chief Iron Tail and party of Sioux Indians from Buffalo Hill's show viewed J. G. Butler's famous collection of Indian oil paintings and portraits when the show played here May 28. Show did good business despite unfavorable weather. C. A. LEROY.

Under contract to COHAN & HARRIS, season 1908-9, with "GEO. EVANS HONEY BOY MINSTRELS"
THE APOTHEOSIS OF MOGROPHY

The attention of the public and the trade generally is called to the CHICAGO PAPERS of JUNE 1st and to the consensus of praise over "THE AURAL AND OPTICAL DELIGHT," presented by HENRY LEE'S MIMIC WORLD at the BIG AUDITORIUM: "NOTHING LIKE IT EVER SEEN IN THE WORLD." Read what the promoter of THIS UNIQUE ENTERPRISE has to say.

"Dear Sir:—I want to thank you for the sympathetic help you have given me in the preparation of the Mimic World at the Auditorium. The success achieved in Chicago has exceeded my expectations. The audiences have been enthusiastic and the response has been overwhelming. I am grateful for the support and for the opportunity to present such a unique entertainment to the public. I hope to continue this success in other cities as well. Yours sincerely,

HENRY LEE.

The success of the Mimic World has been remarkable, and it has set a new standard for live theater and film presentation. The performances have been praised for their creativity and technical excellence.

When Mr. Henry Lee first explained to me his proposed entertainment which he called "Psycho-dramatics," it struck me as marking a most important advance in projection work. Lack of space forbids a detailed description of his plans in connection with this entertainment. There arose out of this an idea to put on moving pictures in a manner that had never before been attempted, and in a theatre whose use would mark an epoch in theatrical daring.

Mr. Lee, artist, actor, author, traveller, cosmopolite, with Mr. Geo. W. Lederer of the Colonial Theatre, Chicago, who represents the Klaw & Erlanger interests, invited me to join them in exploiting an enterprise whose beginning would be the engagement of the Chicago Auditorium for an exceptional presentation of motion pictures. The idea was daring, but the more I considered the matter the more fascinating it became. It has always been my opinion that motion pictures were not being presented in the most effective manner anywhere, and such an opportunity to demonstrate the possibilities of film projection to the trade as well as to the public was gladly accepted.

Out of this arose Mr. Lee's "Mimic World" and "The Passing Show." Mr. Lee invited the well-known actor, Mr. Joseph Kilgour, who has been recently seen in the "Lon and the Mouse," to make such introductory and descriptive comments to the audience as might be thought necessary to round out the performance. Mr. Kilgour has an exceptional stage presence, his delivery is as strong as a rope, and he added greatly to the sum total of perfection that characterized the performance.

The Auditorium of Chicago is probably the best known theatre in the United States, and one of the most famous of the world. Its capacity is 4,000, and the operating expenses of the house are enormous. The depth of its stage is 80 feet and offers every facility for use of the most elaborate properties to supplement the action of moving pictures.

My associates in this enterprise are men of vast experience, trained in the handling of large theatrical ventures from every viewpoint: artistic, practical, temporal, and their time and efforts could not fail to produce extraordinary and hitherto unrealized results in a motion picture entertainment.

When the question came up of selecting films for these performances an unprejudiced examination was made of every available source of supply with the very flattering result that my associates decided that no other concern in the United States was in a position to offer the exceptional program of films submitted by the Klein Optical Co.

Mr. Henry Lee assumed personal charge of the program both as to the selection of the subjects for the performances and planning, rehearsing and carrying to perfection the use of living and inanimate means to bring about the best possible results.

In working out effects as many as 50 people were sometimes in action behind the curtain together with a quantity of properties, some of them extremely elaborate, which filled the enormous stage of the theatre beyond the curtain. The famous organ of the Auditorium was also used to strengthen the production.

The first performance was given Sunday, May 31st, and thanks to the thorough preliminary work of Mr. Lee, moved like clock work and proved to be a revelation to the paying audience.

The most bliss theatre-goers were fascinated by what appeared to all of us to be a revelation. The dramatic critics whom I met were enthusiastic in praise of the performance whose perfection of detail placed it in a very different class from anything of its kind—hitherto known. It was a matter of extreme personal satisfaction to have some part in this production, which for the first time since the invention of motion pictures approached my ideal of what such an entertainment should be.

We will furnish an exceptional outfit of machines, operators and films to large theatres and vaudeville houses which are contemplating the use of motion pictures. This service is exceptional, and is not to be classed with the more common service, which is always at a high price.

We cater particularly to those high class theatres that wish to avoid the hackneyed and customary shows that can be seen everywhere. Exclusive features form a large part of our work.

Our main purpose in advertising the matter printed upon this page is to demonstrate, beyond doubt or cavil, our position as the largest individual factor in the film and projecting machine business in the United States. Our advertisements during the past eleven years have always been free from exaggerations, bonombe, petty attacks upon other houses in this line of business and unwarranted claims. The truth has always been understated in these advertisements. There are times, however, when the conservatism of an old and well established house must yield to the point of stating fairly what the claims are that warrant its commanding position in the field.

We claim preeminence over every other house in the United States in motion picture activities upon the following grounds:

1. FILM SALES.—We have sold films to all large motion picture exhibitors and have a large stock on hand ready for immediate delivery.

2. FILM RENTALS.—We rent films to all large motion picture theatres and have a large stock of films in stock ready for immediate delivery.

3. PROJECTING MACHINES.—We are licensed to manufacture all types of motion picture projectors and have a large stock on hand ready for immediate delivery.

4. LICENSING.—We are licensed to manufacture all types of motion picture projectors and have a large stock on hand ready for immediate delivery.

5. PATENTS.—We are licensed to manufacture all types of motion picture projectors and have a large stock on hand ready for immediate delivery.

6. GENERAL SUPPLIES.—We are licensed to manufacture all types of motion picture projectors and have a large stock on hand ready for immediate delivery.

7. THE SQUARE DEAL.—We are licensed to manufacture all types of motion picture projectors and have a large stock on hand ready for immediate delivery.

All Purchasers and Users of our Films will be protected by the American Mutoscope & Biograph Company.
HAMMERSTEIN'S ROOF'S
OPENING BILL -- Summer 1908

GOOLMAN'S
Dogs, Cats and Pigeons
Just Finished 20 Successful Weeks at the New York Hippodrome

CAMILLE TRIO
Comedy Bar Performers
Laughing Hit in Vaudeville

The Most Unique Act in Vaudeville
Ad. Newberger's Youthful Prodigies

FELIX AND CAINE
"The Mimic World," Casino for the Summer

5--MUSICAL--5
AVOLOS
PREMIER XYLOPHONISTS
Hammerstein's Roof Big Success

PAUL LA CROIX
Eccentric Hat Juggler

SPISSELL BROS.
AND MACK
The World's Greatest Comedy Pantomimists
SAIL JULY 1ST

SIX AMERICAN
DANCERS
The Premier Act

HORACE GOLDIN
ILLUSIONIST
and JEANE FRANCIOLI

Week June 1st, NEW YORK CITY

When answering advertisements kindly mention VARIETY.
"LONG LIVE THE KING!"

MARVELOUS MARSH

IN HIS

GREAT BICYCLE LEAP AND DIVE

A Desperate Leap Into the Yawning Jaws of Death.

FRIGHTFUL, TERRIFYING, APPALLING!

BECAUSE OF ITS AWFUL AND DESPERATE FEARFULNESS.

Charming, Nevertheless, for Extreme Daring and Originality.

A worthy header for the greatest galaxy of attractions ever collected at any fair.

DEFIES DESCRIPTION, TRANSCENDS CONCEPTION OF HUMAN INTELLECT.

Amazing, marvelous exhibition of steeled nerves and measureless courage.

An Act That Has Moved Millions to Fright and Cheers.

has been an uneclipsed feature in all large cities ALL OVER THE WORLD.

A GAME WITH FATE IN WHICH PLUCK AND SKILL ARE Pitted AGAINST THE CHANCES OF DEATH.

NOTE—MARVELOUS MARSH is the first man in THIS or ANY FOREIGN COUNTRY to perform a BICYCLE DIVING ACT.

You take NO CHANCES when you book MARVELOUS MARSH.

MARVELOUS MARSH will consider propositions on a sharing or a percentage basis from the small as well as the large State, County and Street Fairs, Expositions, etc.

If you want to make every day your big day book Marvelous Marsh. THIS ACT CANNOT BE SECURED THROUGH ANY BOOKING AGENCY. For open time, terms, etc., address my exclusive representative,

EDWARD MARSH

MANAGER OF BOOKING DEPARTMENT, BARNES' WESTERN THEATRICAL EXCHANGE

(SUITE 906-908), CHICAGO OPERA HOUSE BLDG., CHICAGO, ILLS.

Recognized as the Tremendous "Gate Puller." The Giant that Towers Above All Pigmy Would-Be Sensational Out-Door Acts.

When answering advertisements kindly mention VARIETY.