STRIKE IN LONDON STILL ON

Settlement Looked For — English Managers Combine — Arbitration Expected

London, Jan. 31

The strike of the music hall artists and workers against Managers Payne and Gibbons has gone steadily onward for the past week. The artists have stood together firmly. Nearly all the English managers have joined forces and now compose one large "Managers' Association" against the V. A. F.

Since the opening of the London halls affected have given performances, and toward the end of this week a better attendance was reported, this has been mainly caused by the desire of the public to go somewhere regardless of the quality of the entertainment to be seen.

The combination of the managers rather weakens them than otherwise. Whereas on the original plan the National Alliance had a disagreement with two managers only, the latest managerial move may involve the provinces also, together with the other London houses which have been able to give their customary shows. At this time it is expected that a speedy settlement may be looked forward to.

Developments in the strike of the English artists affected the home industry this week. Reports ran amuck that crowds of English artists of the first grade had signed blanket contracts to appear over here and would sail immediately. Other reports said that design emissaries for the managers were here or on their way to secure acts for London.

Neither report could be confirmed. A week ago one of the secretaries of the V. A. F. called the Morris and Keith offices asking if they could use English acts, but nothing came of it.

As far as can be ascertained no more foreign booking than usual has been done by the managers for the past few days as regards "blanket" contracts, that seems to have been altogether imaginary.

As the American manager in London, one of the earliest bookings against this week's picketing was a booking for "American Beauty," a special of the Vaudeville Comedy Club called for last Wednesday night. Addresses were made by Geo. Abel and Geo. Mozart, both foreign artists now playing on this side and members of the club.

The Englishmen told them American brothers that they need not fear the English artists would flock over here, but, nevertheless, the Comedy Club called the Variety Artists' Federation that if it expected the support of the club it could not well allow its members to crowd the halls here at the present time.

The message also informed the V. A. F. that it could call upon the Comedy Club for funds, if necessary. At the regular meeting to be held Sunday a motion will come up as to the advisability of proceeding in some New York theatre for the V. A. F., the proceeds to go toward defraying the expenses of the strike.

RUSSELL BROTHERS' NEW ACT.

"Stagestruck Maids" is the title of the new vaudeville sketch which the Russell Brothers will give to vaudeville, possibly Monday at the Alhambra. It is claimed that the recent disturbance at Hammerstein's when members of a Hibernian society strenuously objected to the Irish characters as played by the brothers did not enter into the decision for a new offering.

ELINORE SISTERS HAVE OFFER.

The Elinore Sisters are considering an offer from the Shuberts to appear in a musical comedy next season. No terms have been mentioned as to the length of their engagement, they may have a number of weeks in vaudeville before. After that there is a possibility that the Shubert offer will be considered if the inducements are alluring.

SHUBERT AFTER VIRGINIA EARL.

It is reported with circumspecial detail that Virginia Earl has received an offer from Shubert Brothers to go with one of their forthcoming productions. Miss Earl is playing her first engagement in a new Creasy sketch at the Doric, Yokner, this week, with other vaudeville bookings in prospect. The Shubert proposition just at this time comes as a second string to her bow.

ROBERTS REPORTING COMING.

A complicated cable arriving Wednesday said that Sydney M. Hyman, the London agent and manager, together with R. A. Roberts, the English agent, had sailed that day on the steamship "Baltic" bound for New York City, where it was expected that Mr. Roberts would immediately play over the Williams circuit in his latest sketch, "Ringing the Changes."

The cable made it perfectly clear that Hyman sailed, but whether it intended to convey that the agent would arrange for Roberts or that Roberts was with him could not be determined. Roberts is routed as playing the Palace in London this week.

Mr. Roberts has not been booked by Vaudeville. The new act is a part of the "Dainty Duchess" show now playing there. Spira, a dancer, was engaged for the part. After Monday another dancer was given the role.

WILL POLI "BREAK AWAY"?

Stronger than ever comes the report this week that S. Z. Poli is seriously contemplating "breaking away" from the Keith Booking Office, if he has not already perfected his plans to do so.

From all reckoning it will be necessary for Mr. Poli to "perfect" the plan immediately to avoid the liability under the ten years agreement he signed with Keith when he left the Morris office to join the Keith forces.

Rumors throughout the season said that Poli was dissatisfied with his bills and with the Keith methods. Accustomed to select his own shows when booking through Morris, Mr. Poli found that, while a big manager in the Morris office, the Keith crowd apparently ignored him and his bills were turned back and he even was told that he needed a booking office to allow the Poli houses to have, generally for the convenience of the Keith Booking Office rather than for the benefit of the Poli houses.

This condition some time ago obliged Poli to make a firm stand and emphatically say that he would book what he pleased and when he pleased, but lately, it is understood, he has even gone farther and booked acts without a clause calling for the commission to be paid to the Keith office, making the booking office "perfect" his plan. This manner is equivalent to informing Keith of a designated place where he might find rest as far as Poli is concerned, and people quite close to the inner workings of the Keith office aver that Poli will be back to Morris before this season ends.

KEITH OWNS CLEVELAND.

Cleveland, Feb. 1.

The theatrical managers of this city are bowling that B. F. Keith owns the town. The Keith house is the only one allowed to give a Sunday concert, the Mayor having refused permits to the others. The "Tribune" calls it "Keith's Sunday Gift."

Only musical selections are given on Sunday afternoons at the Cleveland Symphony Orchestra plays. These concerts were formerly held at Gray's Armory, but about five weeks ago Keith secured them.

In a week's time there will be "something doing," as the managers are coming to the law, which seems to favor Keith at present.

ACANT GI &E TICKETS AWAY.

Fort Madison, Ia., Feb. 1.

It's pretty tough when you can't give tickets away for a show, but that is what has happened here this week. The Ebinger Grand offered free tickets to women and "candy matinees" where free sweets would be given children, but still they wouldn't go in. The town is billed like a circus and the show must be terribly poor, but no one knows, as no one will take a chance.

It is all done in opposition to the Empire, which gives vaudeville.

"THE GIRL FROM THE HIP."

Olive North, formerly of the Hippodrome cast, will be launched by Byrd Dougherty in an act called "The Girl From the Hippodrome," as led by eight young women, a charriot and two ponies, also the "Moon Dear" song from the Hippodrome score. M. S. Bentham has been entrusted with the quest for time.
Kelly and Ashby are coming back in May.

Franklin A. Brooks has been appointed manager of the New Phillips' Theatre at Richmond, Ind.

The Keith office is after Marie Dressler. She is wanted for some special occasion of two weeks only.

Paul Durand is in charge of the foreign department of the Keith Booking Office while H. H. Feiber is abroad.

Gertrude Hoffman, now appearing with Anna Held, has been booked to open at the Folies Marigny in Paris.

The latest decision of Tom Hearst, “the lazy juggler,” is that he will return to America in March or April.

Al Gallagher, formerly with Myers & Keller, is now associated with Jules Ruby at 1205 Broadway, New York.

Julius Marks has closed with “The Man of Her Choice” company and will enter vaudeville under the management of Ned Wayburn.

An Elk charm was presented to Estelle Wardette last week by the B. P. O. E. Lodge of Troy as a token of appreciation for her assistance at its benefit.

It is reported that The Great Lafayette has been offered an offer of $2,500 weekly to play in the London music halls affected by the strike, if he will sail at once.

Mason, Keeler and company have rehearsed a new act which is now in readiness to be played at any time. Harry Leonhardt directed the rehearsals.

After having trained a dog for some time in a trick with his elephants, Eph Thompson finally lost the canine, some one stealing it last week in Boston.

Mme. Herrmann is quietly preparing a very elaborate production of “The Dance of the Seven Veils” and has rehearsals well in hand for a vaudeville showing.

Cree Brothers, the foreign acrobats, threaten to throw up their American tour and return home unless a better program position than closing the show is received.

Neither Jas. H. O'Neill, Grace M. Russell nor Flo M. Russell, composing the act of “Jas. H. O'Neill and company,” was seriously injured in the “Monos” wreck, as reported. A cancellation of one week followed to allow the nervousness to wear off.

Ice cream and cake, delivered to youngsters on the stage after the Saturday matinee, is now one of the weekly features for the Twenty-third Street Theatre. The children who have declared in the front of the box, the cake opening and closing show.

Sie Hassan Ben Ali's large Arab troupe, composed of twenty-four genuine Aralians, with camels and special scenic effects, will appear at the Hippodrome Theatre this month. March 4. The Oriental director takes pride that in his various troops no mixed nationalities are found.

Last week a special train consisting of a coach and a sleeping car only carried Allan Fuller and Fuller, William Crawley and Clayton, Jenkins and “Jasper” from New Orleans to Mobile in order that the opening bill at the Lyric Theatre in the latter city might not be delayed on Monday evening.

Charles Bradshaw was much annoyed early in the week while riding on the back platform of a trolley car. A man standing beside continually bumped into him. Mr. Bradshaw told the bumber to stop and he did. The man left the car and with him went $50 of Bradshaw's money.

Inquiries are coming from London as to what kind of a vaudeville act the Four Mortons are doing. All of which goes to show how closely our English brothers follow up the current variety events. The Mortons played two weeks recently in vaudeville and the letter of inquiry followed.

Last Tuesday evening while in Luchow's restaurant, "Pat" Casey, of the Morris office, thought he recognized, from a check view, William Paley, who formerly supplied moving pictures to local houses. "Hello, Bill," called "Pat" in his small, still voice. "Bill" did not turn around, and Mr. Casey after calling several more times was informed by a waiter that "Bill" was the Prussian Ambassador.

Fred Ward, of Felda and Ward, wrote out a telegram this week to "Toronto, 'Canada.'" The girl operator in the hotel where Ward was at the time said to him "What mean 'Toronto, 'Canada.'?" "Oh, mean 'Canada,'" said Ward. "Nothing of the kind," replied the girl. "It must go to 'Ontario.'" Ward became angry and retorted "You either send that to 'Toronto, 'Canada,' or J'en send it at all."

On the original presentation of "Salome" at the Fifth Avenue Theatre on Monday one of the critical observers was E. F. Albee, who remarked, that Mme. Pillar Morin had on enough clothing to protect her from the wintry blasts at present prevailing in New York. "Through out the week, he suggested an abandonment of wearing apparel, until toward the close of the week he had reduced the spectacle to a semblance of nudity."
THE STRUGGLE OF THE "ASSOCIATION"

By an artist.

The struggle of the "Association" (Keith Booking Office) to squeeze a few more pennies out of the artist is always interesting. It was this same squeezing policy that brought about the White Hat strike. It is the same process that brought about the struggle between Keith and Williamians. It is the same process that is going to bring about another struggle between the management and the artists.

Once upon a time the manager of a vaudeville theatre would say to the artist, "I will pay you one hundred dollars to work for me the week of January 1st." The artist worked and received his hundred dollars. Both were satisfied. Then the "Association" came into being, and then the "squeeze idea" started. The manager now said, "I will pay you the one hundred dollars, but I won't. I will squeeze out five dollars of that to pay my rent for my own booking office."

It is a case of Lew Dockstader's room with the slanting roof—he paid the rent and the roof occupied it. The artists pay their booking offices and manage themselves, while the artist stands on the street.

It was this one thing that brought about the strike. This strike was ended by the solemn promise of the managers to keep the promises. This kept the promises, too; The manager himself—for almost a month, and then started in again. Disguised with such duplicity and ashamed to haggle over such a small matter the artists foolishly let it go until it was right back where it was before the trouble started.

Mr. Manager has got things now just as he wanted them. He has got his nice offices, which the artists pay for and can't get in, he has arranged it so that he not only collects all the money on the theatrical sheet, but pulls down five per cent of the salary lists in Mike Shea's two houses, James Moore's two houses, Harry Davis' in Pittsburg, Chase's in Washington, Kenna's in Baltimore, and twenty or thirty smaller houses throughout the country.

"Well," says Mr. Manager, "I've that fixed. Now what will I do? Ah, I think I see fifty cents a week more! We will have our own baggage wagon and collect the money as a teamster. I have the contract, now. Poll is not the only man that can make the artists pay his horse's board."

There was another scheme pulled off at Providence a few years ago that was quite curious. That was having the manager run a theatrical hotel. This worked great for a little while, but the idea was finally abandoned.

Another very pretty little thing was the "individual agent." The "Association" places half a dozen or so booking agents in every city. Do you know what a "booking agent" is? Do you know how the "rubes" tried to locate the little pea? Whenever they picked up the little pea was under analysis. It worked great for a while. But the three-shilling boy got a little tired of his job and worked the game harder and harder until by and by the "rubes" became "wise." The shells were broken and they took the "rube's" bankroll away.

Morale: Don't crowd the limit.
LEO CARRILLO'S CARTOON OF THE WEEK

MABEL'S 40 WEEKS SINGLE.
Mabel Hite has arranged to play a fortnight each in Los Angeles and San Francisco during the period her husband, Mike Donlin, the ball player, is in California lumbering up for the coming season on the diamond. Donlin has laid out a tour of forty weeks for Mabel Hite for a single turn. The dream about her husband abandoning the ball field for a life on the stage is pure fiction.

DAWSON CITY MANAGER HERE.
From the Klondike country came this week a Mr. Nelson in search of acts to play his Orpheum Theatre in Dawson City, Yukon. Engagements are given for five months at a clip and the house is booked in connection with Goldsmith & Fisher's Northwestern Circuit, through the main office at Seattle.
Eight to ten numbers constitute a bill at the Orpheum, which at the present time is snowed in.

TESTIMONIAL FOR FRANK MITCHELL'S WIDOW.
On Tuesday evening, March 5, at Tammany Hall will occur a testimonial and benefit for the widow of Frank Mitchell, late a member of Mitchell and Marron, who recently died in Boston. Mr. Mitchell's many friends in the profession have all volunteered, and the committee in charge is composed of Tony Pastor, Harry Sanderson, William Morris, John Graham, William Heils and James Marron. Dancing will follow the entertaininent. Any one desiring to interest themselves in the tribute of an extremely popular artist may communicate with any one of the committee.

ROCKAWAYS NEW HOUSE NEXT SEASON.
Plans are now completed for the erection of P. H. Morrison's new edifice at Rockaway Beach to replace the theatre now there. It will be ready for occupancy for the coming summer.

ROSENBERG LIKES THE BRONX.
Walter Rosenberg, son of Henry Rosenberg, owner of the Metropolis Theatre, has been riding about the Bronx in his father's automobile late seeking a suitable location there for a vaudeville theatre. On Monday of the current week he made an especially thorough canvass of all available locations accompanied by a representative from the real estate office of J. Clarence Davies.
It is believed that Mr. Rosenberg is acting for his father, who by the terms of his lease of the Metropolis to Hurstig & Seamon at an annual rental of $22,000 is debarred from personally entering into any theatrical enterprise in the borough of the Bronx during the term of the lease.

HART AND WAYBURN LICENSED.
Commissioner of Licenses John N. Bov- gart last week affixed his "O. K." to the applications for licenses as general theatrical agents of Ned Wayburn, Jos. Hart and Joseph Havel, a brother of Tommy O'Brien-Havel. Wayburn is booking only his own acts, as is Hart, and neither was under any special obligation to enroll himself as an agent, but they did so to obviate any possibility of a dispute with the city officials. Havel concerns himself chiefly with the booking of clubs.

HATHAWAY'S, LOWELL, DAMAGED.
A big fire consumed a considerable por- tion of the block directly opposite Hathaway's Theatre Monday afternoon, and in the process of extinguishing the flames it was found necessary to do considerable damage by water to the theatre. After strenuous efforts a performance was given by Mr. Hathaway on Monday evening, the curtain going up at 9:30.
The new triple alliance of artists, stage staff and musicians has signed a binding agreement with Frank Macnaghten, manager of a score of English halls and theatres, and it became operative January 14. Manager Macnaghten agrees to pay one-twelfth salary for each matinee at a twice-nightly hall, also not to transfer artists or shift the set time without their consent. All disputes are to go before an arbitration board. No commission is to be deducted when artists book direct, and no bias or prejudice held against any artist connected with the variety reform movement. The agreement refers to all existing and future contracts, and such future contracts are to be of the V. A. F. form as soon as supplied.

The following is a copy of the charter and agreement entered into between the National Alliance and Mr. Macnaghten, as published in "The Performer," issue of January 17, 1907. As VARIETY goes to press an unconstrained cable report says Macnaghten has broken this agreement.)

CHARTER
OF THE
NATIONAL ALLIANCE
REPRESENTING THE
VARIETY ARTISTES' FEDERATION.
Telephone No. 0950 Gerrard.
Telegraphic Address "Artifedera, London."

AMALGAMATED MUSICIANS' UNION.
General Office—135, Mosley-lane, Manchester.
Telephone No. 5489.
Telegraphic Address "Amuse, Manchester."
London Office—9, Great Newport-street, W. C.
Telephone No. 9027 Central.
Telegraphic Address "Amusologia, London."

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES
(STAGE).
Telephone No. 9755 Central.

Agreement with Mr. FRANK MACNAGHTEN,
King's Chambers,
Angel Street,
Sheffield,
Yorkshire.

Dated this Ninth Day of January, 1907.

(A)—This agreement, made and entered into this ninth day of January, 1907, by and between Mr. Frank Macnaghten, of the first part, and Frank Gerald, J. B. Williams and William Johnson, representing the Alliance, of the second part, whereby Mr. Frank Macnaghten consents, and agrees to observe, pay and adhere to the following rules, terms and conditions, at all the Music Halls, Theatres and Vaudeville Houses under his control in the United Kingdom, as and from the date mentioned in each section.

(B)—Terms and Conditions of the Variety Artistes' Federation.

(1) That, at all my Halls, or Halls under my control working two shows a night, all matinées shall be paid for at the rate of one-twelfth salary for each matinée.
(2) That no Artiste shall be transferred from one Hall to another without his, her, or their consent.
(3) That "time" shall not be varied after Monday in each week without the Artistes' consent.
(4) That all disputes shall be referred to a Board of Arbitration, such board to consist of two nominees of Mr. Macnaghten, the undersigned, and two nominees of the Variety Artistes' Federation Executive Committee, and an independent Chairman, to be nominated by the above four nominees.
(5) No commission to be stopped where Artistes are booked direct.
(6) No bias or prejudice to be shown to any Artiste who has taken part in this movement.
(7) This agreement to refer to all existing and future contracts, and to become operative on Monday next, January 14, 1907.
(8) That the "V. A. F." form of contract be adopted as soon as supplied.

(C)—Terms and Conditions of the Amalgamated Musicians' Union.

It is further agreed that on and from Monday, January 28, 1907, all the Musicians engaged at all the Halls under the control of Mr. Frank Macnaghten shall be members of the Amalgamated Musicians' Union, and shall be paid the Union rate.

Rates of Pay.

(D)—Rates and Conditions of the National Association of Theatrical Employees.

It is further agreed that on and from Monday, January 28, 1907, all those employed, in any capacity, in a stage department—that is to say, the stage, stage, electricians, gas, and property departments—at all Halls under the control of Mr. Frank Macnaghten, in the Metropolis or district, shall be members of the National Association of Theatrical Employees, and such employees shall, excepting the Stage Manager, Master Carpenter, Electrician, or Property Master, who shall be paid a rate of pay higher than the rates specified below, all other employees to be paid as follows:

Working Rules and Minimum Rates of Pay.

(10) Carpenters—10½d. per hour, from 7 a.m. to 5 p.m. Overtime rates: From 5 p.m. to 8 p.m., time and a half; from 8 p.m. to 12 midn., double time. Saturdays, from 1 p.m., and on Sundays, Good Friday and Christmas Day, double time.

Daymen in the Stage, Flies, Property and Gas Departments—24s. per week (exclusive of "show money" and overtime), a week's work to consist of five days from Monday to Friday from 9 to 5 (allowing an hour for dinner), and Saturday from 9 to 1 o'clock noon. Overtime rates: From 5 p.m. to 8 p.m., time and a half; from 8 p.m. to 12 midn., double time; from Saturday at 1 o'clock, and on Sundays, Good Friday and Christmas Day, double time. Over-time for any other period less than one and a half hours to be reckoned as a quarter of a day.

Electrical Department—Wipers, 9½d. and 10½d. per hour. Daymen, 24s. per week, exclusive of overtime and "show money."

Leading Mens in all departments are expected to be paid above this rate.

Extra Men employed for odd days, or by the hour, shall charge at the rate of 7½d. per hour for overtime, rates to be as stated in Clause 2 of this By-law.

Vagrancy—For any grade, in any department, 2s. per performance in one show a night house. Leading men, 2s. 6d. and 3s. In houses giving two shows a night, leading men, 2s. 6d. per night, and 2s. 6d. for each matinée. A special performance exceeding the usual duration of a performance to be charged for extra.

Rehearsals to be charged for as follows: Between 7 a.m. and 12 midnight, 2s. for three hours, or any portion thereof; from midnight to 7 a.m., on Sundays, Good Friday and Christmas Day, one hour and a half, or any portion thereof, to constitute a rehearsal. All men engaged to charge from the time of the "call."

Where in any theatre or music hall or theatrical workshop better conditions have been established, the members of this branch must uphold same.

This agreement to continue in force until the expiration of six months' notice given by Mr. Frank Macnaghten, to the Alliance, or by one of the undersigned, acting for the Alliance.

Signed, on the one part, by
(Signed) FRANK MACNAGHTEN.
Date, January 10, 1907.

(Signed) FRANK GERALD.
General Secretary, Variety Artistes' Federation.

(Signed) JOSEPH B. WILLIAMS.
General Secretary, Amalgamated Musicians' Union.

(Signed) WILLIAM JOHNSON.
General Secretary, The National Association of Theatrical Employees.
VARIETY

MR. BERNSTEIN'S FUNNY WAY.

The ways of cheap agents are ofttimes funny, but Freeman Bernstein, who is advertised as the New York booking agent for the Sullivan-Considine circuit, is entitled to the blue ribbon through the testimony in a case tried on Tuesday before Judge Seaman in the Twelfth District Municipal Court.

The case was based upon a complaint of Martin Buckley and company, who contracted in the local office of the Sullivan-Considine circuit on December 7 to play their new sketch "The Intruder" for a trial at the Family Theatre on East 129th Street during the week of December 31.

The salary agreed upon was $100 and the contract was signed "Freeman Bernstein." Just "Freeman Bernstein" and nothing else; it did not say "agent," "manager," or anything after his signature, just "Freeman Bernstein," and the name of "Sullivan-Considine" was entirely missing in the printed matter.

The act appeared at the house on the approved date, to be informed by the residents, D. R. McCoy, that they had not been booked, and was too highly priced, anyway. In the emergency, Mr. Buckley called upon his attorney, M. Strassman, at 553 Broadway, who brought suit against Mr. Bernstein, not because he wanted to, but because he had to under that peculiar "smooth" tricky contract.

Mr. Strassman recovered judgment for the full amount of $100 against Bernstein, but that is a joke as far as the booking agent for the Sullivan-Considine circuit is concerned. Because a lawyer has a full realization of his cash recovering chances and will bring another action against Sullivan & Considine as "undiisclosed principal."

He will also inform his clients, both present and future, to be extremely careful what sort of a contract is signed in any business transaction in which Freeman Bernstein is concerned.

ONLY CANCELLED 47.

The musical Simpsons received by way of a Christmas present from the Keith offices one of these blanket contracts for two weeks' booking. This was Jensen's Yuletide. Several weeks ago, so the story goes, Jules Delmar, of the Keith forces, approached the musical act with a request to play several weeks of time in as many Canadian cities at a reduced salary.

The act tentatively agreed to do so, but later the Morris office offered it Hamilton (Canada) and Detroit at the regular price. The musicians accepted immediately, only to be informed a few days later that those "27" had been cancelled.

NELLIE WATERS BOOKED.

Nellie Waters, an English singing eccentric comedienne, has been booked to open at the Manhattan Theatre, February 25. Miss Waters is claimed to be Vesta Victoria's only rival on the other side.

HOMANS RECOVERS.

Geo. Homans, the agent, recovered judgment against Louise Dresser for $251, the full amount sued for in his case against her for commissions due under the Dresser-Shubert contract.

MISS JANVIER PLAYS N. Y.

Emma Janvier, late of "The Spring Chicken" and later a candidate for vaudeville engagements, has retained counsel and declares that she is prepared to fight Klaw & Erlanger's efforts to prevent her appearance in the varieties in New York.

The producing firm allege that Miss Janvier is under contract to appear in "The Spring Chicken" and declare that they will sue out an injunction restraining her from appearing under any other management.

Meanwhile the Englishwoman has been booked next week by the Keith office, probably for the 122nd street theatre. Accompanied by her lawyer Miss Janvier called at the Keith office Thursday afternoon for a conference with E. F. Albee, Keith's general manager, and ex-Director Ditzenheiser, attorney for the Keith-Proctor enterprises. What the result was is not known.

Miss Janvier likewise enters an emphatic denial that she received only part of her salary for her week at Chase's, Washington, as has been publicly reported. She says her whole salary, with only the booking commission deducted, was duly paid over.

FLOODING CHICAGO WITH MUSIC.

Chicago, Feb. 1.

The Sherman House has the appearance of a mule publishers' convention. Every parlor floor is rooming Irish, Indian, Mexican, Scandinavian andcoon songs. A boiler factory could not create more noise. Vaudeville artists, songie-comics and recent recruits from the "legit" test their vocal cords with songs the "boosters" are ready to popularize.

Theodore Morse and his band of plug-gees, consisting of Al Cook, Jack Driilane and Billy Farnon, are much in evidence with the Midland publications, while Thomas J. Quigley and Harry De Coata, representing Francis, Day & Hunter, are so pleased with the results of their first few days of strenuous work that they will remain here for some time.

Jules Von Talzer was another arrival who promised to start something. Jack Von Talzer is also here.

With so many music publishers at one time the "tenderloin" district, with its free concert halls reign and invite Eastern patronage, will be invaded. Chicago will be lively for the next few weeks. Every cafe in the city owning a piano is making preparations.

Gus and Leo Edwards were among the last to arrive.

THE PASTOR BALL.

The ball of Tony Pastor's Employees, held last Tuesday night at Tammany Hall, brought a large crowd together, nearly all of whom seemed interested in the buck and wing team dancing contest. There were five contestants, Remick and McNally, Ward Brothers, Kennedy Trio, Merrell and Schack and Wilson and Bell.

Ward Brothers received the judges' decision, although the question was argued until the affair broke up at daylight as to whether they or Wilson and Bell should have received the distinction. The major expression was that the Ward Brothers fully merited the medal they will receive.

An entertainment opened the ball.

INTER-STATE PLAY LEGITIMATE.

Chicago, Feb. 1.

Arrangements have been completed whereby the vaudeville theatres of the South owned and controlled by the Inter-State Amusement Company will play some of the time booked in that territory by Clay Clement in "Sam Houston."

General Manager E. F. Carruthers said yesterday to a VARIETY representative: "I have signed contracts with Manager Greene of the Clay Clement Company, through the Shubert, to play the attraction in the Inter-State circuit, commencing February 4, at the Majestic, Houston. Two nights each week will be given over to the play. It is not our intention to change the policy of the theatres.

"The plans will in no way interfere with our vaudeville bills. Artists will be given two days vacation wherever the attraction is played, but will receive salaries for the full week."

"We may build a new theatre in Houston for the independent combination attractions if the experiment will prove successful."

"I am also figuring with Gaston Newbrick, manager of the Lyric, Mobile, with whom I am personally interested in the conduct of that theatre, in erecting another theatre in the South to affiliate with the Inter-State circuit."

LOUISE AGOSTI IN SKETCH.

Joe Hart has assumed the direction of Louise Agosti, of the Agosti Family, and will place her in a sketch which will give an appropriate setting for her juggling.

SOME TIME.

Lew Hawkins has contracts for nineteen consecutive months with the Keith office.

RAFFIN'S MONKEYS AFTER SHEEDY.

Next week at the Eighth District Municipal Court will be heard argument in a case brought by Robert Raffin, owner of "Raffin's Monkeys," against M. R. Sheedy, manager of Sheedy's Theatre, Pacific.

Two hundred dollars is the object of Mr. Raffin's legal entrance. He is a foreigner brought over here last summer when the act played Luna Park, Coney Island. H. B. Marinelli afterward booked it through the Morris office and one of the weeks contracted for was Sheedy's. The monkeys were to have performed with their trainer, Louise Raffin, in Mr. Sheedy's town during the week of October 29.

The date was subsequently shifted to October 29, and according to Sheedy every one connected had notification excepting himself. When the animals arrived admission to the theatre was denied. For this refusal Mr. Raffin wants his week's salary.

The allegation of Sheedy that he is not responsible for the amount leaves the question of liability to be decided between the Morris and Marinelli offices, if Mr. Sheedy convinces the court that he is in the right.

TRYING TO STOP ACT.

Chicago, Feb. 1.

Gus Edwards, the New York music publisher, who is in the city, has notified all agents here that they will book the new act of Dom Leno's at their peril, as it is an infringement on his own known as "School Boys and Girls." I am not so firmly connected with Edwards in that piece.

Adolph Marks, Edwards' attorney, will apply for an injunction Monday. Meanwhile it is understood Leno is arranging his new act in "business" and that in order that it shall not interfere with Edwards.
GIRVUS NEWS.

At the meeting of the Wichita and Southwestern Fair Association it was decided not to take in the Kansas-Oklahoma Fair circuit this year. Representatives of the Kansas-Oklahoma circuit wanted the Wichita Association to hold its fair and race meeting the week beginning August 27, which was not satisfactory, and included the Winfield dates in the Kansas-Oklahoma circuit. At the meeting held by the latter J. T. Atwell, of Newton, Kan., was re-elected president of the circuit Association and Edward L. Teed, of Hutchinson, was elected secretary. The following fair dates were arranged for the Kansas-Oklahoma circuit: Week beginning July 30, Parsons, Kan.; August 6, Coffeyville, Howard, Anthony; August 13, Chanute, Eureka, Harper; August 20, Fredonia, El Dorado, Kingman; August 27, Wichita, Iola, St. John; September 3, Ottawa, McPherson. Great Bend; September 10, Topeka, Sterling. The circuit Association elected seated. The following fair dates were arranged for the Kansas-Oklahoma circuit: Week beginning July 30, Parsons, Kan.; August 6, Coffeyville, Howard, Anthony; August 13, Chanute, Eureka, Harper; August 20, Fredonia, El Dorado, Kingman; August 27, Wichita, Iola, St. John; September 3, Ottawa, McPherson. Great Bend; September 10, Topeka, Sterling. The circuit Association elected seats. 

The Blackwell Fair date has been changed by the Kansas and Oklahoma Fair Association from October 8 to September 22 to 25 inclusive. The meeting was held at Topeka, Kan., last week.

At the meeting of the Michigan State Fair, which was held at Grand Rapids last week, several new officers and directors were elected, as well as a number of new members admitted. The association has more than nine hundred members.

The sum of $2,450 has been subscribed by the building committee of Hoospeast, Ill., in charges of the Chautauqua to be given there this summer. There is also a project afoot to raise a sufficient amount to erect a amusement building and park.

Harry Kauffam, of the New York Vundam Booking Company, is bringing over a new Japanese juggling and for use in that concern's summer parks called the Kishirama Troupe. It includes sixteen people, six of whom have never before appeared in this country.

River View Park at Eng Trial, Chicago, will have a new chute, scene railroad and a "whirlpool" this coming season. The "whirlpool" will be placed near the gates. An admission of ten cents will be charged to take it, and fifteen cents, including a trip on the "pool." The regular fee inside the "whirlpool" will be ten cents.

The new proposed park for Kansas City will be called "Dreamland" and operated by a company of similar name. There is some friction in that city at present in park circles, but the details have not yet drifted East.

R. E. Gregor's new pyrotechnical spectacle "The Siege of Jericho" has been engaged by the Minnesota State Fair to be given at St. Paul the week of September 2 and at the Inter-State Fair at Sioux City, Iowa, a week later. Among the novelty acts engaged with the production are Willis and Hanson, Four Marvells, Birlstone and Newman, Dockendorf Troupe of Russian dancers and a Cossack ballet.

H. J. S. Rowe, of the Rowe & Norris Circus wintering in Santa Cruz, has notified his New York booking agent that the one-half interest in the show which was for sale has been disposed of. He does not wish any further details, but says that bookings will be made soon for the coming season.

W. C. Thompson, of the New York herald staff, formerly press agent of the New York Hippodrome for Thompson & Dudley, has signed to travel in advance of the Pawnee Bill show the coming sum-
NEW ACTS OF THE WEEK

Truly Shattuck. Songs.
12 Mins.; One. Twenty-third Street.
The same Truly Shattuck in all particulars, the same songs to give scope to her excellent high notes, the same red velvet drop that prima donnas have been using here time out of mind, and even the same gown that Miss Shattuck wore in "the beginning." All of which did not affect the undoubted popularity of the singer. She sang four songs and would have sung more if the audience had had its way.

Harry Bulger and Company (2). "Mink's Rink" (Comedy). 26 Mins.; (Interior; Special Drop). Hammerstein's.

For Mr. Bulger's temporary stay in vaudeville he has without arduous labor removed and condensed an act from "The Man From Now," the Savage show he was recently with. Mr. Bulger has added a meaty bit of good food serving to the same comedy value, and he is singing the first parody of Victoria's song hit "Poor John," but Mr. Bulger quite evidently missed hearing Miss Victoria herself before making the attempt. The comedian warbles "Brother Mason" as though it were new, and about at this point his close importance ceases, a woman built on the lines of Eva Davenport taking hold. She is a genuine comedian, and with the aid of burlesque roller skating, the skaters hold up by wires, considerable fun is had at the finish. Several bright lines have been rewritten into the sketch, which is good enough for vaudeville—at a price.


After seeing Dorothy Russell, Harry B. Watson and the ten young girls called "Toddly Bears" and "Buster Brownies" at the Fifth Avenue this week, where they all are together for the first time in vaudeville, one receives an insight into the short life of "The Minnie and the Maxi" from whence they came. A "bear" song at the finish in "kid" dress made an appeal for novelty through "Toddly Bears" set on the stage, apparently doing a dance mechanically and rather than having dealings into the act except an overwhelming desire on the part of the principals to accept encores which are not given. Miss Russell looked well. That was all possible for her to do with the material at hand.

Grace La Rue. Songs.
13 Mins.; One. Keeney's.
The former comedienne of "The Tourists" gives four songs with enough graceful dancing interpolated to make hers an entertaining number. She wears a pretty gown of coloring and construction not to be described and altogether makes a delightful stage picture. "I'm in Love with the Slide Trombone" was her opening number.


Another addition to the fast-increasing number of novelty talking acts in one. The special drop shows the "Mudtown Jail," in which one of the comedians is incarcerated. The other of the pair is the jailer. A considerable amount of the act concerns itself with dialogue between the prisoner, seen through a window, and the jailer, who has brought him food. The talk is for the greater part rapid-fire exchange of "gags," all pointed. It goes to the mark and the act runs its allotted time to the accompaniment of a good average of laughs.

The latest travesty of James and Sadie Leonard, assisted by Richard Anderson, goes in for rapid fun at the commencement, but is dinned toward the close by the "Dr. Hyde-Mr. Jekyll" scene given by Mr. Anderson. As a piece of acting this would attract attention, but it has no place in a burlesque built for laughs only. Mr. Leonard gives an excellent performance; he has a grasp on the ability to express ludicrous sentiment seriously which is valuable, and Miss Leonard also handles her part capably. There is a descriptive scene in which the woman describes her suitor's chase after a roll of frankfurter sausages, in itself a humorous burlesque. Mr. Anderson has a solemn mien as Caesar and the dialogue is witty as a rule, but all the "heavy" matter should be dropped. When that happens the laughs should be continuous.


A dancing and singing quartet showing pretty dressing and dancing of an unusually high order. The singing of the one number used was rather below the ordinary. For the rest the girls danced. The act is in reality a miniature "pony" ballet and the introduction of even one song is a mistake. There is no costumery. The act is a pretty one and will probably gain by its being understood to be from a foreign importation.


Mr. Crane has worked out a pretentious version of a trick that is nothing from his former specialty in "one." It is neatly dressed and presented with good showmanship. The feature is an illusion called "Cremation," in which a woman is made to discontinue from the cabinet and a small pickaninnny produced in her place. A trunk mystery is another illusion. The trunk is lined with five sheets of plate glass and remains in sight of the audience during the entire time of the trick. No cabinet is used, but the girl makes an entrance into the glass enclosure. This trick takes but a few seconds. Crane makes use of a new idea in the stage managing of his act. The stage is set three times during his offering, but each time a drop is lowered in "one" and Crane works in that space while his apparatus is being arranged. No paraphernalia is moved except behind the lowered curtain. Crane keeps up a running fire of comment which is given an agreeable humorous twist aided by a touch of the Irishman's natural brogue. Crane has originality and a talent for working out new effects. He already possesses an offering of merit, notwithstanding its naivety, and should carry a place among the best.

Ella Bradna and Fred Derrick. Equestrian. 7 Mins.; Full Stage. Harlem Opera House.

Depending largely upon speed Ella Bradna and Fred Derrick are showing some pleasing equestrian feats at the Harlem Opera House. Two good-looking animals are used, Miss Bradna and Mr. Derrick each riding one but working together. One horse only is employed at the close. The usual routine is gone through, but as a hurly-burly is lacking they give a miniature of every offering they can. The audience accorded the pair a much warmer reception than is customarily given a "horse act."
VARIETY

KATZES PERMITS A CANCELLATION.
Leona Thurrer and her "Blackbirds" withdrew from the bill at Katzes Auditorium, Lynn, Mass., after last Monday's matinee. Herbert's dogs replaced her. Miss Thurrer sent word in to the manager that she could not work in "omn," as there was danger that an accident would result to her "picks," the stage having no apron. Herbert's dogs had arrived in Lynn to play the Auditorium and this gave Mr. Katz a most extra act in the town. He secured an independent act toward Miss Thurer, who then "closed" and the bill was shortened one act only, as Mr. Herbert had been allowed by the management to play, although the Morris office agreed to stand one-half his expenses if he did not, owing to its mistake.

MACHINE OPERATORS ORGANIZE.
The Moving Picture Machine Operators' Union, No. 13,730, of Philadelphia, Pa., was organized Sunday, January 6, 1907, upon the receipt of a charter granted by the American Federation of Labor. Organizer W. C. Hahn instituted the local that date with the following officers: President, M. E. Backenstos; vice-president, P. Mars; treasurer, W. E. Hogen-camp; secretary, J. Kroesen; guardian, W. Hess; guard, E. French.

The meeting was the result of preliminary meetings and the union starts out with a membership of thirty-five. It is the intention of the local to have all applicants for membership pass an examination as to ability prior to admission.

The organization is the second of its kind and starts out with bright prospects. The local meets Sundays at the United Trades Association Hall, 222 North Ninth street, at 2 P. M.

T. M. A. BARQUET.
Philadelphia, Feb. 2.
The seventeenth anniversary banquet and entertainment of the Pennsylvania, No. 3, T. M. A., was held at Tagg's Maennerchok Hall last Sunday. Covers were laid for 450. An entertainment followed. Visiting members attended from New York, Brooklyn, Newark, Washington, Baltimore, Boston and Trenton.

The election of the following officers took place at the same time: President, Geo. W. Peterson; vice-president, N. J. Mecomunkey; recording secretary, Chas. J. Levering; financial secretary, Alex. Christie; treasurer, Wm. F. Schaefer; physician, Dr. W. C. Meadows; trustee, Charles H. Sprague, George Wilcox and William Sheehan; marshal, Thos. Danen-bower; delegate to Grand Lodge, Joel A. Mitchell; alternate, Chas. B. Wiley; sergeant-at-arms, Wm. Mooney, and outer guard, Chas. Geuenden.

BUYS HALF INTEREST IN THEATRE.
Jas. Lowrie purchased this week from Maurice Jacobs a one-half interest in Jacobs’ Theatre, Paterson, which is on the Western Burlesque Wheel. Both men are members of the firm of Butler, Jacobs & Lowrie.

The Wallace Sisters, two graduates of the New Wayburn School of Acting, will be directed by Mr. Wayburn in a vaudeville four as a "sister" act.

contributed a delightful voice and some talk that is extremely funny. The sketch is a decided novelty and should find a ready market.

Eleanor Doret, Soprano. 15 Mins.; One. 

Twelfth-Street Third.
Billed as "the brilliant singer," Miss Doret justifies that description. Here is a voice of unusual range, trained under perfect control and with a good range. She sang several popular numbers in an agreeable style and throughout her appearance made an excellent impression.

The Vynos.
"A Musical Farmyard." 18 Mins; Four (Exterior); Close in One. 

Pastor's. 

As a musical act, probably from the West, The Vynos appear for the first time in New York City this week at Pastor's with new ideas for the disguise of musical instruments. The contents of a vegetable garden are used, also the fence surrounding it. As far as this goes it is novel and neat, but too much time is given to each. All the selections are new and make the exception of "My Old Kentucky Home" every worn word in the repertoire should be discarded. For the close there is a change which might occur earlier. This is pretty, although the "rubes" dressing is faithful. The "fence" duets are discordant, and while the music does not rank high at any the act should have demand.

Sime.

Cooper and Gear. 


Pastor's. 

For a first showing in vaudeville these boys did finely at Pastor's, although placed "No. 2" on the program. Both are young. Mr. Cooper is a brother to Harry Cooper, of the Empire City Quartet, a fact that will tend to harm his performance if he is not careful, for the younger Cooper follows his more seasoned brother too closely in manner and voice. Several parodies were given, the one on "Sweet Immacula" being a bit too high grade, and the talk is fair. The boys have plenty of time to learn a great deal. The first attempt should be to originate a style; the second to remove their hats when acknowledging applause.

Sime.

Seig Polyoscope Film. 

"The Grafters" (Comedy). 

10 Mins. Chicago. 

The makers of this film have managed to do more with a very difficult subject than is usually possible, getting a good deal of fun out of the subject based upon nature's desire to secure "something for nothing." A $500 reward is posted for the recovery of a valuable engraved watch, a family heirloom. The "Grafters" provides himself with a number of cheap imitation watches with which he approaches persons who read the sign and asks if they lost the timepiece. He delivers the supposed valuable and receives handsome reward for his honesty. He succeeds in disposing of his "stock" to many, who, after a number of comical situations and incidents, return to demand a share of the rewards and are confronted with a large sign reading "Sold." The picture is unusually clear and distinct and is being exhibited to a large, interested audience in a number of Chicago theatres. Frank Wiegberg.

Pathe Film. 

"The Female Spy." 

Miss: Dramatic. 

Kennedy. 

A good subject having strong points and unlimited action, but chaotic in its development. It lacks the element of simplicity necessary for the exposition of dumb action. There are frequent changes of scene and character, but one is not always able to tell just what bearing the action has upon the story. The situations do not hold together in an easily followed line, but are scattered and what the book reviewers call 'episodic. One incident in which the captured young spy is dragged by her hair across the fields behind a wild horse was a rather disagreeable feature.

Rush.

Murray, Clayton and Drew. 

"Claude Melnotte Outdone" (Travesty). 18 Mins.; Full Stage (15); Close in One (3). 

Pastor's (Week Jan. 21). 

The travesty on "The Lady of Lyons," which is seen here for the first time, concerns itself not with delicacies of humor, neither does it number subtly among its virtues, but in its broad burlesque it furnishes all kinds of boisterous amusement. Harry Murray goes in for the broadest sort of comic effect, both in makeup and dialogue, and makes a ridiculous Claude with his thunderous voice, tall acting and solemn clowning. The talk depends in most part for its effectiveness upon the extremities of incongruity it reaches. Verona in the second scene admirably, and together with Lillian Drew contributes an excellent finish in a grand operatic duet. Both women look well and have clear soprano voices of good volume and quality.

Rush.

OUT OF TOWN.

Harrison King and Company (4). 

"Our Bitterest Foe" (Dramatic). 24 Mins.; Full Stage. 

Orpheum, Minneapolis. 

General Van Rosenberg, a Prussian commander (Mr. King), who is in the service of France, is captured by a French officer (Harry Wilson), within the Prussian lines during the occupation of northern France. De LaFere has stolen into the Chateau D'Evran to see his fiancée, Blanche D'Evran (Mabel Florence). Both men are in love with the girl, and the Prussian finally gives the French officer and the girl passports through the lines and takes the hero's position in the centre of the stage as the curtain descends. The scene constitutes too much talk and too little action. It may develop into an excellent sketch, and goes fairly well as it stands.

Chapin.

Isabel C. Jackson and Company. 

"Hearts and Dollars" (Dramatic). 20 Mins.; Four (Interior). 

Robinson's Opera House, Cincinnati. 

Miss Jackson, a young emotional actress from the Pacific Coast, had this playlet written for her by Dwight S. Anderson. The scene is laid in the bachelorette apartment of a Wall street broker, who is planning to "freeze out" his partner in a mining deal. The partner's wife comes to intercede—she is an old sweetheart of the broker and rejected him. Her appeals to his honesty are in vain. She then recalls the old days, sings him the old songs and in a very prettily constructed climax way the song is introduced legitimately. Miss Jackson's work showed excellent emotional power, and Mr. Levin gave her adequate support. Miss Jackson at the first appearance sang into the piano. At night, however, she sang with the orchestra and the increase in applause testified to the wisdom of the change.

Leonard and Louise. 

Equilibrist. 8 Mins.; Four; Close One. 

Orpheum, New Orleans. 

Leonard and Louise made their initial appearance in this country on Monday evening, coming direct from London. Posturing and head and hand balancing form the main part of an offering that bears striking similarity to the act of the Sheek Brothers. In an opening position the boys gained favor, their equilibrism work standing comparison with keynotes. O. M. Samuel.

Alice Lyndon Doll. 

Quartette. 14 Mins.; One. 

Orpheum, Minneapolis. 

This young woman, who is growing a bit large to be billed as "A Bit of Dresden China," has a new singing act written by her, Mrs. Paula Westlyn, of Indianapolis. She sings "Automobilizing," in appropriate costume; a prettily waltz song, "The Postscript," and closes with "The Board Walk by the Sea," in male attire. The act is nicely dressed and makes a fair offering in "one." 

Chapin.

Martha Mathemey. 

Violinist and Whistler. 

Majestic, Dallas, Tex. 

Mayth Mathemey made her initial vaudeville appearance this week. Her act consists of popular selections on the violin and some exceptionally good whistling. She does not warble like many whistlers, who lose the melody in displaying bird effects. Her costumes are very attractive. She has an excellent stage presence and her offering makes an entertaining number.

B. A. A.

Richard Buher and Company (3). 


Majestic, Chicago. 

Mr. Buher, for a number of years leading man of a popular price stock company, is a favorite here. In this sketch he appears as a "gentleman" burglar of the "Haffles" type. He enters the house of a fashionable family at night to rob and encounters a young girl "snook thief" on a similar mission. He learns she is his own daughter and after a number of "esthetic" incidents leaves the house with her cousin to stroke and repentant. Mr. Buher gave a clever performance. Louise Overdorf as the girl gave excellent support. It is an interesting little playlet and should go well in vaudeville.

Frank Wiegberg.
DAINTY DUCHESS. There have been few burlesque companies blessed with olie features of equal calibre carried by the Weber & Rush “Dainty Duchess” organisation playing at the Murray Hill this week. Lalla Selbin, “The Bathing Beauty,” and the Willie Panter company, acrobats, would ensure a successful attendance for almost any show, but Weber & Rush did not stop here.

They have placed sixteen girls in the chorus, given them gorgeous costumes to wear, staged the numbers artistically, have a full complement of principals, obliging the conviction that “The Dainty Duchess” is the most expensive show on the road. There are two numbers in the opening “Chile Con Carni” that are beautifully costumed, prettily staged, and sung in a manner to rank with any comic opera production. The first is “The Witches” and the second “The Spanish Ensemble,” both led by Helena May. Miss May is good looking and probably willing, but she is inanimate. In the Spanish ensemble which “Chile Con Carni” is being introduced, she steps out of the ranks to sing the chorus, and utterly cruel Miss Butler, both from a vocal and expressive standpoint. One has a sweet contralto voice, assuredly deserving of a selection by herself, which will be fitted into the burlesque.

John Adama of “The Big Three” is a help to the concerted singing, but like many good tenors, he is a bad actor. As an alto act the trio is a hit despite the fact that Miss Butler in illustrated songs, a position for which her voice is uniquely fitted, opens the olio, giving singing acts at both ends.

C. Edward James wrote the first part and Fred Brooks composed the music. Mr. Brooks has far and away the best of it. There is no sequence to the piece. It is a jumble and a jangle of music and comedy. The comedy does not rank well up with the rest. There is a “hanging” episode, possibly humorous to some, a “kissing” scene, briefly reconstructed, “William Tell” shooting, and another dragged out bit involving a “prop” dog. It is not the fault of the comedians. Harry Keeler, the chief, is doing good work this season and has with him a few of the kind of agreeable Hebrew in a makeup which could be greatly improved by a clean suit.

Geo. Scanlon and Paul Stevens are principals also, Mr. Scanlon causing much laughter in the burlesque. “The Universal”, which was revised and the presentation of “Miss Bell’s Seminary” given in the same show last season. In football costumes at the closing the chorus look well, although previously appearing in the olio at the opening.

Keeler and Hawley in the olio tell some jokes and sing some songs. Lalla Selbin “chanted” somewhat boldly Monday afternoon. She cut her act to ribbons, without giving any life to what was left. The act was cut adrift, with his youthful assistant and next stage acting, received lots of applause, but even then not all it deserved. “The Dance of the Seven Veils” from “Salome” was burlesqued put on for the first performance. It may grow to be liked, but is very distinctly removed from a sensation for burlesque. Miss Selbin had the dancer outclassed for frank exposure.

ALCAZAR BEAUTIES. Except for the olio in which he is not involved James F. Leonard carries pretty much all the responsibility for the comedy department. In the burlesque there are moments when a quintet of ridiculous soldiers do something to lighten his labors, but for the most part he toils alone for the laughs.

In the matter of musical equipment, dressing and scenic investiture the offering is much more fortunate. A sixteen-girl chorus clothed with exceptional taste and skill and a trio of women principals—Clara Whitney, May Crawford and Anna Yale—do much to make acceptable entertainment. A restaurant scene in the first piece delivered a fair average of comedy assisted sort with Will H. Davis as a toughwaiter, Leonard, Clara Whitney and May Crawford as the fun makers.

The burlesque, called “Sullivan on Guard in the Philippines,” is away from the familiar line of material. Leonard has some good spots and Billy Hart has a Number one in the opening, where his German character role failed to provide much amusement. Clara Whitney did well as the leader of a song or two. Her name appeared both among the principals and in the list of the chorus. "Marry Wife" was an appropriate number with Miss Whitney as party of the first part. Her voice has a fairly agreeable quality. The Misses Yale and Crawford were also concerned in the musical chorus and in both cases they are pretty gowns, although Miss Yale might contrive to make another change in the first part.

The burlesque opened with a prettily dressed chorus. The first part showed five changes and burlesque four. Several of the costumes were strikingly original in design and an attractive color scheme is preserved throughout.

The olio was rather light. Lawrence Crane (New Acts) with a series of illustrated stories and songs scored effectually, the opening was Miss Bessie Victoria, billed as "The Bashful Venus," has padded out very ordinary abilities as a contortionist into a full olio offering by working in a dia-busines in which Billy Hart plants a thing with a grace that robbed the performance of most of its suggestiveness, but Miss Victoria makes a rather frank display of signatures.

McDevitt and Kelly do fairly well with an act in which the dancing is best. They are the two men make a good eccentric dancer and the loon dancing of the pair was worth while.

James and Davis describe themselves as "The Boys Who Sing and Cry While the Acrobats Laugh," but the boys danced and sang and at intervals may have wept, but the audience did not make its desire to laugh or scream conspicuous. Also the team talked, but this being their contribution was not particularly amusing.

The show would be set down as "clean" in business and dialogue, although there are times when the comedians offend good taste. One of these was a bit of business in which Billy Hart plants a soft pastry over Leonard’s face and the taller makes a good deal of business out of the performance of removing the mess.

PASTORS. Bills at Pastor’s are generally noted for something. This week it is the entire absence of dancing and the plenitude of singing. The vocal efforts commence early and end late, the American Comedy Four closing the show. This quartet has added a character costumed number in “Poor John,” Vesta Victoria’s latest hit, and they also have another on “Bessie and Little Brown Bear,” both extremely well done, although the Victoria selection will suffer until it is more thoroughly known.

“Weaving at the Church” has been retained and this is still an applause and laughter getter. All is burlesque, cleverly conceived and humorously carried out. The American Comedy Four is away from all quartets in its ideas and should give costumed numbers only on the plan now followed, arranging their present opening to correspond with the remainder. They have a highly enjoyable act, which the audience will doubtless derive from through being so obviously burlesque.

James and Sadie Leonard, the Vyno, Jessie Laurie and Cooper and Gear are under New Acts, and Harry Thomson, the monologist, could almost be placed in the chorus, almost at the last minute a new joke told by Frank Bush nineteen years ago. In order that Mr. Thomson need not worry over which one is referred to he is informed that this is about the situation, but here it is.

“Who the Mayor of the Bowery,” as Thomson styles himself, is not over particular with subjects for humor. All are calculated to draw laughs and an impersonation of each is given with the “soda water” imitation. By careful count Mr. Thomson uses this explosion fifteen times during his act. Michael Bernard is rewarded for laughing at each by having his name mentioned in connection with two stories. The Pastor audience thought very well of Mr. Thompson, who said aloud that he would explain one joke “for the benefit of the Morris office.” Pat Casey, from that abode, who almost fully occupied a box, woke up in time to hear it.

Mr. Thompson, who says he went “very” well, and Less Judants in head balancing, with a good program position, made a decided hit. The boys and girl look as neat as ever on the stage, but the boy should be careful on the high perch. He is not steady while holding it, although the height of the stage may have been the reason.

Ernie and Bartlett in a conversation caught the hearty laughs, and Mr. Ernie Hart made a very good piece of stuff, while Miss Bartlett wore a pretty new dress, a pleasing manner. Erle draws one of the best Irish characters on the stage to-day, and it is only a question of the proper vehicle until that is substantially remitted.

Sheppard and Ward came out with another new costume worn by Miss Ward, and new songs also, while Daly and De Vere did their usual turn. The Barnwell with Juggling and the revolving globe is a regular boys’ favorite, and the wizard, “opened” the bill. It’s hard to be a “wizard” in that position at Pastor’s.

Moore’s "Gumble" went to Lakewood on Wednesday for the remainder of the week in the hope of recuperating after a somewhat serious attack of stomach trouble.

TWENTY-THIRD STREET. All the clocks appear to have stopped in the vicinity of the St. James Building. Under no other circumstances could such short bills be handed to the Keith-Fractor institution on West Twenty-third street.

This week the performance was over, including the moving pictures, before 4:30, notwithstanding the addition of an extra act put into the bill after the Monday show.

Felix and Barry were prime favorites in "Perry’s Barber Shop," "The Blonde Who Dies," "Pee and Bar's Door." There is an offering of uniform merit. George Felix starts the fun moving merrily with his early pantomime and Miss Barry and Emily Barry do admirably in supporting him. Both have agreeable voices and dance gracefully.

The Dainty Four, Eleanor Dorel and Truly Shattuck, the feature, are under New Acts.

Morris Cronin closed the bill with his well-constructed club juggling act. He has four assistants and employs it to good comedy purpose. Two of the men are dressed as butlers, but the duality is not disclosed until after the pair have won a goodly number of solid laughs. The club, the playing of the047. Cronin himself is a juggler of ability. His work has distinctiveness, his method marking him as being away from the others doing this sort of work. Altogether the act was a decidedly interesting closing number.

Estelle Wordette and company were well placed about midway on the bill in "A Honeymoon in the Catkiss," which contains the elements of vaudeville comedy. It was far from perfect and the laughs come surprises. Jules Kussel as the husband plays with his accustomed union and Miss Wordette makes a pretty "Gwendolyn." The sketch was an excellent laughing number and made good though it followed that of Rae and Broach, which somewhat resembled it in kind if not in any essential detail.

Wylie’s dogs made a popular number. During the first five minutes or so the audience was in raptures, the animals going through the work without the visible direction of their master. A small lapdog has a remarkable series of tricks, including a balancing feat in which it is supported by only one of its fore legs. The act has a wealth of material crowded into its running time and interest is sustained capital naturally through the diversity of tricks.

Fred and Pauley opened the bill with head-to-head and hand-to-hand work. Both have fine balancing feats, working out a good routine of feats, which are faultless to finish. They employ the flying rings in a novel trick, one of the men swinging by his feet to drop into a two-high hand stand. Throughout both men work with expression, displaying a smooth and graceful style.

Rae and Broach are using their familiar dialect sketch. It opens rather quietly, but is worked up to a good climax, aided not a little by the use of a third person, probably a stage hand.

“Charley” Fitzpatrick, the Reich of Off阶段, has his position as stage manager of the Sunday concerts at the Grand Opera House. He has been replaced by Lew Morton.
CORRESPONDENCE

CHICAGO

BY FRANK WEINBERG

VARIEITY'S Chicago Office

29 S. Clark Street

MAJESTY (Lynn Howard, with Mr. Kohl & Castle, Monday rehearsal).—It has been more than a year since the chorus girls of this picture were seen in vaudeville here, and their return will be greatly welcomed. The show is a musical comedy, and the chorus girls have been trained in the latest dance fashions. They will appear in several numbers, including a dance number to "The Old Hundredth." The cast is well balanced, with many fine singing and dancing numbers.

BURLINGTON ROUTE

For the week of Feb. 4 when not otherwise noted ("L."). O. indicates the company is "Laying Off.""

(Among wishing mail or wire address in- lerected when "laying off" and same in due time.)

Alumax Beaslets—Lyceum, Tr. 4, 4; Galaxy, Atlanta, 7-9.

Barclay—New York, 3-4; New York, 5-6.

Beaumont—Empire, Atlanta, 4; Empire, Holy-wood, 5.

Blue Ribbon Girls—Cortichet, Rochester, 5.

Broadway—Beaumont, 5; New York, 7; Roy-als, 7.


Burrway—Burlington, New Orleans, 3.

Broadway—Galaxy—Lyceum, Washington, 4; Gentry, In- desota, 7-9; Vander-ville, 7-9.

Century—Cincinnati, 5; Milwaukee, 4.

Charlottesville—Standard, St. Louis, 5.

City Theatre—L. O.; Galaxy, Baltimore, week 11.

Clark—Theatre, 5.

Cranberries—Chicago, 4.

Dallas—Dallas, 4.

Empire Theatre—Theatre Royal, Montreal.

Fountain—Galaxy, Atlanta, 7.

Franklin—Empire, Cleveland, 2; Empire, 4.

Galaxy—Lyceum, Philadelphia, 4.

Galaxy—Lyceum, New York, 7.

Kansska—Bellevue, 4.

Krell—Bellevue, New York, 7.

La Pass—Williams, 4; Bing-Hill, 4.

London—Galaxy—Century, Kansas City.

Magazines—Standard, Cincinnati.

Mary Maks—Empire, Providence.

Mona—E. I., 5.

Morgan—Empire, New York, 2.

New York Star—Empire, Cleveland, 3.

Paris by Night—Hollywood, 5; Riviera, 4.

Pocket Book—Balboa, 4; Riviera, 3.

Sandusky—People's, 3.

Savannah—Shape, 3; Savannah, 3.

Sisters City—Dover, 2.

Smith—Bellevue, 4.

Tubby—Bellevue, 5.

Tubby—Bellevue, 4.

VARIETY'S—Lyceum, New York, 2.

Washington—Cotta, 2; Williams, 3.

White Rose—Rson, 3; New York, 4.

Wisconsin—Sutton, 3.

World Brothers—Bijou, Reading, 4; L. O.; 3-4.

Yukon—Bijou, Burlington, 4.

HARRISON TAXPAYERS MEET

Harrington, N. Y., Jan. 30, 1907.—The In- dustry Taxpayers' Association of Harrison, N. Y., held its first meeting of the season Wednesday night. The regular order of business was dispensed with and the meeting opened with the election of representatives for the coming year. The following officers were elected for the ensuing year: president, F. H. Con- nelly, vice-president, C. W. Gannett, secretary, J. M. Egan, and treasurer, Joseph N. Smith. The meeting was conducted in a businesslike manner and a large number of the taxpayers were in attendance. The association is now in a strong position to carry on its work and to promote the welfare of the community.

The meeting was adjourned and the doors opened for the entertainment of the public. The entertainment was held in the form of a ball, which was enjoyed by all present. The men were dressed in their best attire and the women were attired in their most becoming garments. The music was furnished by a local orchestra, and the ball was opened with a grand march. The evening was spent in dancing, singing, and other amusements, and the meeting was adjourned at midnight.

February 11 is the date of the regular meeting.
The Chas. K. Harris Courier

DEPARTED TO THE INTERESTS OF SONGERS AND SINGERS

VARIETY

CHAS. K. HARRIS

81 W. 31 St., N. Y.
(Meyer Cohen Mgr.)


Edith Helena, the greatest

[...]

ment, here, "boys"

The audience, that organization, Salt

has been changed her repu-

sort of escape from the sordid in the city.

The minor leads. The high point of the night will be Miss Helena's

Edith Helena, who has

SEATTLE:

BOSTON:

This is a great week among the variety houses here, for the big battle between the Eastern and the West will be fought in the same house of variety. The Palace Theatre will resume its usual vaudeville produc-

ers: the feature of the week will be the Palais Royale, the straight vaudeville, and the Palace will be the old line of singing and dancing. The Palace will be the old line of singing and dancing.

The change at the Howard next month, when the famous lady, Miss Helena, will begin what she calls her " handwriting" tour, will be long on the house. The Howard has been the most successful of the vaudeville houses in the city, and the audience here is sure to enjoy the lady's new tour. Miss Helena will be with the company for a week, and her appearance will be a great relief to the audience.

There is another feature of the week at the Palace, the remarkable singer, Miss Helena, who has been with the company for several years. She is a great favorite with the audience, and her appearance will be a welcome change.

The change at the Howard next month, when the famous lady, Miss Helena, will begin what she calls her " handwriting" tour, will be long on the house. The Howard has been the most successful of the vaudeville houses in the city, and the audience here is sure to enjoy the lady's new tour. Miss Helena will be with the company for a week, and her appearance will be a great relief to the audience.

The change at the Howard next month, when the famous lady, Miss Helena, will begin what she calls her " handwriting" tour, will be long on the house. The Howard has been the most successful of the vaudeville houses in the city, and the audience here is sure to enjoy the lady's new tour. Miss Helena will be with the company for a week, and her appearance will be a great relief to the audience.

The change at the Howard next month, when the famous lady, Miss Helena, will begin what she calls her " handwriting" tour, will be long on the house. The Howard has been the most successful of the vaudeville houses in the city, and the audience here is sure to enjoy the lady's new tour. Miss Helena will be with the company for a week, and her appearance will be a great relief to the audience.
GUS EDWARDS
SAYS
SATURDAY, FEB. 2
THAT
He and his brother Leo will be located at the
Sherman House
Chicago
For Two Weeks Commencing
February 3rd
Accompanied by one piano and a band of
brass. "Gus Edwards' Orchestra" will be
in the East for fastest travelling westward.
SO CALL
for "that welcome" on the mat is meant
GUS EDWARDS MUSIC
PUB. CO.
1512 BROADWAY, NEW YORK
VARIETY

PASTOR'S

1427 W. 36th Ave., Continuous, 20 & 50 Cents.

Next Monday, April 6, 1907.

Evelyn Grand and Terry J. Turner, the Tavern Aiders,

Shorty and Lillian L. Witty,

Mary Olive,

Babe and Lewis,

Billy Gaston and Beet. The Big cabbage Brothers,

Green, Nigga and Adams,

The Harlem Brothers, Dilloo and Corn.

Billy Slama

O. T. Fiske and Eunice McDermott

HAMMERSTEIN'S

VICTORIA

"The stepping stone to Broadway"

"MINER'S"

AMATEURS EVERY FRIDAY

Week February 4

8th Ave. Imperials

Bowerly

Reilly & Wood Show

DORIC YOKNER

NEW YORK

ORPHEUM

MT. VERNON

NEW YORK

HEADLINE ACTS AND OTHERS WRITE.

A good time in a small house.

THEATRE, 1440 BROADWAY

HOLLAND BUILDINGS

1440 BROADWAY, NEW YORK

GLOVES

International Vaudeville Agency

1440 BROADWAY, NEW YORK

WHERE TO STOP AT

NEW RICHMOND HOTEL

EUROPEAN PLAN.

Van Buren Street and Welles Avenue.

CHICAGO, ILL.

The Home of Vaudeville Artists in Victory of all theatres. Modern, up to date. Write for rates.

D. A. DOOLEY, Prop.

UTICA, N. Y.

HOTEL NEW METROPOLITAN

Opposite Orpheum and Majestic Theatres.

AN ATTRACTIVE GRILL

GEO. ALBERT DUKELow

Leatheroid Trunks

LIGHTER THAN STEEL

30 TIMES STRONGER THAN WOOD

LEATHEROID MFG. CO.

332 BROADWAY, NEW YORK, near Spring St.

Pacific Coast Amusement Co.

Owning and Operating 20 First-Class Vaudeville Theatres East, Northwest and West

WANTED AT ALL TIMES.

First-Class ACTS of ALL KINDS

that can deliver the goods.

Sole Booking Agents

CHRIS O BROWN

28 S. Clark St.

CHICAGO

FREEMAN BERNSTEIN

1525 Broadway, Suite 22.

SANTA ROSA, CAL.

AL O'MAHony

1207 Golden Gate Ave.

SAN FRANCISCO, CAL.

BURLINGTON, IOWA.

ARCHIE LEVY

820 American Bank Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

LEO KESSLER

SANTA CRUZ, CAL.

AEVIL C. DESOTO

SANTA CRUZ, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.

C. W. HAMILTON

1114 Asbury Bldg.

CHICAGO

FRANK CROCKET

SAN FRANCISCO, CAL.
The San Francisco Office of Variety is now located at 1115 Van Ness Avenue (Room 112) with W. Alfred Wilson as representative.

Advertisements and subscriptions will be accepted at regular rates.

News items may be forwarded to the San Francisco office, and will be promptly transmitted.

Hartford, Conn.: Polti (Louis R. Kilby, mgr.) Monday rehearsal 10:30—Hold for cast of "Breeches," two different characters in comic opera, pleasing act; sisters and Von Kaufman have bright repartee; Thorne and Carlston have a rapid-fire team that takes well; Max Willy's Singing Colman; Irish songs in good voice; "The Naze Too's Dream," by McCarthy and Winters, well received; Romance and Comedy Quartet sing well and have a lot of comic; Hoover and Herman form a splendid concoction, some of the acts being marvelous.

William J. Broom.

Joliet, Ill.: Grand (L. M. Goldberg, mgr.) Monday rehearsal: Col. Billy Link, emcee hit; Prof. Arnold's electrical entertainment; Ross and Ellis, comedy barrel joiners; good; Connolly and Klein, song producers; Marguerite Newton company is accredited, etc.—Walker (Chas. N. Julian, head balancer, pedal dancer, bag pucker, good.

Lancier M. Stevens.

Keebuk, Iowa: La Belle (H. E. Dodge, prop.) Monday rehearsal—Hoss and Serre, Ireland; because overcome; James and Cecile Welsh, "Finalists' Lecture," fair; Minnie Westman, spherical bag and drapery dance, good; Glen Burt, comedian, pleased; R. O. Ward, illustrated song, pretty.

B. H. B.

Louisville, Ky.: Hopkins (Wm. Reichman, mgr.)—Saratoga Ladies Orchestra, was the headline; the Three Harmony Gents, clever; Norton and Nibbel in "The Ladies Tailor," good; Lucy, good; "Susie and John," good; Prentice and White, popular; "What's the name," fair; "The Chautauqua Girls" gave fair satisfaction to a top-heavy house.

E. J. Ingledow.

Lowell, Mass.: Hathaway (John L. Shannon, mgr.)—The Yankee Girls, musical act, great; Dan J. Harrington, ventriloquist, well liked; Bert Hulconsin, Sam J. Curtis and Hill, excellent; Ollie Durr and Duggan, company, clever; Dill and Ward, nice; Miss Mary Kip, singing comedienne; the Takanawa Troupe of Japanese acrobats, good; "Nellie Harrington and Verne's" harmony, well received.

John T. Dawson.

New Haven, Conn.: Lenny, Mass.: Auditorium (Harry Kates, mgr.) Monday rehearsal: Roberta and the Harmonic harmony, melody, very Auto, Rosina, good; Miss Gladys (the bellringer) doing an act with "The Naze Too's Dream," by McCarthy and Winters, well received; Romance and Comedy Quartet sing well and have a lot of comic; Hoover and Herman form a splendid concoction, some of the acts being marvelous.

William J. Broom.

Quebec, Can.: Auditorium (Clark Brown, lease and mgr.) Monday rehearsal—Week 21: Walter and Magill, German comedian; Century and Granger, musical artists; Wilder and Granger, good; Miss Granger's toe dancing; All Ruch Smith, illustrated songs, hit.—Grand (H. G. Somers, leasee, rehearsal. 39):—Josephine, comic, good; John Zaniel, comic; Zane's (Duffy Bros.), musical, great; Lee and Fiddler, comic, fair; Glass and Fidlar, comic, fair; held; "The Chautauqua Girls" gave fair satisfaction to a top-heavy house.

E. J. Ingledow.

Milwaukee, Wis.: Empire (B. R. Mutter, mgr.)—Kenny and Clarke, sketch, nice; Hewitt, character act; Redley and Davis, dancers, hit.

Charles E. Lacey.

Milwaukee, Wis.: Star (Frank Trottman, mgr.)—Week 21: "Jolly Grass Widow." The old, Gruer and Granger, comic, well; Ruth Everett, "mechanical doll," good; Zinner Trio, Baracters, clever; Hagen and Stories, comic, good; Neil:—Grand (W. W. Bygg, mgr.),—Good bill by the Stretton Trio, Bandini and Rudolph, presenting a "Tenderfoot on the Tramp," splendid, "The Naze Too's Dream," by McCarthy and Winters, well received; Romance and Comedy Quartet sing well and have a lot of comic; Hoover and Herman form a splendid concoction, some of the acts being marvelous.

R. H. Munder.

San Antonio, Tex.: Majestic (B. H. Gordon, mgr.)—Hit show; Herbert and Willing, comic; Lomax, good; Miss Dimitri, comic, very good; Powell and Powers, pleasing; Brothers DeVan, up to date.—Note:—The Killers' band gave one performance Saturday night at the Majestic and drew one of the largest crowds in the history of the house. Business has improved at the Majestic since it came under the management of T. W. Adolph.

Cal. Ohrin.

When answering questions kindly mention Variety.

Only 35 Minutes from Broadway

The Enchanting English City-by-the-Sea

Six Minutes to Draw from

Most Attractive Amusements in Greater New York

"Happy-Land"

Located at

South Beach, Staten Island,

New York

Free Attractions!

Wanted

Have good locations for more big shows.

Also want all kinds of legitimate amusements and attractions, including

Japanese Tea Gardens

Knife-Boards

Hang-People

Animal Shows

Animal Act

Picture Machines Brown

Pussies

Souvenirs

Soda-Water

Soda-Water

Soda-Water

Photographers

Victor D. Levitt

701 West 86th St.

New York, N. Y.

C. S. Bokemeyer, M. T.

Mohawk (Joe Webber, mgr.) Monday rehearsal 10:30—Martin's animals, a pleasing attraction; Herbert, magician, really clever; Five Miners, singers and impersonators, entertaining; Owley and Bondi, comedy jugglers, amusing; Three Squirrels, ukelele music, good; Marion Davis, pleasant; All together, very amusing.

B. C. Martin.

St. John, N. B., Can.

Keefe (Guy Bradfield, sec., mgr.)—Opened this week with excellent bill. Cowley and Kilby, fine, who appeared at the house in a continued run; Dan Maloney, English center singer, fine; the Harringtons, music, very good; E. Sibley and Marie Bondi, very good; Bertha Liles and Gertrude Liles, good; the Macdonah, clown, pleasing; a few more, well received; Harr and Braut, equitableness and comedy acrobats, excellent.

Gordon.

$5,000 Challenge

To Col. G. B. Beddowery

Frank Micrea.

You both consider yourselves great marksmen

but we challenge you to a shooting contest for any amount of money you care to name.

The only conditions, that we are to use our own dice and you use your own darts.

Address all communications to

Fay, Coley and Fay

Care A. G. Reeves Burlesque Show.

W. E. Whittle

The Ventriloquist

That fooled the President

"How to become a Ventriloquist" to 50 cents.

Learn how to throw your voice and have lots of fun.

For this book send stamped or P. O. Order to W. E. Whittle, Post Office, Bellevue, N. Y.
Harry and Irving Cooper
Of the Empire City Quartet
are now at the
Sherman House, CHICAGO
and will remain there for THREE WEEKS

ARTISTS and PERFORMERS call
and hear all our New Songs as announced in last week's Variety.

The Miller, Mantftr for KID
Is tuaoua Clark,
PROCTOE’8
and Harry
the<br>

"Mixed good; be next bill and enjoying Hill," announced the Grand
arcade mgr.

and

Empire Theatre.

"Fishing," presented

Dearborn.

"Schoolboys and Girls," pleasing; Marvelous Frank and Bob, comedy; good; Hail Davis and Nune Macnamara, well received in "The Unexpected"; Chic, Mack, scored heavily in "Come Back to Erin"; Bryant and Navajo, minstrels; Stearn, the illusionists; Little Wilson, German comical, and new Kin- derness pictures finished the program.—GATEN

ST. LOUIS, MO.

STANDARD (L. Reichenbach, mgr.).—The "Star Shoe Girls" are pleasing. A three-act burlesca entitled "Dopey Dan," with Charles Nicholson as chief funmaker. The vaudeville is large and bright and the clever feats of Comin, the hand-cuff manipulation, are the feature. Next: "Champagne Girls."—COLUMBIA (Lew Sharp, mgr.)—Elle Fay is the drawing card and was well received. Gus Edwards' "Schoolboys and Girls" pleasing; Marvelous Frank and Bob, comedy; good; Hail Davis and Nune Macnamara, well received in "The Unexpected"; Chic, Mack, scored heavily in "Come Back to Erin"; Bryant and Navajo, minstrels; Stearn, the illusionists; Little Wilson, German comical, and new Kindness pictures finished the program.—GATEN

O. T. Crawford, mgr.—"The Crocker Text" returned to the drayage and are playing to capacity. The two burlesques were well received, and a strong show is one of the features. A number, "Dopey Dan," was shown. Opposite: large and bright, and the heaviest crowd. The Gayety is turning away people at nearly every performance. Note "Purr- sistences."—R. J. CAIN.

WATERBURY, CONN.

JACQUES (J. H. Doobings, mgr.).—Bailey and Fleischer ring and dance; Borsini and Neves, good; Franco Piper, accompanied banjoist; Armstrong and Clark should combine their act to please and singing; "Electric Cricket," pleasing; Marge Fox, character songs and dances, got applause; Castig Dumas, favorites. Local boy, Mathew O'Meara, in act.

WASHINGTON, D. C.

NEW YORK (Express客运, mgr.).—Campbell's "Nightcap." The show opens with the usual burlesca, "College Life," which introduces Dan Garea and Richard Craig as the principal comedians, who cause much laughter. The chorus is composed of sixteen pretty girls, who sing well and also make a good appearance. The sly is up to the standard.—MAJESTIC (G. Kiser, mgr.).—Mayer's vaudeville company to R. R. O. Sunday night, the Maryepeaks with new picture, good; Henry Fry, the American tramp is a good specialty; Leonard Chick, illustrated songs, good; BELANO (Roderick Dyer, mgr.).—Simmons moving picture and vaudeville company to good business. Walter Sandlin, cor, cor, shot, big hit; LA Petite Alma, contortionist, pleased.

NOTES—Arthur A. Shepard has opened his Bus-
FRANK ODELL AND KINLEY ROSE
Presenting "Pierrot and Pierrette" with DECIDED success.
NOW TOURING INTERSTATE CIRCUIT.
WEEK FEB. 4, MAJESTIC, DALLAS, TEXAS.

Watch for the
New Act

THE KRATONS
The originators of "THE HOPPVILLE SCHOOL HOUSE" and now being done by a hoop act with a burlesque show without our permission.

Now in Preparation
READY FEB'Y 11th

In a Character Study of Pathos and Comedy, Entitled
Written by
Eden E. Greville

"GOALS OF FIRE"
Staged by
Russ Whytal

CHAS. M. ERNEST SAYS:
Professionals who have purchased property at Harrison, New York, through my agency will learn something to their advantage by communicating with my attorney,

DE WITT H. LYON, National Bank Bldg., Portchester, N. Y.
or to me direct.

CHAS. M. ERNEST
HARRISON, N. Y.

OUTDOOR ATTRACTIONS
BANDS, SENSATIONAL ACTS, ETC.
Can give 14 CONSECUTIVE WEEKS in PARKS and FAIRS. Make lowest figures and open time.
Amusement Booking Association
Suite 712-167 Dearborn St., CHICAGO

FISK AND MCDONOUGH
Present "THE LADIES' INTERFERING SOCIETY."
At Pastor's February 4th and week. Revised edition of "GOOD NEWS." Better Title! Better Sketch!!
BOOKED SOLID UNTIL MAY 6TH.

V. P. WOODWARD
World's Greatest Tambourine Juggler
and only finished exhibition of its kind extant. Now playing my sixth week on the Keith circuit.
This week Keith's, Philadelphia. Week February 4, Proctor's, Troy.

Correspondents Wanted Wherever There Is a Variety Performance

day concert at Convention Hall, owing to the recent fire at the Academy. Jack Faust, manager of Campbell's "Lightning," met with a painful accident while playing Pittsburg Saturday night. A large wardrobe fell and struck Mr. Faust, striking his arm very badly. Henry Fry, actor in the vaudeville team of Federal & Fry, is going to return to vaudeville doing a transplant and will play the Western vaudeville circuit.

Andy Kimmell, special officer of the Academy, is now occupying the same position at the Majestic.

"Jack Wabker, late advance man for Al H. Woods' production, is now advertising manager of the Majestic. William F. Thomas, formerly connected with Chace's Theatre, this city, has several

large concessions at the Jamestown Exposition. It is rumored that both the New Lycos and the New Gayety are going to run a large stock company for the entire season, owing to the Jamestown Exposition, which will keep Washington full of visitors. The Gayety hold a grand banquet last Monday night at the Regent Hotel in honor of Mr. Weplanet, of Potomac, Pa. During the evening speeches were made by Joe Shubinger and John Harris. F. T. W. Flanagan, formerly with Hagenbeck's big show and manager of the Majestic Theatre, is now connected with the Jamestown Exposition and is sole owner of the Jamestown Reservation, a spectacular production.

W. H. BOWMAN.

IN AN ENTIRE NEW ACT
20 MINUTES IN "ONE"
Travestying the latest song hits. Appropriate costumes
Most Original Singing Act in Vaudeville

OTAWA, CAN.

ORPHEUM (Martin Rock, gen. mgr.).—Holida and Rogers. dance fiasco, male; Hedrick and Prescott, entertainers, singers and dancers, medley; Three Fool Brothers, acrobatic stunt makers, good; Francesca Bedding and compact, indifferent; Follies and Hoefler, comedy acrobat cyclists, great; Lee Harrison in "Stories From Life," very good; Eight Reel Arrows, ex-poet; "Stah!" (J. G. Van Ho, mgr.).—"Jolly Grass Widow," average performance to splendid houses. Ruth Prescott and Talli Starke, in leading feminine roles. Chorus good but limited in number. Zavorite trio deserves special mention.

B. P. ROBERTSON.

ST. PAUL, MINN.

BENNETT'S (Gus. H. Greening, mgr.).—Carroll and Baker, dancing comedians, good; Loza Brothers, armless marvels, excellent; The Moutara novelty slopping and dancing, good, liberally applauded; Mr. and Mrs. Mark Murphy, "The Cool Strike," a laughing hit; Maybelle McVey, comedienne, well received; Mr. and Mrs. Edward Emonds, "In Alaska," good; Josephine Garsman and "Phizic," fine "coon" slang; Woodford's animals, amusing and interesting. Daily receptions after matinee big drawing card.—NOTE:—Leo U. D'Aubu, late of Temple and Gaiety theatre, Detroit, is now treasurer of the Bennetts.

When answering advertisements kindly mention VARIETY.
THERE'S NO PLACE LIKE HOME; I ALSO KNOW THAT FROM EXPERIENCE

THE FAVORITE IRISH COMEDIDNNE

GRACIE EMMETT

PRESENTS

"Mrs. Murphy's Second Husband"

THIS WEEK, PERCY WILLIAMS' ALHAMBRA, NEW YORK
At WILLIAMS' ORPHEUM THEATRE, BROOKLYN. WEEK OF FEB. 4

N. B.—Success to the Comedy Club and
all others organized for like purposes.

ORISKA WORDEN AND CO.

GUSTAVE KERKER and
R. H. BURNSIDE'S
"BURNING TO SING"

"A VERY GRAND OPERA"

NOW IN ITS FIFTH MONTH AT THE EMPIRE, LONDON. Musically and scenically the most stupendous production in vaudeville.

KEENEY'S, BROOKLYN, WEEK FEB. 4.

DON LENO'S "Cubby Youngsters"

in a MUSICAL COMEDY ACT entitled

"A SUPRISE PARTY"

12 BOYS AND GIRLS; all Actors, Vocalists and Dancers

THE GREATEST NOVELTY ACT EVER PRODUCED

Fully Protected by Law Under the Personal Direction of DON LENO (who staged Gus. Edwards' "School Boys and Girls")

Address all communications to VICTOR KREMER, Sole Owner, 59 Dearborn Street, Chicago
WILFRED CLARKE
Assisted by MISS THEO CAREW and CO.
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"
ADDRESS, Garo LAMBS' GLEE, NEW YORK CITY

Jewell's Manikins
BETTER THAN EVER
One of vaudeville's standard attractions. One cannot be relied on to score with public and box office. Direction WM. MORRIS.

MAY TULLY and CO.
FROM the Legitimate to Vaudeville AND NO GOLD BRICK
In "STOP, LOOK and LISTEN"
TIME ALL BOOKED ON KEITH-PROCTOR and ORPHEUM CIRCUITS.
WEEK FEB. 4, ORPHEUM, MINNEAPOLIS.

GALLAGHER and BARRETT
Week FEB. 4, Proctor's, Newark.
Week FEB. 11, Proctor's, Albany.
Week FEB. 18, K. & P. 25th St., Theatre, N. Y. C.
Week MAR. 4-9, K. & P. 25th St., Theatre, N. Y. C.

Variety's San Francisco Office
W. ALFRED WILSON, Representative

THE ORIGINAL MISTREL MISS
BERTIE HERRON
FEBRUARY 4-11, ALHAMBRA, NEW YORK CITY.
MORRISON AND BOMA WHITE.

Taylor Granville
IN "The Aeronaut"
"An Aerial Sensation in One Act"
Under the Management of the GRANVILLE-BENNETT CO.
This act fully protected by copyright.

Tatali and the Clemens Bros. Vaudeville Co.
Have sailed for Costa Rica, South America.
Address until January 31st, TEATRO, SAN JOSE, COSTA RICA, S. A.

Hava Your Card in VARIETY
THE COMEDY GYMNASTS
BARTH BROS. AND WALTON
JACQUES THEATRE, WATERBURY, CONN.

Week Feb. 4.

MORTIMER KAPLAN's
"Amateur Night"

Mortimer Kaplan's
"Amateur Night"

MIKE BERNARD
Pianist at Pastor's Theatre
One except other engagements. Club work especially. Address care of Pastor's Theatre.

McGRATH AND PAIGE
Permanent Address, 18 Washington Street, Middletown, Conn.
Vanderbilt's Refined Entertaine with the Bang.

MAY CRAWFORD
The most refined singing and dancing act before the public. Address care VARIETY

4 - NELSON'S COMIQUES - 4
Under Sole Management JACK LEVY

ALL CHICAGO TALKING AFTER THE FIRST PERFORMANCE OF THE ONE ACT PLAYLET
"A SELF MADE MAN"
Written and Staged by ED. F. RUSH and WM. H. LYTELL.
A COMPLETE SUCCESS!

Introducing SNITZ MOORE in a widely distinct Hebrew character creation; LEE HICKMAN as the ungrateful son; MADGE COLEMAN as the devoted wife, and HELOISE HORTON as the buxom maid.

ROGERS AND DEELY
In "CRUSOE'S ISLE"
Booked solid. Management, LARKY & ROLFE.

JNO. A. WEST
THE HUMAN FROG

When answering advertisements kindly mention VARIETY.
Chas. Robinson

SECOND SEASON FEATURED WITH CAMPBELL & DREW'S \"COLONIAL BELLES\" COMPANY.
Fifteen minutes of solid laughter in \"cos\" doing his novel specialty, \"The Trump and Reivers.\"

Harry Corson Clarke

ACCOMPANYING MARGARET DALE OWEN
IN VAUDEVILLE.

Chas. Leonard Fletcher

ON (opposite side of the) EARTH
Touring the World
ADDRESS UNTIL MARCH 1st
TIVOLI THEATRE, SYDNEY, AUSTRALIA
Care of Harry Rickards, Esq.

Adele Ritchie

The Dresden China Comedienne

Perkins-Lappin Co.

Presenting
David F. Perkins, Henry A. Lappin and Co.
in Ebb's
\"FRIENDSHIP\" Booked Solid on Sullivan-Considine Greatest Circuit.
A Comedy Revue.
WEEK FEB. 4th, Family Theatre, 133th St., New York City.
Controlling exclusive rights for U. S., Canada, England and Australia.

Kathryn Miley

\"The U. S. A. COMEDIENNE.\" METROPOLIS THEATRE, FEBRUARY 1.
The girl who made hundreds of people stand up and cheer at Madison Square Garden.

Off to Mars in his Air Ship

C. W. Williams
The noted ventriloquist and his company of automations sailed for the planet Mars on an eight weeks' tour. Will communicate by wireless at intervals during the voyage.

Fred Kano's London Comedy Co.'s

WEEK FEB. 4, HATHAWAYS, LOWELL, MASS.
PRESENTING
\"A NIGHT IN THE SLUMS OF LONDON.\"
\"A NIGHT IN A LONDON CLUB.\"
\"A Night in an English Music Hall,\" including Billie Reeves, the Original Drunk.
\"Jail Birds,\" \"New Woman's Club,\" \"Hilarity,\" all in repertoire.
Productions protected. Attorneys, HOUSE, GROSSMAN & VORHAUS.
All communications for open time, ALF REEVES, Manager, en route.

Chas. J. Burkhardt

Season 1906-07. FEATURED WITH PENNISTE'S \"HIS NEW YORK. JR.\" Management L. M. KEEN.

SCHROCK and RICE

THE TALKING CYCLISTS
Will present in vaudeville next season an original comedy bicycle playlet entitled
TWO AMBASSADORS.
\"A CHANGE OF BUSINESS.\" SPECIAL AGENCY.
Tour now being arranged by REICH & FLUNKETT. Vaudeville feature with \"3 Dells\" this season.

Dare Devil Castellane

Limited by Yale.
SENSATIONAL DOUBLE \"GRIP OF DEATH\" AND TRICK CYCLISTS.
Eastern managers, watch for us. Permanent address care VARIETY, Chicago Office, 76 E. Clark St.

Bessie Wynn

In Vaudeville
Now playing Keith Circuit

Al. Shean—Warren

In their Original Travels
\"QUO VADIS\"—\"CAPT. KIDD\"
PER. ADD., 61 CHESTER STREET, MOUNT VERNON, N. Y.
SEASON '07-'08, STARING UNDER DIRECTION OF PEERY & WILLIAMS.

Correspondents Wanted Wherever There
Is a Variety Performance

Lasky, Rolfe & Co.
Present

\"STUNNING GRENADERS\"--A Novel
Parisian \"GIRL ACT\"
ANNOUNCEMENT!
FIRST APPEARANCE HERE OF
Beatrice McKenzie, Walter Shannon & Co.
IN THEIR ONE-ACT MUSICAL COMEDY PLAYLET,
"A SHINE FLIRTTATION"
BY W. D. NESBIT
FEB. 4—Gotham Theatre, Brooklyn.
This act fully protected by copyright.
Direction of Wesley and Fincen.
MANAGERS INVITED.
James and Sadie Leonard
and Richard Anderson
"WHEN CAESAR OS HER."
Pastor’s Week Jan. 31.
Bert Levy
THE POPULAR ARTIST OF THE NEW YORK MORNING TELEGRAPH.
Was the first one in the world to use his method of sketching upon the stage.
He has patented his act and apparatus and Variety will watch his interests until his return to
New York.
NOW TOURING AS A SPECIAL ATTRACTION ON THE INTERSTATE AND ORPHEUM CIRCUITS.

DO YOU WANT TO LOOK FUNNY?
JUST TO ADVERTISE YOURSELF, HAVE A CARTOON MADE. I WILL DO IT
Nothing attracts so much attention as a funny picture hung in the lobby.

Leo Carrillo
Care Variety

Katie Barry

Feb. 4th.—Chase’s, Wash., D. C.
Feb. 11th.—Maryland, Balti.
Feb. 18th.—Davis’ O. O. H., Pittsburg.
Feb. 25th.—Valentine, Toledo, O.

March 4th.—Keith’s, Columbus, O.
March 11th.—Shaw’s, Buffalo, N. Y.
March 18th.—Shea’s, Toronto, Canada.
March 25th.—Keith’s, Cleveland, O.
April 1st.—Moore’s Temple, Detroit.

Booked by Bentham

ALLAN ‘SHAW
THE INCOMPARABLE
CREATING A SENSATION EVERYWHERE WITH HIS INDESCRIPTIBLE COIN SPECIALTY.
BOOKED SOLID.
CARE VARIETY’S CHICAGO OFFICE.

Have Your Card in VARIETY

ASHTON AND EARLE
LAWRENCE NOVELTY.
"THE EDITOR OF FUDGE"
A BRIGHT SPOT OF ANY BILL.

Harry and Kate
Creating a Furore of Laughter in
"HIS DAY OFF"

Have leased “HIS DAY OFF” to Chauncey Leonard Fletcher for Australia, and “UP AGAINST IT” to
Mark Julian for England.
Address Western Variety Assn.

The 4 Holloways
High Success at the New York Hippodrome—Indefinitely.

A PRODUCTION IN "ONE!"
Dixon, Anger and CO.

Myers & Keller
New Dialogue, New Scenery, New Music, New Costumes
When answering advertisements kindly mention Variety.
Bert Somers and Law Fred

"The Automaniacs," presenting their original German conversational Tesla. A Laughing Success Everywhere

"Mr. Auto from Mobile" (Copyrighted No. 7961) With Chas. E. Taylor's "Parisian Belles" extravaganza company Feb. 3rd, Cincinnati, O.

An Up-to-Date Act, with an Up-to-Date Show, Closing the Olio

PULLMAN PORTER MAIDS

"THE LITTLE IMMIGRANT"

Mado Trio

Juno Salmo

Tanean, Felix and Claxton

Virginia Earl and Co.

"A MIDNIGHT MISTAKE"

Headliner at Keeney's Theatre Feb. 4th.

Wm. L. Lykens, Mgr., 31 West 31st St., N.Y.

McMahon & Chappelle's

"Pullman Porter Maids"

"Tommy Atkins off Duty"

Presented by

Mr. Danny Mann and Co.

Wright-Brennen-Waltjen-Mildred

Majestic Musical Four

High Class Comedy Musical Offering

Mr. Albert Sutherland, Representative, St. James Bldg., N.Y.

13th Year For "Mandy Hawkins" Most Beautiful Pastoral Playlet in Vaudeville

Presented by

Juno Salmo


Have Your Card in Variety

Tanean, Felix and Claxton

When answering advertisements kindly mention Variety.

Colonel Gaston Bordeverry

Giving the Most Unique Show of Its Kind

In the World

The Greatest Rifle, Pistol and Revolver Shot in the World

The Receipt Record Breaker

All Communications

H. B. Marinelli

Or, 159 West 44th Street, New York City

If Artists Advertising in this Department Will Furnish Routes in Advance, a Date Line Will Be Inserted in Advertisement Each Week.
**THE VENTRILOGUSTR WITH A PRODUCTION**

Ed.F. Reynard
And His Famous Mechanical Figures.
In Iowa: Great Orpheum Road Show.

**REPRESENTATIVE ARTISTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chas. (Two)</td>
<td>Alice</td>
</tr>
<tr>
<td>Vogues</td>
<td>Alice</td>
</tr>
<tr>
<td>Colby -- May</td>
<td>*</td>
</tr>
<tr>
<td>Chas.</td>
<td>Lily K.</td>
</tr>
<tr>
<td>Semon</td>
<td>Chas.</td>
</tr>
<tr>
<td>Harcourt</td>
<td>Daisy</td>
</tr>
<tr>
<td>Semon</td>
<td>Chas.</td>
</tr>
<tr>
<td>Dresser</td>
<td>Louise</td>
</tr>
<tr>
<td>Barber-Ritchie Trio</td>
<td>Wheelwrights</td>
</tr>
<tr>
<td>De Bassini</td>
<td>Vera</td>
</tr>
</tbody>
</table>

**Billie Ritchie**
and his ten English Pantomimists, starring with
Gai Hill's "Around the Clock."

**REPRESENTATIVE ARTISTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis</td>
<td>Grace</td>
</tr>
<tr>
<td>Simon</td>
<td>Gardner</td>
</tr>
<tr>
<td>Ross and Lewis</td>
<td>Time Filled Until Our Return to England, February 8th.</td>
</tr>
<tr>
<td>Robinson</td>
<td>Lulu</td>
</tr>
<tr>
<td>Smith and Arado</td>
<td>Booked Solid Until April 1st.</td>
</tr>
<tr>
<td>Meredith Sisters</td>
<td>Direction. Hudson, N.Y.</td>
</tr>
</tbody>
</table>

**George Mozar**

Terrific and Enormous Success

Week February 4, Orpheum, Boston.

**MOONEY AND HOLBEIN**

Booked solid till March 8th. Then sail for England to fulfill two years' engagement.

**VESTA VICTORIA**

All songs in my repertoire are exclusively my property and restricted to
my use.

**GOLDSMITH AND HOPPE**

Featured with Fred Irwin's "Big Show."

When answering advertisements kindly mention Variety.

**VARIOUS**

Kelly and Violette

Ultra Fashion Plates

EVA MUDGE

"The Military Maid."

Frank Murphy

Goombs and Stone

"The Last of the Troops."

James Fenny

Callahan and St. George

The Maurice Irish Comedian. Harpist and Violinist.

ASK D'AMON

Most Wanted

Billie Reeves

As "Bill Eyres"

IN FRED KAMPS "A NIGHT IN THE LONDON SLUMS"! ALSO THE ORIGINAL "DRUNK" IN "A NIGHT AT AN ENGLISH MUGO HALL." WHE, FEB. 4, BATHSWAY, LOWELL, MASS.

Valerie Bergege

and Company

TIME ALL FILLED.

SMITH AND ARADO
BOOKED SOLID UNTIL APRIL 1ST.
WESTERN VAUDEVILLE ASSOCIATION.

Meredith Sisters

DIRECTION. HUDSON, N.Y.

NOW! WHAT DO YOU THINK OF THIS CRITICISM
BY THE N.Y. EVENING MAIL, DEC. 22, of the
Famous Blockson and Burns Act at the
KEITH-PROCTOR, HARLEM OPERA HOUSE

"Blockson and Burns have borrowed some of Collins and Hart's thunder. They do a
bar-revue balancing act, supported by an irresistible wit, that is really funny, and quite an Improvement
over Collins and Hart's limerick offering. Their act is brimful of surprises, and mirthful enough
to stamp them as headliners."

NOW READ IT ALL OVER AGAIN—FUNNY ISN'T IT?
Considering the fact that I am the Originator and Producer of same
HARRY BLOCKSON, KEITH-PROCTOR CIRCUIT.

We don't like to boast of what we do,
But there's lots of satisfaction
In knowing you please the manager.
And are a Box-office Attraction.
ALWAYS WORKING, NOT WORRYING.

MaDell and Corbley

William Deery and Ollie Francis

"THE MUSE AND BACHELOR MAID."
BOOKED UNTIL JUNE 1st.

P.S.—We have not played Pastor's yet.
REPRESENTATIVE ARTISTS

BOB MANCHESTER'S "VANITY FAIR" EXTRAVAGANZA CO.

PHENOMENAL YACHTING EXPERTS.

REED AND SHAW
NOVELTY PAR EXCELLENT.

ANNA ARLINE
Peculiar and Incomparable. Sings New Songs.

JOHN CONLEY
TENOR COMEDIAN.

"THE DARK EYED DAUGHTER OF SPAIN.

BELLE WILTON
"THE MUSIC "SING "THE DARING DANCING MOTHER."

Fifth Season with Bob Manchester.

WANGDOODLE FOUR
SING THE WHITESTONE.COMEDY.

BUCH BROS.
"THEIR DARING DANCING MOTHER."

HUME, CAIN AND HOEY
A New, Straight Specting Act.

RICH RANSONS
"THAT" COMEDY TEAM.

VIRGINIA TYSON
SINGING COMEDY.

RICE & PREVOST
IN "Bumpity Bump".

TOSSEND AUSTINS
Why is the manager of this troop buying transportation like a man chewing tobacco? They both expect a vote. This is really better than any I ever thought up, but then it is the easy thing for me.

BELLE WILTON
TO BE PLAYED AT ALL.

Leon Kohlmur
THIRD YEAR WITH DAVID WAITE.

Miss Virginia Ainsworth
FRIMA DONNA SOPRANO.

TIVOLI THEATER, CAPE TOWN, SOUTH AFRICA.

Address all communications care of her European Representative, SYDNEY W. RYAN, 1202 Laclede Ave., New York, N. Y.

GLOVER WARE'S "Village Choir".

VERSE ACROBAT.

True Rice
ALWAYS BUSY.

STUEY BROOKS "X" BELL.

JACK NORTHERN
IN VAUDEVILLE.

F. Daly Burgess
Always making good.

ON THE GRAZING PATCH.

Dave Nowlin
THE MAN WITH THE FLEXIBLE VOICE.

STUART BARNES
Director GEO. ROMAN.

When answering advertisements kindly mention Variety.
WON'T YOU
COME OVER TO "HITLAND"
WRITE OVER TO "HITLAND"
SEND OVER TO "HITLAND"
WIRE OVER TO "HITLAND"
CABLE OVER TO "HITLAND"
RUN OVER TO "HITLAND"
WALK OVER TO "HITLAND"
SKATE OVER TO "HITLAND"
SLIDE OVER TO "HITLAND"
RUSH OVER TO "HITLAND"
JUMP OVER TO "HITLAND"
FLY OVER TO "HITLAND"
SWIM OVER TO "HITLAND"
DANCE OVER TO "HITLAND"

FOR THE PREVAILING
COMIC WALTZ SONG CRAZE
OF THE DAY

"WON'T YOU COME OVER TO PHILLY, WILLIE?"

By J. Fred Helf.

"HITLAND"

HELF & HAGER CO., - - 43 W. 28th St., N. Y.

You Get the Best
MOVING PICTURES
WITH
Miles Renting Service

A Weekly Changed Supply of the
World's Best Subjects, Selected from
the Cream of All Makes, Shipped
Promptly and Supplied at the Low-
est Rate Consistent with a High
Grade Service.

Write To-day! Do It Now!

MILES BROS.
10 E. 14th St. 790 Turk St.
New York City San Francisco

Moving
Pictures

FILMS, SLIDES, MACHINES

OUR POLICY
1. Selection of Interesting Subjects.
2. Best Quality of Films.
3. Weekly Changes.
4. Prompt and Careful Attention.

This policy pays, because it pays our
customers. If, you are interested, drop us
a line and we will submit our proposition.

HARSTN & CO.
Local and Long Distance 'Phone
138] East 14th St. 3812 Stuyvesant
NEW YORK

NEVER CLOSED

When answering advertisements kindly mention VARIETY.
VARIETY

VOL. V., NO. 9. FEBRUARY 9, 1907. PRICE TEN CENTS.

Entered as second-class matter December 22, 1906, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.
MACNAGHTEN CAUSES A BIG SENSATION; 
WITHDRAWS FROM MANAGERS' ASSOCIATION

All Trade Unions Assisting the Alliance—Peace Conference on Thursday Between Strikers and Managers Deadlocked More Than Eight Hours—Cable Reports to Newspapers. 

Inspired by Press Agents

(Special Cable to VARIETY.)

By C. C. BARTRAM.

(EDITOR "THE PERFORMER").

London, Feb. 7.

A bomb was thrown into the camp of the London music hall managers to-day when Frank Macnaghten resigned from that body. The striking variety artists were jubilant when the news became known.

Macnaghten was the first English manager to sign the charter of the National Alliance. He was induced to repudiate this action under pressure from his business associates. His retirement from the managers' body therefore caused a sensation and is taken to mean that the managers are weakening and that further defections may be expected.

This is the sixteenth day of the lockout and twenty-two halls are involved, the Metropolitan, Chelsea, being the last to be drawn into the trouble. There is absolutely no truth in the reports cabled to the American newspapers that the strike sentiment is waning among the artists. These dispatches are inspired by press agents in the employ of the managers and purposely distort the truth.

A conference is on to-day with Stoll, Toser, Henri Gros and Walter Gibbons, the latter represented by counsel, on one side and representatives of the strikers on the other. They hope to arrive at some agreement upon which the present difficulties may be arranged. The Alliance is represented by Member of Parliament Steadman, Alderman Mitchell, Councillor Brown and Arthur Roberts, the last named appearing on the part of the V. A. F.

The committee has now been deadlocked for eight hours and is still sitting. Meanwhile all information regarding the deliberations is withheld and will continue so until the Managers' Association votes upon the recommendations of its committee to-morrow. This committee is not empowered to act finally, but must deliver its report and recommendations to the parent body. The Alliance committee is under a like restriction.

It is certain that the conference will come to nothing unless the managers officially recognize the Alliance. In any other case the fight will go on with redoubled vigor. All the trade unions are standing by the artists in their struggle, refusing to patronize the houses which have been blacklisted.

Writs were taken out against 300 artists by the managers who invoke the law under the allegation that the artists have committed a breach of contract. The writs have been disregarded in all cases. Bert Clark, who has been mentioned as an intermediary between artists and managers, is an unauthorized pacificator and his task is a self-imposed one. He has been expelled and has instituted suit against the secretary of the V. A. F. Manager Gibbons adds to the mass of litigation engendered by the strike by suing the "The Performer" for alleged libel.

The V. A. F. asked materially to its war funds by putting on two shows at the Scala. One was the revue "A Night with the Stars," in two parts, by Maxwell Goldwell. Packed houses greeted the performance. Six pickets have been arrested in the work of seeking to disband performers from working. This work goes on with unabated enthusiasm, notwithstanding.

Harry Mountford is stamping the provinces, doing valuable work in V. A. F. propaganda.

There are two million unionists pledged to the support of the movement and this number is consistently boycotting the managers outlawed by the Federation.

Stoll has canvassed his entire tour asking artists, "Do you believe in strikes?" and the Alliance has made representations to the authorities in which they charge intimidation.

There are 4,302 members of the Federation and of this vast body only fifteen have deserted. A strike donation of £500 was announced at the last meeting of the Federation from the White Hats of America. The Rats were wildly cheered and a vote of thanks was tendered by the V. A. F.

The prelude of the music hall contest was the big meeting of the triple stage alliance at the Surrey Music Hall. This remarkable meeting was presided over by Will Crooks, Member of Parliament and the London County Council. It was shown that Frank Macnaghten, who had signed the Alliance charter, held fast to his agreement, while the Gibbons policy was evasive. For instance, he agreed not to stop ten per cent where artists booked direct, and nullified this by offering ten pounds for a turn, nine pounds, deducting the percentage from the offer. Then he was cutting union men from orchestras to compensate for the increase of their salaries. As to matinee payments, he was making his contracts "inclusive" of matinees, instead of writing in extra payment for the same. This present fight is better organized than the White Hats affair.

This was evident when the first blow fell on the six Gibbons halls and doubled them up in a heap. Everything went down like a pushed row of blocks. No shows were given and money was returned at the Islington Empire, Croydon Palace, Earl's Court Hippodrome, Clapham Grand and Duchesses. Out of six halls the Holborn Empire only gave one show, straining the resources of all London to do it. Here all the musicians walked out but a solitary drummer.

Telephone bells rang momentarily, but acts sent by agents were stopped by the vigilant pickets. No attempt to produce a second show was made, and thoroughly alarmed Mr. Gibbons summoned all his managers to a midnight emergency meeting at Durham House, Strand.

On Tuesday George Adney Payne was knocked over the rapidly a crushing blow. It was learned he had been helping Gibbons along. Not only this, but he had tried to have Frank Macnaghten break his agreement with the Federation. As a matter of form he was sent an ultimatum expiring at four o'clock, and at 4:15 a strike was declared.

The same night down went the Paragon, Canterbury, South London, Tivoli, East Ham Palace, Euston and Walthamstow Palace. Out of eight halls the Oxford alone was able to give a show, such as it was. Mrs. George Adney Payne nobly helped out her husband by singing a couple of songs. Smoking-room concert artists mainly filled out the bill.

At the seven other Payne halls involved all money was handed back. Since then the Payne and Gibbons halls have been running with makeshift programmes and utterly disorganized music. At the Tivoli Wednesday night offers of five dollars nightly put pressure on security to secure orchestras. The audience booted the show and Mrs. Brown Potter was called a "blackleg."

The Actors' Association and the Concert Singers' Association have agreed to protect the strikers while seventy-eight of the best song writers of London have cast their lot with the Federation and declared they will never again write a song for any one who turns traitor. Human nature being what it is, there are a few desertions, and Dutta, the memory man, has fallen from grace.

Dutta excuses his action by saying he is a large holder of music hall stock. But how about Alec Hurley, who is a large holder of stock in the Grand Palace, Clapham, yet told the boys there to strike and refused to work himself.

The strike has already abolished the barring clause, which managers have temporarily discarded in their own interest for the present, and if they were never abolishing it in the artist's interest. To show how hard the managers are pressed they have had to make one girl do eight halls nightly, to which record she has added a matinee.

Fifty agents have declared in favor of the managers, though several circuit managers have said lately that they would like to get rid of agents. On the other hand, some good agents have said sub rosa that they would have to see the artists win, as the barring clause is not to their interest.

The London managers have taken in those from the provinces and declared their combine will fight to an absolute finish.

The war chest is full. The first move was to draw $1,250 from the V. A. F. funds for current expenses, and levy five per cent on the salaries of members. Then subscriptions have been rolling in steadily.

Next week the artists will be hiring the hall and running star shows. The Empress, Brixton, is not in the strike, Director Grimes, the main man of the Putney Hippodrome and concerned in twelve halls, having bought it outright and signed the charter. It is a fair guess that De Prince will sign it.

Already 150 writs are out for breaking contracts, but two can play at this game and suits are threatened against managers under the new law against secret commissions which has penalties of fine and imprisonment.

Substituting amateurs have been singingcopyright songs, and here is another chance for law suits against halls in their own interest.

The managers have threatened as a last resort to take true returns of star salaries for the past few years to the income tax commissioners, and perhaps their object in publishing the salaries now is to save the box fixes to Somerset House as officials down there read the papers.

It is likely that Oswald Stoll, fresh from his triumphs in the Coliseum, will get all he is looking for and a little more before this scrap is over. More likely the war will be buried right into his camp very shortly. Early in the trouble he had substitute companies ready to go on and he tells people that he has his house in order.

The London Tran, Bus and Motor Workers' Union has passed resolutions of sympathy. Quite natural, as the bus drivers have to tip for the cleaning of their buses, just as the artists have tipped the wages of stage hands.

While the managers are straining every nerve to keep open, it must be clearly understood that the longer they keep running the more money they will lose, while performers are used to laying off. If this strike keeps up a little longer many of the halls will declare no dividends for next year.

There have been no new bookings of American acts for England or vice versa this week. Some American artists are in something of a quandary. They are uncertain of their reception on the other side under present conditions and fear lest the foreign managers might act against them at some future visit for breach of contract and they would disregard their present engagements to appear over there.

Last week there were eighty applications for Federation membership, despite the doubled half-guinea entrance fee, which only seems to have increased the enthusiasm to get in. The I. A. L. is also very prosperous and has $23,000 invested in 3½ per cent interest-bearing government securities, while the management of its affairs in general shows surprising business ability.
Edwin Arden has a new sketch called "The Henpecked Hero."

Garnet and Vincent will produce a new act called "Shanghailed" in '90.

The return of Clifford C. Fisher, the agent, who has been abroad for some time, seems indefinite.

Eugene Petersen, who has been with Albert Von Trier for two years, is now connected with "Shapirou."

Henry Lea, at present with Arthur Dunn in "The Little Joker," will play in vaudeville after that engagement ends.

Maud Edwards, the English ventriloquist, has been over the Morris circle, playing the Williams circuit for a while.

Gladys Carlyle, formerly with the "Dainty Duchess," joins the "Bon Tons," replacing Lillian Franklin, who leaves to-night.

Winston McGay, the cartoonist, has been offered forty weeks by the Keith agency, to be played with such lapses as will permit him to continue his work on the "Herald."

Fred Nihlo and his wife Josephine Cook will sail on March 20 for London, opening at the Palace in that city on April 1.

May Yohe opens next week in the Orpheum, Allentown, with a new act in which she is supported by the Bell Trio.

Eddie Shayne, manager of the Gayety in Indianapolis, issues a press sheet for his house called "Whos's Who in Indianapolis. Price per copy: Matinees, 10, 15, 25; Nights, 18, 25, 50." The first issue, dated last Saturday, is very readable.

Eph Thompson was compelled to cancel his engagement with Cahn & Grant to play Lewiston the current week, owing to the severe cold which prevailed in that section of the country. He was afraid to risk losing his animals.

Eleanor Kent, a member of the Anna Held company, will presently enter vaudeville, with a singing act. The Lykens agency conducted the negotiations which resulted in the change of stage. Miss Kent will break in her offering with a series of Sunday night appearances as an incidental feature of the Arthur Pryor concerts at the Hippodrome, also booked by Mr. Lykens.

Maurice Levi has withdrawn the management of his band from Ray Comstock and Morris Guest, and will book time in vaudeville through Jules Ruby.

Work is progressing upon the Friede Globe Tower, Brooklyn Island. It is expected that the opening will occur at the beginning of the season.

With the report that Paula Edwards was to give her start in "The Beggar Princess" at the Casino, a vaudeville agent attempted to secure her for an appearance in the two-a-day. Miss Edwards replied that she could not consider such a proposition at present.

Joseph F. Vinn is promoting a scheme for the erection of a new theatre in the vicinity of 149th street and Third avenue, Bronx. If the proposition is carried through to a successful issue the policy of the new theatre will be vaudeville.

The burlesque magnates do not look upon a site in the Bronx for a new house with favor. The argument is set up that the building, inclusive of the land, would be too expensive a proposition under the present building laws and in view of the high real estate values across the Harlem.

Jules Barth, a member of Barth Brothers and Walton, acrobats, suffered an injury to his knee upon opening in Waterbury, Conn., this week and the act was compelled to close. Two weeks' rest will be necessary before the young man is sufficiently recovered to work again.

The Empire Comedy Four, lately returned from a long tour on the other side, will again sail in July for Berlin, opening at the Wintergarten in August. Their stay across the pond this time will be uninterupted. Before leaving a new act will be produced by Leonard, Cunningham, Jenny and Roland, who compose the quartet. Special scenery will be carried, and all original music, written by John Allis, of The Allison's, used.

The property man of the "Bon Tons," playing at the Murray Hill this week, was soliciting the other day over the breakage of two mirrors used for the dance of "The Girl in the Red Mask." Said he, "If I leave Weber & Rush they will go on the 'bum,' and if I stay they will go on the 'bum.' Guess I had better buy the show." The same young man recently stepped up to the manager of the troupe, Same Goldie, and said, "Mr. Goldie, charge Joe Opp with fifteen cents for 'props.' He ate two leaves of broad to-night."

The "Times" last Sunday had an editorial on the "egg throwing industry" as practiced on the Russell Brothers in two local theatres recently. The article defended the brothers and their stage characters, the writer of it having seen the act, which is termed "entirely harmless and innocently amusing." The editorial also said "frisbees of brains and self-respect will be offended, not by the foolishness of the Russells, but by the deliberately arranged rioting of the conspirators. The censorship of our stage has not yet been entrusted to an egg-throwing mob."
WHY THE VAUDEVILLE SOCIETIES ARE DISSATISFIED WITH THE PRESENT FORM OF AMERICAN CONTRACTS

By an artist.

When Will M. Cressy inaugurated the Protective Department of the Vaudeville Comedy Club he started something that should have been commenced ten years ago. This protection of the work of man's brains is something that this country seems very loth to take up. Our writers and composers are complaining bitterly about the non-protection given them in America. A man may patent and protect the work of his hands, but the output of his brains seems to be looked upon in an entirely different light.

Mark Twain and John Philip Sousa pleaded in vain for protection from our government. The answer was that "such works belong to the people. It would be a shame to keep such works up for the benefit of one man."

To the outsider this looks rather like a "fatheaded" argument. Does anyone think that the man or woman who studies, works and writes a story, a piece of music or a play wants to "keep it for himself"? He or she writes for others.

But—he or she would like to have those others pay for that privilege instead of a phonograph company or a play pirate.

Of course, Mr. Cressy's efforts are solely directed toward the vaudeville end, but if he can make his plan succeed in this line there seems no reason why the same plan could not be used by the Dramatists' Club or the Theatrical Managers' Association.

To put it concisely, Cressy's plan is that when a new play, monologue or act is produced by a member of the V. C. C., that a copy of such work be deposited with the secretary of the club, stating when, where and by whom it was produced. Then if any one uses the material, in whole or in part, the V. C. C., as a club, shall take necessary steps to stop the illegal production. As new works are produced each member of the club is informed and as to the nature of the act. In this way each member has a large detective force watching out for his interests. Any stolen version is quickly located.

When located the user of it is notified to stop. Should he refuse, then comes the second step. Each and every manager of a vaudeville theater has been notified that this is an illegal production and is asked to prevent the showing of it in his house.

With the exception of two small, cheap-prioped circuits in the West, every vaudeville manager in the country has agreed to assist the V. C. C. in this matter. IF THIS AGREEMENT IS ACTED UP TO BY THE MANAGERS PIRACY OF VAUDEVILLE ACTS IS AT AN END HERE.

But—inexicplicable as it appears, one of our largest vaudeville circuits would seem to be the stumbling block. There are on file at the Vaudeville Comedy Club's office three sworn statements that each of this concern has at different times sent for artists and ASKED THEM TO STEAL THE ACTS OF OTHER ARTISTS AND HE WOULD BUY THEM.

There also is on file there a statement that this same man wrote to one of his house managers: "Don't you bother your head about what they (the artists) get their material. That isn't our business. All we want is for them to make good."

This man is the manager of a circuit that had made a phenomenal success. This man sent for a certain New York producer and wanted to know if he could not put on a cheap imitation. The owner of the original act heard about this and went to the manager and said: "Here, if you want a cheap imitation of my act I WILL PUT IT ON! Don't you go to any other chap to do it. I can put on just as bad an imitation as he can. You pay ME for my imitations of my act, not some one else." AND IT WAS DONE.

Let any act prove a success in an opposition house and it is a safe bet that it won't be many days before you will find a stolen version of it being played in this man's houses.

Of course, all this was done before this man entered into the agreement with the V. C. C. and none of the V. C. C. acts have been among the pirated ones at all. It is going to be rather an interesting pet project to see what happens when the V. C. C. and this man do come together.

But as the V. C. C. has the brains, the money, public opinion and THE LAW on its side the chances are that victory will perch on its banners.

KEITH BEATING THE LAW.

The Keith Booking Agency has receded from its position of refusing to hold out an additional five per cent for the agents who book acts with them. They had been reading the new license ordinances which distinctly specify that not more than five per cent shall be charged for booking an act.

After consultation with their attorney they believe they have avoided this difficulty by making the artist sign a slip authorizing the booking manager to deduct from his salary an additional five per cent for the personal agent, "for services rendered."

RICKARDS LOSES APPEAL.


Harry Rickards, the English manager, has lost his appeal in the case of the Giuseppetti Troupe of acrobats, who sued and recovered judgment against the manager for $2,500 through a cancellation of contract.

Mr. Rickards alleged the troupe had changed its personnel, which was admitted, but the claim was set up and proven that the change did not decrease the standard of the acrobatic nor interfere with the effectiveness of the performance.

This position was upheld by the court, who gave judgment against Rickards for $2,500. In order to make the appeal the Australian manager had to deposit with the court the amount of the judgment in cash. The full bench of judges, who concurred in dismissing the appeal, ordered the money turned over to the troupe in satisfaction of the judgment.

Rickards, who is a member of the House of Lords, but it is not believed he will further. The case on appeal came up at a moment when a fierce light was beating down upon the methods of music hall managers.

RYAN IN FRISCO.

San Francisco, Feb. 8.

John W. Considine and Henry Tubelacki, who conferred while here, have left for their respective homes. Before leaving they had a lengthy chat with John J. Ryan, who has been on business in Cincinnati. preparatory to his Japanese trip.

Nothing came out of the talk for publication, but developments are promised.

WILL SUE RYAN FOR $1,500.

Although John J. Ryan is on his way around the world, or at least as far as Japan, where he acts as booking agent and New York representative for Ryan and the Orpheum Company of Cincinnati, claims he will sue either Ryan or the company for $1,500, for extra services rendered as per agreement and for commissions alleged by Mr. Cleveland to be due him on all acts booked in the former Ryan theatre (Majestic) at Erie, Pa.

STAIR WILL BUILD.

Toronto, Feb. 8.

F. W. Stair, the Western Burlesque manager who conducts the Star, a Western house, says he will commence building operations at once in order that he may have a new theatre by next season to compete with the new house of the Eastern Wheel now building and which will open at that time.

ALBEE'S DISLIKE FOR POLI.

Added impetus was given this week to the report printed in VARIETY to the effect that Sylvester Z. Poli would probably withdraw his bookings from the Keith agency before the close of the season. Poli had been dependent on bookings made between Poli and E. F. Albee, although that code is called at the home of the Keith general manager to arrange details.

Ravenna, Feb. 5, Albee spent considerable time in pinning Poli to what he believed was an absolute agreement, and when the "down East" manager left the Albee residence it was supposedly understood between the two that everything was satisfactory.

According to Albee's version of the affair, many times voiced in the Keith offices on his recovery, Poli repudiated every stipulation he agreed to, probably in the belief that Albee would not recover. Albee confided to his intimates that he would "get even," and when the time came that he felt he had his opponent in the meshes, would "do him—yes, and do him good, no matter what the cost." The Albee booked managers and offices at the present time may be in line with the foregoing version of an affair that is said to still engender a feeling of bitterness.

It has been stated around town this week that not long ago Poli engaged two acts he could not secure through the Keith office and dated the contracts back to the time of his connection with Keith.

It is also related that quite recently Poli and Albee had a sharp argument over the Keith office laying out a route for an act and including the Poli circuit without consulting him. Mr. Poli told Mr. Albee he would not permit of this being done. This same act was routed by Keith's office, and Poli had a sharp argument with Mr. Shaw who would accept it in one only.

A Poli representative said this week in connection with the story that relations would be severed: "I don't believe there's anything in it. We are getting the bills we are entitled to and when we want acts we can't get out of the Keith office we get them just the same from some place else."

New Haven, Feb. 8.

S. Z. Poli refused this week to either deny or affirm the report that he will withdraw from the Keith office.

MISS JACOBS BOOKS ACTS.

Jennie Jacobs, the English agent, who expects to sell for London on the 22d, has made several bookings for the other side while here, among them Netta Vesta, Hettie Lawson, and company, Elswyth, Marmie O'Connor, Blanche Sloan, Collins and Hawley, Cooke and Clinton and Manhattan Comedy Four. Several are return engagements.

Miss Jacobs had her purse, containing a considerable sum of money and checks, besides valuable papers, stolen from her this week while on her way home in the twilight.

George Homans has taken over the direction of Arche's "Filipinos," a colored girl act, and proposed to expend some money in the scenic and costume investiture of the presentment.

Centre and Davis have sued Austin Poli for a balance of $28, alleging they were due under a contract issued by Davis to play Brooklyn.

"The Hall Room Boys," Jules Ruby's musical sketch, will have its premier at the Forty-eighth street house on February 18.

Dutrien, a foreign motor cycle act, may come over.

The Freeman Bernstein office this week delivered contracts to Harding and Albee, which will play the Sullivan & Considine theatre in Scranton, week of March 18. Previously the act had been booked to open in Des Moines, la., week of March 26, and the artists are wondering how they can make the jump without an airship.

Winchell Smith is rewriting "Coals of Fire," the dramatic playlet in which Miron M. Gillay, of Gillay and Fox, will appear soon. The sketch is said to have strong dramatic force. It was first submitted to David Warfield and has as its character a type resembling in a certain degree that of "The Music Master."
S. K. SCRIBNER ENGAGED.

The engagement of Sam Scrribner to Eliza Cooper, of New York, has been announced and the marriage will take place on April 4.

Mr. Scrribner is a prominent Eastern Burlesque Wheel manager, with other theatrical interests also. He is widely known.

MISS SELBINT STAR, MAYBE.

If present negotiations are advanced to a successful issue, John, Marion in "The Bathing Beauty," will be out at the head of her own company next season under the direction of Weber & Rush.

It was proposed by the firm that Willie Panter, Miss Selbit's husband, should also travel with the show, but Mr. Panter says he prefers vaudeville, where he will remain, as he does not relish the idea of having his identity smothered, no provision having been proposed for featuring him jointly with his wife.

A STRING OF BIG RECEIPTS.

Kansas City, Feb. 8.

The Hunt-Santley company, "laying off" here this week preparatory to appearing at the Gayety, Monday, Abe Leavitt, proprietor and manager of the show, claims he figures for five weeks' receipts this season unequalled by any other travelling burlesque organization.

They are: Star, Brooklyn, $2,400; Gritty, Brooklyn, $4,700; Gayety, Baltimore, $3,000; Gayety, Pittsburgh, $6,200; and last week at Greenwood's, New Orleans, where Mr. Leavitt's show played, the gross receipts were $5,500.

Mr. Leavitt did not give out these figures in a spirit of braggadocio, but in support of his statement that the "old reliables" in the burlesque line are still doing business. Mr. Leavitt's company travels over the Eastern Wheel Burlesque Wheel.

H. & S. VAUDEVILLE IN DAYTON.

Dayton, O., Feb. 8.

The new theatre to be built on the site of the old Park will be opened for vaudeville next week. It is now feared if the city council fail to make the necessary arrangements in New York City. It is understood here that the firm has talked over the matter with New York vaudeville agents, seeking the most advantageous bookings.

MINER GIVES MARION AN INTEREST.

Dave Marion, writer of "Roseland" in Miner's "Dreamland" Burlesquers, has entered into an agreement with Tom Miner to write his burlesques for the coming season.

Burlesque salary for the offer luring of which Marion is the headliner is said to receive next year an equal division of the "Dreamland's" profits and a smaller percentage in the profits of the other Miner shows he writes.

AGENTS' NEWS VIA PORTLAND.

Portland, Me., Feb. 8.

James Moore, manager of the vaudeville house here, is proclaiming loudly that the prediction he hazarded last spring is coming to pass, namely, that within a year from last spring the Keith agency will have dispensed with the services of all outside agents.

The idea of the Keith Booking Office, according to Moore, is to do away entirely with all "go-betweens."

ANOTHER ONE IN CHICAGO.

Chicago, Feb. 8.

A five-story building on State street, near Monroe, has been leased by Aaron J. Jones, Adolph Lenick and Peter J. Schofier for a vaudeville theatre. About $75,000 will be spent in alterations.

The location is on one of the busiest thoroughfares near the Majestic. The opening is proposed for next season. When completed the house will have a seating capacity of 1,300. The property on which the building stands is valuable and the rental must be high in consequence.

Information as to bookings or direction of the house is not at hand.

FROM BURLESQUE TO CONVENT.

Very few persons will recognize in the simple name of "Sister M. Bede" Laura Lane, formerly one of the Lane Sisters who played in vaude-burlesque six years ago. Their last engagement was under the management of Weber & Rush.

Without any reason Laura conceived the idea that she must leave the outside world and "bury her head." This she did, and in a recent letter received from Rome, Italy, where Sister M. Bede is stationed (Domenicane Ingalis, via; Viminalre 9) the former Miss Lane writes that she has had the great honor of being named "Venerable" by her seven sisters offered by the Papal Community for South African mission work.

Miss Lane is happily contented with her chosen lot and wishes to be remembered to all her friends and her family. She retains the Divine Blessing daily, which contains prayers for the world, the highest wishes which may be conferred upon a woman of the Church.

Miss Lane has two children under her care in Rome, "seals of the streets," and it is reported that her letter is in that realm of perfect bliss, contentment.

To the burlesquers who see the footlights dimming and the window dressing and longing for New York, the sacrifice of Miss Lane in adopting the veil will appear in the light of a miracle. That a former burlesque star obliterates herself, for no cause, in a vocation she loved is nothing if the point may be grasped that the inside of a nunnery with a clear conscience must afford the repose that follows death.

McBRIDE'S ANNUAL BALL.

The third annual ball of the John T. McBride Association will be held at the New Amsterdam Opera House, 44th street, between Eighth and Ninth avenues, February 12th (Lincoln's Birthday). Sol. Manheimer, of the Sinubs forces, is the president of the association. Mr. McBride is advertising agent for Hammerstein's Manhattan Opera House and Victoria Theatre. The show managers at the head of the Charles Leavitt's and advertising agent of the Broadway Theatre, and Aaron Kessler of the Victoria.

Mr. and Mrs. Jimmy Barry closed their engagement at Hammerstein's last Saturday night, receiving permission to cancel Sunday, owing to the serious illness of Mr. Barry's brother in Philadelphia. They were replaced for the one day by Ebbie Fowler.

FYNES MUSIC HALL SCHEME.

Early in the week a report was out that J. Austin Fynes had looked over the property on West Thirty-five street, formerly the Arena restaurant.

Bernhardt Ziemer, the Third Avenue restaurateur, who secured the Arena after his former proprietor accepted the management of the Hotel Astor, gave the place up a short time ago, and Mr. Fynes viewed the remains with an idea as to its future for a small cosmetic music hall.

The expense for necessary repairs would not be large, but Mr. Fynes' plans regarding it are not known.

EDWARDS APPLIES TO COURT.

Chicago, Feb. 8.

An application for an injunction against Don Leno was made in the court here on Wednesday before Judge Dupuy. Edward alleges that the act known as "Don Leno's Happy Youngsters" is an infringement upon his "School Boys and Girls."

The Court overruled Leno's demurrer remarking that the two were of different condition. On motion of Adolph Marks, attorney for Edwards, the complaint and answer were referred to Master in Chancery John F. Holland, who is also empowered to take testimony to determine the right of it.

The hearing was urged by Mr. Marks to commence at once and the Court ordered Mr. Holland to do so, reporting at the earliest possible moment.

Judge Dupuy stated from the bench that if the testimony brought out the fact that Edwards was the original producer of the act, and that Leno's production is an infringement of it, the injunction against Leno will be granted.

GOLDEN'S JOURNAL.

Volume I, Number 1, of the "George F. Golden Journal" has just been issued and is a gem in many respects. It contains several of Golden's choicest wit-icisms and scraps clipped from newspapers and magazines which were accumulated by the monopolist in the course of his travels.

An extract from that introductory announcement is as follows:

"There are some reasons why this little journal goes forth: first, because of the importunities of my friends; second, because I have something to say; and, having spoken to many thousands of people per month for several years, the habit has attached itself to me. "And, as fate has seen fit to reduce me from these audiences, and the pleasant company that used to come to an adjustment of my affairs with his present star, Charles T. Aldrich."

Meanwhile Woods has been in treaty with Robert Fulghur to appear in a dual quick change play with his wife, Artie, and Bob and West is firmly of the belief that he will be favored with a contract featuring him in a piece called "The Mysterious Detective."

The nitch in all of the Woods negotiations is that the manager strenuously objects to dividing profits, insisting on engaging them at a straight salary. Aldrich has had several offers to return to vaudeville, but is laying low.

TO MOVE MAY 1ST.

Blue prints and drawings of the "layout" for the new offices to be occupied by the Keith Agency in the Fifth Avenue Theatre Building are now completed and the work itself will be rapidly pushed forward.

They will be occupied by May 1st, as originally announced in VARIETY.

Luce and Luce replaced an act at the Empire, Paterson, this week.
READ AND LAUGH
Providence, R. I., Feb. 8.
Dr. M. Campbell, owner of the Lafayette Theatre here, is, figuratively speaking, kicking himself all over town because he refused a tempting offer for the purchase of his property. A few days ago he was approached by a man who offered him ten thousand dollars more than he had little or no money and offered a price for his theatre at which he would have been glad to sell. Feeling that the local man was "kidding," the doctor rejoined that he could not think of selling for anything less than $50,000 more than the figure offered. After it was all over Campbell discovered that the offer in reality came from the Ryan interests, who were prepared to back it up with coin of the realm.

The doctor's original deal with H. H. Lamkin was that the expenses should first be deducted, estimated at $2,500 per week, and the residue, if any, to be divided, one-fourth to his manager, the remainder to him. Business was very good at first and Lamkin immediately devoted his time to other enterprises.

STRIKE AT LEVY.

The Keith office this week served notice upon the whole world that all vaudeville agents must wear the Keith collar with a loud string attached or suffer business consequences

The announcement comes indirectly through Phil Nash's ultimatum to the Four Nelson Comiques. Upon returning from abroad the Nelsons retained Jack Levy to act as their exclusive representative and then engaged for the act the usual diplomatic representations to the booking office in the St. James Building. Meanwhile some scattered booking had been secured from the Morris office. Tom Nelson dropped into the Keith office in the hope that he might secure consecutive booking until the summer, when they go to the New York Roof for an extended engagement. He was met by Phil F. Nash, who informed the artist that his style of act is in demand and the Keith booking office could do business with it, but first Jack Levy must be made to walk the plank. Nash declared that he would willingly do business with Tom Nelson himself, but would not book the act through Mr. Levy.

Nelson's decision is not known. This action on the part of the Keith office is supposed to be a punitive measure designed to illustrate to Mr. Levy that his action in coming in direct opposition to the Keith terms in that matter of "That" Quartet recently was ill advised.

"FIRST CLASS" AT "10-20."

Minneapolis, Feb. 8.

"Jack" Bondy, of San Francisco, has built a 10-20-20 vaudeville house on Henepin avenue—on paper. The house is to cost several thousand dollars and play only first class, featured vaudeville attractions.

Similar houses are to be built in St. Paul, where the old Orpheum Music Hall will be remodelled; in Omaha, in Kansas City, Milwaukee and elsewhere. Mr. Bondy is embarking to secure local capitalists to "go halves" with him on the projected Minneapolis house. The Shuberts are also getting ready to enter the field here with a new house again.

CANCELLLED WHOLE CIRCUIT FOR ONE SHOW.

Because the Keith Booking Office would not agree that the "Sunday show" clause be stricken from a contract for Proctor's, Newark, Harry C. Radford, of Radford and Valentine, cancelled the entire Keith circuit.

Radford and Valentine were playing in London last fall when H. H. Feiber, Keith's foreign representative, was there on his previous trip abroad. Mr. Feber booked the act over the Keith circuit, many telegrams to Mr. Radford regarding his tour. Now he forwarded some contracts for the period of the time to Mr. Radford, who was then playing at the Hippodrome, Ipswich, England. Among the number was one calling for Proctor's, with the Sunday clause. Mr. Radford refused to go abroad that artist playing the Proctor houses outside of New York City where Sunday performances were not allowed, were obliged to come into the city at one of the local theatres on that date.

Radford scratched out the clause in the Newark contract, and returned it with the information that he would not consent to play a show any week outside the city he was booked for during that period. Mr. Feber thereupon wrote Mr. Radford that Mr. Proctor would not allow the censored clause to remain, and every artist had to play some other house from Newark on the Sabbath. Mr. Feber concluded his letter by saying, "We must take the whole tour as it is or nothing."

Radford replied by cancelling his engagement over the entire Keith time, and it is the first instance on record where an artist has made a decided stand upon this much-argued point. The foreign artists last season discussed the matter at length and passed resolutions not to play the extra show, but have been doing it, nevertheless, with few exceptions. Native artists have followed the Keith instructions concerning the Sundays at Proctor houses without extended protest. The Vaudeville Comedy Club talked this phrase of the Keith contracts over, but the injunction to play still remained.

Milton and Willie are on the American team, and Mr. Radford's attitude in what he considered was right evidence a determined attitude seldom found.

Radford and Valentine are at present house in Cleveland. It is four years since they left for a European trip. They will remain until April, when the act will return to England to play engagements now booked until 1910. Mr. Radford is representing several foreign acts while on this side.

WILL REBUILD BURNT THEATRE.

Harrisburg, Pa., Feb. 8.

The Grand Opera House, destroyed by fire last week, will be rebuilt. It was proposed shortly after the destruction of the house that the vaudeville theatre be restored, but Mrs. Raymond M. Bessie and Nathan Appell are utilizing the legitimate attractions instead when completed, but it has been decided to build both houses.

The vaudeville house will be named "The Orpheum." It will open about the middle of May. The theatre will be 20-20-20.

Keith is at present in Utica, where the Shubert theatre here will be occupied as a Keith house for vaudeville commencing February 18. It will be in opposition to Wilmer & Vincent's Orpheum Theatre.

The Shubert theatre has an advantage over its competitor in being a ground floor house and modern in every respect. Two reports are current over the terms under which Keith acquired the theatre. The first says it is on a ten years lease, without conditions; while the other rumors the same agreement by which Keith accepted the Shubert Grand Opera House in Syracuse—Keith to receive 66 2-3 per cent of the gross and pay the cost of the show, while the Shuberts retained 33 1-3 per cent to conduct the house.

HARRIAGEN RETURNS.

Edward Harrigan will come back to vaudeville with a new change act, introducing several characters. They may be drawn from the several plays he has been identified with.

LA BOY TOBETERS MAKE RECORD.

While en route to Chicago from Winipeg last week the La Toy Brothers were taken off the train at Minneapolis to fill in the Orpheum Theatre's gap, caused by the absence of F. Semon. It was billed as a per- pear, having lost his baggage. Mr. Semon's trunk was not found until Wednesday, when he occupied his position on the bill.

From the moment that the brothers entered the theatre it was exactly five minutes before they arrived. It was organized, "having made up," the stage and got to work in that time, said to a record.

JUDGMENT AGAINST CRYSTAL CO.

Cincinnati, Feb. 8, 1907.

Joseph L. Rhine, of Covington, Ky., filed suit in the Common Pleas Court against the Crystal Theatre Company on a note for $1,000, signed by George W. Kerl, president, and Walter Canfield, secretary, and remitted the note. The note was a judgment note containing a warranty of summons and entry of appearance of defendants and judgment was confessed in the sum of $1,065.42 and costs. The Crystal Theatre Company is operating Robinson's Opera House as a vaudeville theatre, paying at 10 and 20 cent prices.

FOREIGN ACT STAYS HOME.

The Alexes, a foreign act, booked to open at the Colonial Monday next, will not appear, having declined the American time owing to the full amount having been offered for foreign maturing.

The act is booked through Clifford O. Fischer. "Das Programm," the German artists' paper, has a lengthy article this week on the subject. Eighteen weeks were promised from the Morris office. Contracts for eleven were mailed. The cancellation clause was invoked.

Clarice Vance was booked for Jersey City theatre for the next week and the Keith agency attempted to switch her to Philadelphia. But "Mow" Gumble refused to go with the addition to the week's separation. So, like a good, kind Samaritan, S. K. Hodgdon arranged for Clarice to appear at the Union Square.

THE BIZARRE:"Jack" Bondy, of San Francisco, has built a 10-20-20 vaudeville house on Henepin avenue—on paper. The house is to cost several thousand dollars and play only first class, featured vaudeville attractions. Similar houses are to be built in St. Paul, where the old Orpheum Music Hall will be remodelled; in Omaha, in Kansas City, Milwaukee and elsewhere. Mr. Bondy is embarking to secure local capitalists to "go halves" with him on the projected Minneapolis house. The Shuberts are also getting ready to enter the field here with a new house again.

FLO CLARK, of the team of Foy and Clark, will do a single act at Atlantic City next week.

MONIKYS DIE EN ROUTE.

Mile. Raffin and her monkeys left New York last week via the New York & Hartford Railroad for Boston last Saturday night to appear at the Globe and Majestic theatres on Sunday. They were making ready to go on when three of the star performing animals dropped dead without any previous warning of illness.

Mile. Raffin fainted and there was considerable excitement for a while. An investigation is going on to determine the cause of the sudden demise and the conclusion is reached that the animals are poisoned or suffocated.

The train on which they travelled went out in two sections, the animals going out on the first section and Mr. and Mrs. Raffin on the second, rendering it impossible for the Raffins to oversee their performers during their tour.

The Raffins have entered suit against the railroad company, but it is doubtful if they can prove negligence on the part of the corporation. Mile. Raffin is playing Providence with the remainder of her animals and the act is apparently going as smoothly as before.

The Raffins have entered suit against the railroad company, but it is doubtful if they can prove negligence on the part of the corporation. Mile. Raffin is playing Providence with the remainder of her animals and the act is apparently going as smoothly as before.
“VARIETY”

By GEO. FULLER GOLDEN.

Give them a name that will cover them all;
Not “Vaudeville”; just “Variety.”
Here’s for their emblem a crazy patch swirl!
Made of rags of all ends of society.
Each patch symbolizes a heart that beats time
To a tune of its own, in life’s Yule chime.
Where Magus and Momus and master and mime
Are cavorting in queer contrariety;
As widely divergent as ragged this rhyme
(Not poetry) just “Variety.”

Here are scraps to make their curtain;
Emblematic, quaint, bizarre.
Frizzled symbols, showing certain
Destinies of moth and star.
Spangles from the harlequin,
Filmy gauze of coryphée,
Scarlet of a siren sin,
Purple robes of royalty.
Frills from “Jolly Joe,” the clown;
Tinsel from a Titan’s eyes;
Shreds from sad Ophelia’s gown;
Angels’ wings and butterflies.
Here’s a star of purple mist
Stretching as toward the heaven
Where is mauve and amethyst;
But ah, there’s yellow in between.
And there’s a million other patches
Woven here askew, aslant,
Rainbow gleams and leaden matches
Riotous and dissonant.

None may have or aught efface them,
Each must play its patchy part;
Where fate taught my hand to place them—
On this symbolised curtain chart.
And our tribe is like these colors,
We are given dreams to wear:
Whether yours be mirth or dolours;
Play your tune and say your prayer.
We have been who sip toil’s treasure
From youth’s crimson queen of June,
We have drones who die for pleasure.
In a bacchic rigadoon,
Here’s a fay who lives on gawgs,
Give her diamond gauds to wear;
Here’s an angel of the true laws,
Hand ye forth the cross to bear.
Sororates, and Chuckey Connors;
Angel laughter, hoarse guffaws;
Sharing space, dividing honors,
Chasing heart food called applause.
Where’s the blank, and where’s the prize won?
Ah, my dearie, who may say
Who’s the fool, and who’s the wise one;
While we’re masked in bones of clay?
Man is made of Heaven and Earth;
And we are like the World, I ween;
Sun and shadow, joy and mirth,
And all the rays that dance between.
Soul and satyr, saints and sinners,
Lovers, haters, kings and slaves;
Giants, pigmies, losers, winners.
Angels, sirens, knights and knaves.
Each stamped with a symbol fable,
And no man may catch a gleam
Of the why beneath the label
While we’re made of mud and dream.

Weave them a curtain of shreds o’ the World;
Not of “vaudeville”; all Variety.
From Thule to Thule let it be unfurled
To symbol their state of ubiety;
Paint them all on it, the great and the small,
Each chasing his phantom, each harking his call,
While they dance in death’s carnival held in life’s hall,
Where they drink of life’s cup to satiety;
And give it a name that will cover them all,
Not Vaudeville; just “Variety.”

ARTISTS’ FORUM

Confining your letters to 140 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety:
Berlin, Jan. 23.
Was surprised to read in VARIETY of January 4th that your paper printed a dispatch from Paris in which I was reported to have given pessimistic views of vaudeville’s future.
It must have been a reporter’s dream. I think business is good, and as for my troups, they are well booked and plenty of good shows coming.

Nick Kaufmam.

(The paper referred is the “Herald.” At the time VARIETY commented on the reported interview of Mr. Kaufmann’s, his doubts expressed them to its authenticity.—Ed.)

Editor Variety:
Parsons, Kan.
We call your attention to a “steal” of our title, “The Dancing Kids,” which Morris and Kramer have deliberately taken and are billing themselves under the same, as you will see in enclosed report of VARIETY’s San Francisco correspondent. As we have struggled for the past three years to have our title recognized and are just about succeeding we think that it is our right to expose such open piracy, and hope that Variety will help by finding space to publish this. On March 16th, ’04, we adopted the above title, and we have so far been the only ones using same.

Harvey and De Vora.

Editor Variety:
New York, Feb. 6.
The burlesque called “Sullivan On Guard,” given by “The Alcazar Beauties” company which played the Dewey last week, is written and staged by Mr. James F. Leonard (with the show) is given the credit as author on the program. Several of the numbers and parodies in the piece should also have been credited to me.

Ben Rippe.

Editor Variety:
Cincinnati.
We wish to state that we were not with Watson’s “Orientala” when they closed at Hammond, Ind., as stated. We left that organization November 13.

Bill Brothers.

POEMS IN COSTUMES

“A Night With Poets” is the title of the latest vaudeville offering Geo. Homans, the agent, intends to produce. It will be extracted from the works of the famous poets and costumed in the characters of the verse.

Incidental music has been specially written and among the ten persons employed will be a quartet, who will help the soft effect sought for by lowly sung verses. Mr. Homans’ intent is to give vaudeville an entirely new realistic and pretentious piece for which no one may find a precedent.

“POLLS, STAMFORD, MAYBE.”

Stamford, Conn., Feb. 8.
Sylvester Z. Poll has been endeavoring for some time now to invade this city with a new vaudeville house. Several months ago he personally inspected the available sites and finally hit upon a corner location on the main thoroughfare. He casually inquired the price for the lot and was staggered when $50,000 was quoted as the figure.

He immediately pretended to abandon the scheme in the hope of creating the impression that he had elected to change his mind regarding his invasion of the town. Recently, however, an Italian real estate broker from New York, giving his name as Ferrero, has been asking prices on desirable locations in this city and it is supposed that he is acting for Poll. There is one especially desirable location on which he has been figuring, which has a frontage of eighty feet on the main street and a depth of over five hundred feet.

Eltinge, the impersonator, who recovered judgment against the Long Island Railroad for $2,000 resulting from the loss of four trunks, is in a fair way to receive payment; the railroad wanting to settle.
VAUDEVILLE IN SALEM.

The new theatre now being built here by Julius Cahn, of New York City, will take the place of the present Salem Theatre under the same management next season and the Salem will be a vaudeville house, booked by William Morris, of New York.

But operations have been stopped on the new edifice owing to a strike of the bricklayers. The workmen called upon Mr. Cahn's local representative, who was supposed to be building the theatre, and informed him that they would not work until the New York theatrical manager was behind the venue; therefore they would demand New York bricklayers' prices for day labor or quit. They quit.

In conjunction with Julius Cahn and Edward L. Bloom, has also entered into an agreement for the erection of a new vaudeville theatre to be erected in Haverhill, Mass., to be ready for opening next fall. All refuse to give out any details concerning the location of the house until certain minor complications have been fully done away with.

LOVELY COUNTRY, MEXICO.

Dewan, trainer of a cat and dog act, returned this week from Mexico, where he played with the Bell show. He is telling those carrying dogs to provide themselves for a Mexican tour with papier-mache dog biscuits against the depredations of the canine men, and persons are elated by tent shows in that part of the continent. He took an extra 800 pounds of biscuits with him and when he opened the bale discovered that he had been feeding half the railroad employees of Mexico.

Mr. Dewar tells another story about the Mexican appetite. He brought a bundle of scraps from his hotel to the station at Mexico City to feed the animals. They had been moved to an inner court of the building and in this effort to enter it he was arrested. Explanations were fruitless and the opera bouffe policeman dragged him to the calaboose, where, in the interval of awaiting arraignment as a suspicious person, an official representative of the law consumed the scraps which were to have made the dogs' meal.

I. A. L.'s '60 STATEMENT.

According to the annual statement of the International Artists' Lodge of Germany, just published, the organization at the close of its fiscal year, September 30, '60, had a capital of $33,750. The organization expended about $6,000 last year. The legal protection, including all the salary of the solicitors and all costs of litigation, required an expenditure of $1,000.

During the year $6,000 had been loaned to members for travelling or other purposes, all repayable. $350 of non-repayable donations were made to artists in need.

In thirty-seven cases where legal protection was granted to members, a few were compromised and two cases taken to higher courts. One case was lost altogether, a second case was lost in the lower court and appealed. The other case which was taken to appeal had been won, but was appealed by the manager.

The total membership of the I. A. L. on December 1 was 908, which includes, however, only the actual heads of acts.

Doolassey Kiraly has arranged with the directors of the James Town Exposition for the presentation there in April of a new spectacular production to be called "Pocahontas." The Coliseum building on the fair grounds has been set aside for his production and work can be done immediately in order to transform it into a mammoth theatre, modelled on the lines of the London Opera. Some four hundred people will be employed in the spectacle.

At the meeting of the directors of the Stewart, Ill., Trotting and Fair Association it was decided to retain membership in the old Illinois Valley Circuit with La Salle, Ottawa, Mendota and Aurora, and to hold the usual summer race meeting.

A large tract of land has been purchased by Milwaukee brewers at Racine, Wis., with a view to establishing a mammoth summer garden. Between $30,000 and $50,000 will be expended and it is expected that the ground will be run with excursions from Milwaukee.

The stretch of land along the Dupage River has been added to Electric Park, Aurora, III., and will be converted into "A Street of Venie," with a. spanned Venetian bridge and a new pavilion of the park will be generally improved. Captain Himan and his life-saving dogs will be there all summer, and arrangements are under way for the installation of new scenic railways, a zoo and many other amusements.

Chas. A. Floyd, manager Michigan State Fair, was in Chicago booking attractions for the fair, to be held at Detroit, from August 29 to September 6.

Thos. J. Brown, president of the Panama Canal Exposition of Tampa, Fla., was in Chicago during the week consulting with P. M. Earnes in regard to the attractions for the exposition to be held at Tampa in January, February and March, 1908.

Ground was broken this week for a new summer amusement place to be called Renasseler Park, between Troy and Albany. The enterprise is being backed by the Diamond Novelty Company of Syracuse.

The scheme not long ago suggested of moving Alto Park, Albany, from its present location to Lagoon Island, a distance of two or three miles, has been found to be impossible and has been abandoned.

At the meeting of the Ohio State Associations of Presidents and Secretaries of Fairs and Expositions resolutions were adopted censuring the president of the American Trotting Association for the discourteous and unfair treatment alleged to have been accorded to the representatives of the Ohio Fair Managers' Association at the meeting last December. A committee was appointed to prepare a code of rules and regulations for the organization of a Fair Protective Association, not including the racing feature represented by the American Trotting Association.

Charles T. K. Miller, until recently manager for Weber's Music Hall, and for the past fortnight press representative for Anna Held, has been secured for the publicity department for the new venture, commencing a month hence. Mr. Miller will receive salary throughout the year.

Frank Melville signed contracts last week to book a new park at McKeesport, Pa., on the line of the McKeesport and Easton trolley line. It will open at the commencement of the season.

The New Albany Lodge of Elks, New Albany, Ind., will give a carnival on February 7.

C. A. Davis, the piano player at the new Family Theatre in Williamsport, Pa., fell through a trap last Monday, breaking a leg. W. E. Whitman, of Murphy and Whitman, narrowly escaped the same thing recently.

M. Harris, manager of Harry Davin's Grand Opera House, Pittsburgh, who last summer ran Olympic Park, McKeesport, Pa., as a private speculation, will not renew the venture the coming summer. The resort has been taken over by the Pitts- burgh and Allegheny short street railway company and bookings will be supplied by Frank Melville.
John Ringling arrived in New York from Europe on Tuesday, accompanied by W. W. ("Doc") Freeman, and went immediately to Barnum, to pay his respects to the remains of his mother, to whom he was devotedly attached. Freeman, who represented some showmanship in Chicago and went to Europe to recuperate, will probably be connected with the Ringling show the coming season. While abroad Ringling engaged two or three acts for the circus, among them the Mirza-Golems, an acrobatic troupe of Arabs who does stunts on the backs of camels. The troupe numbers eight or nine people and the act was duplicated by the Todd-Judge Family with the Barnum & Bailey show last season. The act, however, taking no credit for its origination.

The death of Mrs. August Ringling, mother of the Ringling Brothers, at Barnum, Wis., last week, called forth nothing but words of sympathy for the boys. Mrs. Ringling had been a widow for a great many years and viewed with pride the rise to power and affluence of her sons, who did everything possible to make things comfortable for her in her declining years.

It is whispered around the tent show headquarters that the respective routes of the Buffalo Bill and Ringling Brothers shows have already been laid out to the satisfaction of both managements. By the early spring, according to the rumor, Buffalo Bill is to take the territory east of Boston and the Ringlings will show west of that point. At the end of thirty days the Mirza-Golems will make a tour of the States and thus avoiding any conflict in the matter of billing against each other. This applies also to the Barnum & Bailey circus, which crosses the other two mentioned at only one point in the routing.

The Barnum & Bailey management is confronted with a problem which is giving them no little concern. Several alluring features have been presented to them, but of such magnitude that it is impossible to transport them when go on tour. The New York papers, of course, give much space to the features and when the show visits other cities the local papers set up a howl that the performance has been capable of transportation.

The heads of the Barnum & Bailey enterprises have many things in common with the death of James A. Bailey, but none more tangible than the daily invasion of much. Promote at twelve o'clock it was the daily habit of Mr. Bailey to invite all his staff to go to lunch. When the Barnum & Bailey offices were located at 112 West Forty-second street Burnes' Restaurant was the usual midday resort for the company. From 25 West Thirty-fourth street nothing less than the Waldorf-Astoria cafe was good enough for the crowd. And even when the show was playing the Garden here all hands adjourned for luncheon to the Victoria Hotel, always at the personal invitation of Mr. Bailey. This has all been changed. Some of the staff send out for sandwiches, others scurry around to

John Ringling arrived in New York from Europe on Tuesday, accompanied by W. W. ("Doc") Freeman, and went immediately to Barnum, to pay his respects to the remains of his mother, to whom he was devotedly attached. Freeman, who represented some showmanship in Chicago and went to Europe to recuperate, will probably be connected with the Ringling show the coming season. While abroad Ringling engaged two or three acts for the circus, among them the Mirza-Golems, an acrobatic troupe of Arabs who does stunts on the backs of camels. The troupe numbers eight or nine people and the act was duplicated by the Todd-Judge Family with the Barnum & Bailey show last season. The act, however, taking no credit for its origination.

The death of Mrs. August Ringling, mother of the Ringling Brothers, at Barnum, Wis., last week, called forth nothing but words of sympathy for the boys. Mrs. Ringling had been a widow for a great many years and viewed with pride the rise to power and affluence of her sons, who did everything possible to make things comfortable for her in her declining years.

It is whispered around the tent show headquarters that the respective routes of the Buffalo Bill and Ringling Brothers shows have already been laid out to the satisfaction of both managements. By the early spring, according to the rumor, Buffalo Bill is to take the territory east of Boston and the Ringlings will show west of that point. At the end of thirty days the Mirza-Golems will make a tour of the States and thus avoiding any conflict in the matter of billing against each other. This applies also to the Barnum & Bailey circus, which crosses the other two mentioned at only one point in the routing.

The Barnum & Bailey management is confronted with a problem which is giving them no little concern. Several alluring features have been presented to them, but of such magnitude that it is impossible to transport them when go on tour. The New York papers, of course, give much space to the features and when the show visits other cities the local papers set up a howl that the performance has been capable of transportation.

The heads of the Barnum & Bailey enterprises have many things in common with the death of James A. Bailey, but none more tangible than the daily invasion of much. Promote at twelve o'clock it was the daily habit of Mr. Bailey to invite all his staff to go to lunch. When the Barnum & Bailey offices were located at 112 West Forty-second street Burnes' Restaurant was the usual midday resort for the company. From 25 West Thirty-fourth street nothing less than the Waldorf-Astoria cafe was good enough for the crowd. And even when the show was playing the Garden here all hands adjourned for luncheon to the Victoria Hotel, always at the personal invitation of Mr. Bailey. This has all been changed. Some of the staff send out for sandwiches, others scurry around to

at his command as much money as the Bailey Estate; but Wallace is conceded to be very wealthy; John H. Havlin is a rich man, and Mr. Tamm, owner of the Sellers Floto Show, is proprietor of the Denver News, which has earned him for an inedible fortune. Such an avalanche of strength united against Barnum and Ringling, with the sympathetic assistance of the minor tent shows, might make an interesting battle.

Joie DeMott, the well-known somersault rider who was hurt during a performance of the Barnum & Bailey show last spring and who recently underwent an operation for appendicitis, is now practically recovered and it is officially announced that she will appear with "the big show" at its premiere.

Al W. Martin, who has been for a number of years ticket-seller with the ringling Brothers, and one of the directors of the new Wallace-Hagenbeck combination to their smaller enterprise, the VanAmburgh circus, where he will occupy a similar position. Martin enjoys the reputation of being the mostest "pastboard shower" in the business.

One of the recent engagements for the Barnum & Bailey circus is the Royal Troupe of menagerie horses, some twenty-two in number.

The great park that Carl Hagenbeck has been preparing at Stellingen, just outside Hamburg, comprising about one hundred acres, and which has been under improvement for several years, is now practically completed and will be formally opened in April, on which occasion His Imperial Majesty the Kaiser has signified his desire to attend in person.

Despite all reports to the contrary, Edward Arlington has no love for the present management of the Barnum & Bailey enterprises. It may be safely presumed that the feeling is reciprocated.

"The Carl Hagenbeck and The Great Wallace Shows Combined" is to be the billing of the newly amalgamated Hagenbeck and Wallace tent organizations.

There is a live probability that when the Kavoly troupe of four equestrians reports to the Hippodrome on February 18 an effort will be made to prevent their working. Charles L. Sasse alleges that which he had been prevented which was placed under his exclusive management while they remained here. Mr. Sasse placed the act with the Hagenbeck show last season, and declares that Chas. M. Thompson, manager of that concern, did not send their Menagerie show for the coming season. No provision was made for the payment of commissions to Sasse, as he claims is due under his agreement. A contract with the Hagenbeck show for 1908 is also in the controversy. The Clark Orions, the riding act which opened the Hippodrome in its first season, closes with the Pubbilones Show in Cuba next week. They return to the United States immediately to prepare for the coming season with the Ringling show. In the search for a riding act to replace the Clark Orions by Harry Allen it was discovered that pretty much all the circus horses and riders are tied up for the approaching tour of the big tent organizations.

The Tony Lowande Show, which was in Kingston, Jamaica, at the time of the earthquake, has at last been heard from. They remained on the ground only until they could look around for a suitable place to jump to. The first purpose was to go into Cuba, but an agent who had been in that territory reported that crops had been bad and the political situation rather confused. Accordingly the show moved to Panama, where circus conditions are much better. It is now in the Central American republic and reported to be doing fairly well.

The Right Corralias, who are playing vaudeville at present, have been signed again for next summer for the Forepaugh-Seils show.

The Mirza-Golems Troupe of Persian acrobats, eight in number, a foreign act, has been booked for the Ringling shows for the coming season through H. R. Martinelli.

Jack Wolff returned from the Bell circus playing in Yucatan. He declares that at the opening in Merida, that country, the matinee alone played to $5,700, and not the whole day as Variety had it. The night performance brought the total up almost $16,000. This was in the bull ring, over which a canvas top had been placed.

The Jordan show moved last week from Porto Rico to Port au Prince, British West Indies. The show has been very successful, the police in San Juan having stopped the sale of tickets. The head of the show, Frank Jordan, wrote to Harry Allen: "Doing good business and working hard. I'm stage manager, boss cannesman, charlender man, boss carpenter and treasurer. Thank heaven we carry no animals, I'd be working a currycomb beside."

Charles P. Lark, one of the advance agents of Sparks' circus, was caught between two cars on the Atlantic Coast Line tracks in Ybor City, Fla., Jan. 27 and crushed to death.

The Van Amburgh show, formerly owned by Jerry Musigan, who is now one of the proprietors of the Wallace-Hagenbeck enterprise, is being fitted out for an early opening in the spring, having been allied with the Wallace-Hagenbeck corporation. The general directorate of the now enlarged enterprise will send the Van Amburgh show through the small towns away from the big tent shows as far as possible.

Barnum & Bailey's annual spring engagement at the Madison Square Garden begins on March 21 and in order to make ready for the premiere will take possession of the huge auditorium a week prior to that date.
NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Henri De Vries (Reappearance), Hammerstein's.

Roger Fox, Hammerstein's.

The Gypsyman, Alhambra.

Matthews & Harris (New Act), Pastor's.

New Acts.

Virginia Earl and Company (3) — "A Midnight Mistake" (Farcical).

32 Mins.; Four (Interior), Keeney's.

Carrin and Otto — "The Mosquito Trust" (Conversation).

17 Mins.; One, Gotham, Brooklyn.

With the exception of a few lines at the opening and a parody toward the close the German conversation act of Carrin and Otto, as given at the Gotham this week, is new. It relates mostly to a proposed trust or "corner" on the mosquito market. A credit corporation is to be formed and explanations are given as to the profitable texture of the enterprise. The gist of the story is that a "mosquito farm" will be located in Jersey and 20,000,000 of the insects gathered together, governed by a "boss" mosquito who will train his fellows in their duties. A house-to-house canvass is to be made and for the sum of $500 families are to be guaranteed protection against mosquitoes. In the event of a refusal trained mosquitoes will be sent to the particular house with instructions to bite everyone in sight until the money man of the family capitulates. A parody on "Marieuccia" is sung, and the act as a whole made a great hit with the audience.

Peatrice McKenzie, Walter Shannon and Company (1) — "A Shine Flirtation." 27 Mins.; Two (Student Set), Gotham, Brooklyn.

"A Shine Flirtation," written originally by Wilbur D. Nesbit and revised by Harry Williams, is laid in the shoe shining parlor of the Auditorium Annex in Chicago. The special act carried a showboat stunt and with curtained partitions for women customers. Mrs. R. Lively (Miss McKenzie) dropping in for a polish is interviewed by her husband (Walter Shannon), who has not been home for several days and has mistaken the showboat for a barroom. His object in attempting to attract a "date" with his wife, who is unknown to him, is on the theory that the possessors of the small feet must be the logical while. His wife declaring herself is the denouement and the cue for the final song, sung by Mr. Shannon in splendid voice, as he did the same number, almost at his entrance. A well-arranged and appropriate medley is sung by the sextet of the showboat and this constitutes the musical portion, which is neatly introduced. Miss McKenzie is a soprano, with a rather thin voice, although the Gotham was so cold on Wednesday evening, owing to the absence of training. The monkeys are on the stage without leading strings and the entire act is given without a person in view. If the trainer can have the "drunk" return to the saloon once after leaving it he will cause the act to be much funnier, although it is not required. In evening dress Mr. Barnold acknowledged the storm of applause. There is no better closing act than Barnold's Animals.

Sine.

Rawson and Clare. "Just Kids" (Comedy).

"Bon Tons," Murray Hill.

Guy Rawson and Frances Clare must have called their olio act in the "Bon Tons" "Just Kids" because nothing else could be thought of. The sketch itself is indecipherable. Two children are seated upon a bench; they talk, ask questions and tell jokes. The girl tells the boy his father is a drunkard, which he admits, but denies that she knows of her own personal knowledge, when the girl informs him she saw his father pass a saloon. This tops off a few moments of pathos with a laugh and for a finale "Sweethearts," an ideal "kid" song, is repeated. Mr. Rawson is a fine performer and Miss Clare look the children to the life, and who are made an exceptionally pretty girl, a trifle too old in appearance through the dress worn. Although too quiet an offering for burlesque, as olio acts generally run, "Just Kids" made a natural appeal to the children and the infantile atmosphere surrounding them made an appeal to the heartstrings. The act has been well put together. With a suitable offering Rawson and Clare would fill a very large vacuum in the management work at the present in the other variety branch.

Sine.

"The Girl With the Red Mask." 21 Mins.; Full Stage (Special Set).

"Bon Tons," Murray Hill.

"The Girl with the Red Mask" is the recently purchased act formerly known as "Le Domino Rouge," but without Mlle. Dazie. In her place has been installed Miss Emerson, who is backed up by "The Six Darlings," a sextet of English girls who have been pretty costumed and work well with their leader. Miss Emerson makes no profession to "greatness" as a tea dancer, but in the capacity of a substitute hit, she is all credit. Graceful light of foot and spirited, she follows the dance given by Dazie, and for the audiences who have not seen the original fully pleased. When it is taken into consideration that Miss Emerson is in the chorus of the opening piece prior to her solo appearance, dancing during all the numbers, her performance in the red mask is all the more praiseworthy. At least Weber & Rush might have the consideration for the audience, if not for Miss Emerson, of allowing her to appear first in the olio. She would be fresh for the dance in this way. The act has been well staged and is a first-rate and big number in the show.

Sine.

Perkins, Lappin and Company (1) — "Friendship" (Dramatic).

20 Mins.; Full Stage (C. D. F.).

Family, East 15th St.

"Friendship" is a sketch with several convincing situations in which there is
opportunity for strong dramatic work. The principals do nicely up to the duel. Here they fall a bit short of the possibilities of the situation and time spent upon the working up of this point would be well invested. The play, which tells of the severing of a long friendship between the two men through a woman, moves with a well-arranged succession of events. Interest is excellently sustained from the opening to the climax. The principal have fallen victim to the managerial demand for a "happy ending." All logie and dramatic rules seem to demand that the duel should end in the death of one of the men instead of a reconciliation. Both men play with skill notwithstanding their apparent youth and Seba S. Smith as the servant does very well.


Miss Franklin’s clever impersonations have given place to a series of character songs, rendered in a delightful style that is Miss Franklin’s own, a style that is smooth and quiet but which rather baffles accurate description. Miss Franklin’s shrill singing, the night was called upon to give an encore. She wears a pretty, simple frock of light material and color and makes a decidedly attractive stage presence.

O. T. Fiske and Nellie McDonough, "The Ladies Interfering Society" (Comedy). 18 Min.; Full Stage (Special Set). Pasteur’s.

A revision of the old offering. The comedy is full of surprises. From time to time it appeared that Fiske was about to spring a dramatic situation with much puerile and tall language, but just in time he turned it off with a neat line into good humor. The theme and treatment are fresh and novel and the sketch furnishes excellent entertainment.


There seems to be little doubt that Miss Mohr-Wood is a drawing card at this house. Further than that there is nothing. Lack-
ing in both voice and appearance she sings three songs, seemingly unconscious of the audience. Even the much-heralded work

two and humor. in the spring stage and has skill with his act, and the second by putting on an automobile coat. The audience accepted Miss Mohr-Wood in silence.


A good judge of vaudeville and one who remembers Laurel Orway as one of the Orway Sisters at Keeny’s last Tuesday evening that Miss Orway was a revelation to him in her present act. She was undoubtedly a delight to the audience. Following Virginia Earl’s laugh-
ing success Miss Orway scored a solid hit as the girl in the color coat, and although singing Westa Tilley’s song “The Next Horse I Ride On,” also attempting an imitation of Westa Victoria in “It Ain’t All Honey,” Miss Orway has such an overplus of individuality so that thought was given as to the possible originals. To close she sings “I Want to Be a Star Upon Broad-

way” in a pretty white dress. To tell Miss Orway that she is making a mistake singing this song would be to have the answer returned that it “made a big hit,” which is quite true, but it is not in keeping with her previous character work, surely too excellent to depart from, even for a “hit.” Miss Orway should go in for character songs only. She can suc-
cceed and should give her own conceptions. More money and time will be her reward. She is worth both already.


Returning to vaudeville, the Five Noses appear in the same Venetian setting, somewhat elaborated, and newly costumed. The act is as pretty as ever, the music as tuneful, particularly the strings, and judging by the reception of a small but enthusiastic audience their permanent return would be welcomed most heartily. It is seldom a musical act is seen with the care and attention to both the appearance and music as displayed by the Noses. It gives to the stage they are on more the atmosphere of the concert room, without taking one whit away from their vaudeville value.

Tillie Santoy. Male Impersonator. 12 Min.; Full Stage. Pastur’s.

Following closely upon the style of Westa Tilley, Miss Santoy, billed as “England’s Male Impersonator,” sings three songs with only two costume changes. The first involves a character almost identical with Westa Tilley’s early headed hoolyboy. The number is a neat one, dressed with taste and gracefully handled. The second and third songs carry the cost-
ung of an English “swell,” with the dressing of a minstrel trompe—satin waistcoat, light-colored frock coat and trousers and silk hat. The wig is worn. Neither of the later songs is of consequence. The house liked the English woman and she should have little difficulty in getting engagements of importance.

The Harlem Brothers. Comedy Acrobats. 16 Min.; Full Stage. Pasteur’s.

This pair show several new comedy stunts, but, alas and alack, employ that wornout bit of business involving a bet on the changing color of a light, made famous somewhere in the Middle Ages by Weber and Fields. It later relented widely by burlesque companies all over the country. The tramp comedy man has a good dressing trick and the acrobatics of the straight man are smoothly exe-
cuted, being for the most part twisting somersaults. His present style of dress is not graceful. He should discard the loose knickerbockers coming below the knee for something of neater lines. The act should be entirely in pantomime, even the little talk now in use being eliminated.


Dressed as gondoliers, with a gondola shielding from view a bounding net, the Bound- ing Gordons, a new act hereabouts, are doing enough acrobatics in eleven minutes to suffice for two acts of its kind. The Gordons work with remarkable speed, and after finishing a rapid and excellent round of ground work go to the net, with the youngest boy doing the flying. He does a double straight out of the understool, a distance of about eight feet, and also a "twister" to a high. In his twisters he exceeds the youth of the Florence Troupe, for he works with more speed and strength. Such a team is very rare and well worth the trip, especi-
ally the flip-flaps. These could be util-
ized to take up the time of the breathing spells, the old-fashioned method of standing motionless for a moment at three dif-
ferent parts of the act, being in use. For good work and spec-
tacular effect it will be difficult to find a better act than that of the Bound- ing Gordons. It is to be hoped that the women will plan.

The Tramp Dog." 8 Min. Colonial.

"The Tramp Dog" has a pathetic side and this holds the audience. For chil-
dren especially it may be readily re-
commended. The scene shifts frequently, and the story told is plainly and easily
done. A little girl rescuing a stray dog on the streets takes it home, and prevails upon her parents to allow the animal to re-
main. Lost through following an organ grinder, the dog follows the scent, locates it in a lumber yard, and leads its little companion to her home, falling a kidnapper on the way. The meeting of the child and the dog at the lumber pile has been abruptly cut off. If there are any pic-
tures showing the happiness of the child upon seeing her four-legged friend they should be inserted.

Out of Town.


Five American chorus girls, evidently acquired from some burlesque organization, arrived in attired in Russian costumes, gain distinction through being the worst trope of its kind that has played the local boards.

O. M. Stansell.


This pair of Germans have something funny and entertaining in the comedy acrobat line to offer. All of their points are worked up in good comedy style and the finish is sensational. The ground and two-high handstand work is clean cut, clever and full of ginger. It more than pleased.

Dick Bannock.

It is said Emma Journe will not at-
tempt to play vaudeville for any extended time. Report has it that she has already signed contracts to appear with the Shubert production of "The Orchid," which is due to go on at the Herald Square and with Leby Fy in the principal role.
VARIETY

BY "LOOKOUT"

Berlin, Jan. 28.

Messrs. John Ringling and Director Freeman stopped a few days in Berlin recently. It was doubtless more than a compliment when the gentlemen said that the furnishings and decorations of the European theatres are quite original and well to the purpose.

Great excitement prevails on this side of the Atlantic on account of the strike in England.

Although the International Artists’ Lodge is not yet affiliated with the V. A. F. it is doing all in its power to assist the English struggling actors and actresses through lack of financial support. It seems wise to maintain the high standard of the management and aye employees’ union. The latter is quite young, having been formed some six months ago.

A late edict of the Minister of the Interior in Russia, which keeps variety managers there under sharp control, forbids the managers forcing female performers to entertain guests in the restaurant after the performance, will probably raise the grade of variety shows in Russia to a higher level. Another late edict, also to be desired, compels the dissolution of the so-called “choirs” or “choiruses” at the latest by April 1, and the police authorities have been instructed to grant no permission for forming new ones. The “choir” is an absolute necessity for the management of an opera or directing a group of young girls to sing and dance. Their foremost duty, however, is to animate the wealthy guests of the theatre to the consumption of drinks and to sup with them in what are known as the “cabinets.” The wealthy male population of Russia spends enormous sums for this kind of entertainment and there are many theatres where the manager takes in enough in the restaurant alone to pay the real artists who work on the stage. It lies in the pecuniary of Russian variety business as it has been carried on so far that female artists are not respected in the least, no matter whether their performances are high artistic or not. Under the new system the broader, public, families, etc., will be able to frequent the theatres and Russia with its vast riches will constitute a field where big acts, whether consisting of men or women, will be able to work without danger to their reputation. This moral and in the near future no doubt material success will crown the effort of the V. A. F. is to be registered in Russia as an incorporated society. The results attained are, to a great extent due to the efforts of Mr. von Bergholz, a friend of artists and a gentleman closely connected with “Daz Programmi” and the vice president of the lodge.

Several artists have had very disagreeable mishaps lately and they can only blame themselves and their carelessness if they have suffered any losses through them. When foreign artists accept contracts for the Continent they must give special notice to the clause regarding the announcement of their arrival at the theatre for which they are booked, as the schedules are made different at almost every show. Some theatres demand this announcement fourteen days beforehand, others twenty and still others thirty days. If it arrives only too late the contract becomes null, although it may be perfectly sound in all its other parts. Not long ago the manager of a large Continental hall reduced an artist’s engagement, which was to run a whole month, to fourteen days because he had received the announcement a day or so late. If the artist had accepted this proposition the manager would have cancelled the contract entirely, although the artist could come all the way from America to play the date.

Another point that needs notice is this: When an artist, who is but little acquainted with Europe, and is working for the first time in Continental theatres, asks for another engagement, he should, before accepting the offer, take a look at the timetable to see whether the time intervening between the end of his old engagement and his new engagement is sufficient. It is necessary to ensure his prompt arrival at his next destination. This is especially important for Americans and English, for engagements do not run from one week to another on the Continent, but from the 1st to the 15th, from the 15th to the end of the month, or from the 1st to the end of the month. It might easily happen that an artist who has a late number on the Continent, and who is not to make a train by which he might have arrived at his next engagement in time. Therefore, when you do not know much about the geography or train connections of a country, be sure to consult the timetable before signing a contract. The second of the Weber & Rush shows, the “Bon Tons,” is at the Murray Hill Theatre this week, following the other, “Dainty Duchess.” Even with the expansion of the “Duchess,” both in the dressing rooms and in the service, the theatre will not be able to accommodate every watching amongst those two particulars. The comedy of the show this week is better, the pieces more logical, the comedians more entitled to that designation, the chorus more lively, and the women principals more weighed down by Frances Clare more lively.

When the “Bon Tons” played Philadelphia at the opening of the season it did not seem possible that the transformation which has occurred in the show could be any better. The show, while not freely “clean,” is offensive. The suggestiveness is taken care of rather humorously than otherwise by Guy Rawson, the leading comic, who staged and wrote the books of both pieces. Michael Zelenko composed the music for the original numbers, which are well arranged and tuneful.

There is no company seen this season that worked as well and with the amount of “Waltz of the Commons.” It was one of the most popular of the daily papers. The show, which was opened February 1 and will in a great majority of the greatest in the line, and unlike the other shows, the artificial lights have been employed to finish pieces for which there was a pressing demand, but in nearly all the concerns turning out able and firm work deliveries are far behind. A few days of good weather will, it is promised, give those who have the chance an opportunity to catch up with their orders.

A Brooklyn man is said to be engaged in arranging for a huge show for the amusement of the German population, which will open with a benefit performance at the Empire, Long Island, to be followed by a gala opening. The man is a German-American and has been successful in his work, and the crowd in the district and finally the Broadway houses and to open the show has been extensively booked in the houses. The show is to be performed by the Klaw & Erlanger theatres, filling in the gaps.

The exhibition of the O’Brien-Russell light pictures netted $5,000 for the Miller Brothers last week in Chicago. The pictures were booked for three weeks, the last engagement being scheduled to play there three weeks, but this week they were in the interest of the managers of the theatre, who are going to play the other. Ten companies are on tour with this series, and another is organizing.

Fourteen girls, some good looking, are in the chorus and they were pink when the stage may be likened to a sea of cir- cuses: Two or three lively comics. Miss Maudie Bradley, who is the “Girl in the Red Mask,” makes a good footing and Mas- son and Clare have an oliolio offering both under New Acts.

Pierce and Opp in a “Dutch” act have some of the best of Browning and Bentley. Mr. Opp is not a bad comic actor, well known, with the burlesque in a legitimate character role shows that as much as anything else, and Mr. Pierce sings in a “double color,” something unexpected and cleverly carried out. Two old followers sitting on a-posterior car, the two artists are keeping a good range of their youth and revel over the “good things” of the show, and it seems that they never find adventures and the story tops upon the “good things” of the show. A funny comedy, “Mr. Opp is turned down,” and the subject looks as though he had been, with the help of the other halls. 200 feet 5 miles.

Judge Mann in the Kings County Supreme Court, New York, has placed a warrant against the police by the Globe Amusement Corporation, according to the Globe Amusement Corporation of Brooklyn, who appeared before the corporation on Wednesday last, stating that they were being maligned and libelled by the Globe Amusement Corporation and the Court and the Court proved, to the contrary.

Augustus Conner, the American who has been associated with the police for the Globe Amusement Corporation, was arrested by the police for uttering false reports about the American Amusement Corporation of Brooklyn, who appeared before the corporation on Wednesday last, stating that they were being maligned and libelled by the Globe Amusement Corporation and the Court proved, to the contrary.

The judgment it is feared is that the Globe Amusement Corporation has been maligned and libelled by the Globe Amusement Corporation of Brooklyn, who appeared before the corporation on Wednesday last, stating that they were being maligned and libelled by the Globe Amusement Corporation and the Court proved, to the contrary.

The judgment it is feared is that the Globe Amusement Corporation has been maligned and libelled by the Globe Amusement Corporation of Brooklyn, who appeared before the corporation on Wednesday last, stating that they were being maligned and libelled by the Globe Amusement Corporation and the Court proved, to the contrary.
Shows of the Week . . . By Rush

HIGH SCHOOL GIRLS.

Hastily made up on the change of ownership of the "Baltimore Beauties," T. W. Dinkins' new show at the Dewey this week is a distinct credit to that manager. Tony Kennedy and Ted Evans, who divide leading comedy labors, work well in double barrel, with new ideas of burlesque comedy business and excellent working methods.

Hilda Carle and her "Red Raven Cadets" form the nucleus of the show. The girls number only twelve, but they are an unusually looking body apparently the same who have been with the act in vaudeville, and work with more than the usual degree of snap and dash. Their dressing is pretty, but the wardrobe is not quite as lavish as that displayed by the other Dinkins companies.

In the opening piece Kennedy, Evans, M. O. Howard and Miss Carle had several good bits, one involving a card game being good for unlimited laughs, notwithstanding the fact that the object. Howard did well here. A pretty young woman had a carefully contrived costume with a song "iola," in which the voices of Alice Willard and Madge Hughes were heard to good advantage in harmony.

The act also gives a quantity of old material and work with a conspicuous lack of certainty. Monday night they became confused in feeding each other, started to tell one joke, got lost in the tangle and had to go back later to the story they had half忘れ already.

Van Cleve, Wentworth and "Pete" did fairly, although the clown takes his falls awkwardly and the German comedian swamps his funniments in a sea of time-stiffening talk.

Alice Willard, of Willard and Hughes, is not constructed upon lines that suggest cleverness, nor does a bespangled abstraction of yellow add to the attractiveness of her stage appearance. She has an agreeable face, but not a particularly picturesque one, and between the pair some fairly bright talk was put over. Madge Hughes was the tough girl.

There are quantities of first rate burlesque comedy in Kennedy, Evans and Kennedy’s laughable sketch "Little Street." There is a good deal of knockabout, but it gets away from the inflated bladder sort and is genuinely funny.

Miss Carle and her girls made a splendid spectaenaur feature. No better drill has been seen than the intricate maneuvers of the twelve and Miss Carle’s graceful figure adds a great deal to the stage picture. Her voice is of a quality that seldom bears in burlesque. Gun smoke, red fire, confusion and the American flag work up a good climax to the act.

Howard and Lewis completed the trio.

The pretty number "Lady Bird" is given by O. M. Howard, who has a good line in this act. He is employed for his ballad singing, and Kennedy and Evans bring their ventriloquial specialty with them into the new company. They do not work it nearly as well as formerly, being too rough to handle their laughs iron un diploma. It was much better when the "dummies" remained seated until near the end of the bit and were then piled up in the corner.

The Seven Pezzos, Russian dancers, have been booked to play over here. They have a wrestling tournament to offer.

CACOMPLAIN AGAINST WINTERGARTEN.
The Jackson Family of bicyclists are home after a tour abroad of eight months.

The trip on the Continent cost the act $3,000, about equally divided between personal fares and cost of transporting the luggage. Seventeen hundred pounds were saved.

The engagement played by the troupe at the Wintergarten, Berlin, proved most exasperating, according to one of the members. For piecemeal annoyances, petty "grafting" and general "nagging" the manage- ment of the Berlin variety resort is said to excel. There is nothing too small for the Wintergarten to attempt; all with the object of making money out of the artists.

In the Berlin hotel where the Jackson Family put up an exorbitant price was charged, owing to none in the company understanding the German language. About double the usual rate was paid. No one connected with the Wintergarten or the agency which booked the act furnished any information, or offered any suggestions.

Upon receiving payment for the engagement, although the contracts called for American dollars, German marks were given, four marks as an equivalent to one dollar. Upon exchanging the German money for American, twenty-three cents each was received, which would cause a loss of $24 on a weekly salary of $300.

A number of clauses in the Wintergarten contract are dangerous to the artist and could be taken advantage of by the circuses here. Should organize a "foreigners' list." Several acts playing that place have been made to suffer through them.

A good rule to follow when booking for the Wintergarten or Continental houses is to have the agreement marked "This contract cannot be cancelled." To have agree to have the compensation figured out and inserted in marks instead of dollars; also for acts going abroad no agent should be given the exclusive bookings. This precludes other agents after arrival from bidding for services.

The Wintergarten contract delaws an artist signing from playing in Berlin up to the close of the contracted engagement, and for one year after, outside the Gar- den.

A favorite pasttime of the foreign manag- er on the Continent is to book an American act one year ahead, which holds that act exclusively for his own house. When the date for playing arrives it may be still further shifted along for another six months.

There are no means provided abroad for the information of Americans unfamiliar with the countries or the languages. One or both of the vaudeville artists' so- cial agents should organize a "foreign bureau" from which an act expecting to play on the other side may be supplied with all the necessary safeguards.

The foreign agents might be expected to assist artists they book, but in most instances the agent is working out the game for his commission and seems to be doing it on the principle that the act will never visit Europe again.
CORRESPONDENCE

UNLESS OTHERWISE NOTED, THE FOLLOWING REPORTS ARE FOR THE CURRENT WEEK.

CHICAGO

FRANK WIEBERG

89 S. Clark St.

MAJESTIC (Lynn R. Glover, mgr. for Kohl & Castle, Chicago, has announced that Harry and Margaret Daily, his first appearance for the popular Chicago theater, will introduce a new comedy, "The Happy Hound," for their opening, May 13th. Harry and Margaret Daily have been a staple feature of the Majestic and are popular favorites with the audience. Their combination of humor and pathos is sure to attract a large audience."

VARIETY NEWSPAPER OFFICE

BILLY T. SULLIVAN

MUSIC IN THE MOVIES

Of course, one of the most important aspects of the film industry is the integration of music, enhancing the overall cinematic experience. This week, Variety highlights the latest developments in the film music industry.

BURLÈSQUE ROUTES

THE WEEKLY COLUMN

BURLESQUE ROUTES

This week, Variety showcases a range of burlesque performances across the country. From Chicago to New York, audiences can enjoy a variety of Huston's, the business has extended to the west, and the company is looking forward to audiences coming from all over the country to enjoy their performances. The company has also announced that they will be performing at the new theatre, Los Angeles, on a regular basis.

UNIVERSITY COLUMN

The University Column provides updates on the latest developments in the academic world. This week, the focus is on the new academic year and the changes happening in the University of Nevada, Las Vegas. The column highlights the importance of these changes and how they will impact the students and faculty.

GUS EDWARDS SAYS

SATURDAY, FEB. 9

HE is making things hum at the

SHERMAN HOUSE

CHICAGO

Brother Leo had to stay in New York on account of the rush, for our "Welcome on the Mat Is Meant for You."

GUS EDWARDS MUSIC PUB. CO.

1512 BROADWAY, NEW YORK

Who's Who

East or Western

East or Western shows. Make no difference to us as long as we get the money. We fixed up this Burlesque and made the show one big laugh and success and it's now in the

Wheel and dog as usual

by getting us you get 2 good comedians, 2 producers—do anything—straight or comedy put on one show a week and get more out than in our motto. Now

Is the Time To

decide

now, Mr. Manager, if you want us.

DICK BROWN

WE ARE

JOHN B. BRAGG

310 W. 43rd ST.

WILMA, BEN TEMPLE

MONUMENTAL THEATRE, BALTIMORE, MD.

Keep your eyes open as to who gets us; in other words

WATCH
from the reception accorded was first in the audi-
ience. The only two acts that got full marks were
Black and Blanche, song and conversation, un-
conventional and out of tune; and the famous "Thick
Skin Girls," forming the small "girl act." A large
number of the audience were in strict conformity with all building and fire
rules, and the public was divided into groups of 25,
and 31. One of the 20 and 25 rang the alarm bell
and the public was dismissed with a return check
given.

My Irish Rosey, any old time at all, is your mother in love, Molly Ma-
son, and your "friend," "Mississippi," "Percy," "Friends!

Hello! Hello! It's a different
Girl Again," etc., etc., etc.

FRANCIS, DAY 2 & HUNTER
15 West 30th Street, New York
(Between Broadway and 4th Ave.)

SANTA FE, N. M.

The latest news from the Santa Fe, is that the city is being
laid out for the winter season. The new theatre is
not mentioned in the telegraph. There will be a new theatre
in the building block in a few weeks. The city is now
the home of the famous "Santa Fe," the Scottish Rite,
the famous family of Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
the Scottish Rite, the Scottish Rite, the Scottish Rite,
The Chas. K. Harris Courier

Deoted to the Interests of Songs and Singers

Vol. 4

New York, Feb. 9, 1907.

No. 13

THE CHAS. K. HARRIS COURIER

Miss Mary Gibbs and the well-known bell trio of the "Pep Boys" are now in vaudeville singing "The Land of the Lynxes," also singing that great song of the season, "The Tale of a Sprayboy to a Lantern." Miss Gertrude Ruthledge, now in California, is giving splendid and successful performances singing "That Old Spanish Man." Warren & Blanchard, who are playing over the country and have been meeting with remarkable success, announce that Blanchard introduces "The Flapper," in his act and has to remove each performance.

BENNINGTON, VT.


BUFFALO, N.Y.

SHEA'S (M. Shea, mgr., Monday rehearsal 10 A.M., last rehearsal 11 A.M.): The Minstrels of the World and company, to present "The Man with a Hundred Heads." Tickets, 

CINCINNATI (By H. Heiss):


NEW YORK (By H. K. Kilman):

DANVILLE, Ill.

LYRIC (Jack Howser, mgr., Monday rehearsal 10 A.M., last rehearsal 11 A.M.): The Minstrels of the World and company, to present "The Man with a Hundred Heads." Tickets, 

Davenport, Ia.

BETH (Carl Bertl, mgr., Monday rehearsal 11 A.M.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 

Dover, Ohio

EMPIRE (Mr. & Mrs. Blair, mgr., Monday rehearsal 10 A.M.): "The Minstrels of the World," by Brown. Tickets, 

EASTON, Pa.

TEMPLE (J. H. M. Howard, mgr., Monday rehearsal 10 A.M.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 

FALL RIVER, Mass.

SHERIDAN (Chas. Cook & Leonard, mgr.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 

FORT WAYNE, Ind.


GALVESTON, Tex.

GAITY (J. H. Holmes, mgr., Monday rehearsal 10 A.M.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 

GLOVERSVILLE, N.Y.


HARTFORD, Conn.

POLIN (Louis E. Kilby, mgr., Rehearsal 10 A.M.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 

HATTORN, N.J.


NEOKE, Iowa


NEW YORK (By E. R. R.)

O'LAY (By Elmer H. Faxon, mgr., Monday rehearsal 10 A.M.): "Don Lanzon's dog and monkey circus," by Lanzon. Tickets, 


SOUTH BEND, Ind.


TALLAHASSEE, Fla.


TROY, N.Y.

EMPIRE (Mr. & Mrs. Blair, mgr., Monday rehearsal 10 A.M.): "The Minstrels of the World," by Brown. Tickets, 

WESTFIELD, N.J.


WILLIAMSBURG, Va.

NEOKE (By E. R. R.)

75-CENT HALF-TONE

FROM PHOTOGRAPH YOU FURNISH.

650 Letterhead

$3.50

KNOXVILLE EMERGING CO.

615 Neon St.

KNOXVILLE, Tenn.
Miss Mathews is the part of Troix with a great deal of chic and deserts all the newspaper notices and the continuous applauses she receives on this song.

With the "Wizard of Oz" Company under the management of PERTIG & SEAMON

Miss Mathews will be at the West End Theatre next week.

LINCOLN, W. B.

LYRIC (M. H. Miller, gen. mgr.)—A musical, serenading and pleasing; very good; Arthur and Mildred Boyland in Lucille and Makin; "In the Little Magistrate," good; Berry and Berny in "Do You Like Music?" good; M. H. GLOSTON.

LAWRENCE, K.

ROBIN'S (Warl. Reichenbach, res. mgr.)—Col. and Hart, bedazzling and amusing; "In the Little Magistrate," good; Berry and Berny in "Do You Like Music?" good; M. H. GLOSTON.

LYNDELL, N.

AUDITORIUM (Harry Kates, gen. manager.)—Monday rehearsal—Will H. Fox, strong; Four Bros.; English pastoralists, scored bravely; Tawa Taikine Japanese; good; Col. and Hart, bedazzling and amusing; "In the Little Magistrate," good; Berry and Berny in "Do You Like Music?" good; M. H. GLOSTON.

Lynn, Mass.

AUDITORIUM (Harry Kates, gen. manager.)—Monday rehearsal—Will H. Fox, strong; Four Bros.; English pastoralists, scored bravely; Tawa Taikine Japanese; good; Col. and Hart, bedazzling and amusing; "In the Little Magistrate," good; Berry and Berny in "Do You Like Music?" good; M. H. GLOSTON.

MONTREAL, CAN.

SOLFER PARK (Lavigne & Lajeunes.)—Never a musical, serenading and pleasing; "In the Little Magistrate," good; Berry and Berny in "Do You Like Music?" good; M. H. GLOSTON.

MONTREAL, Que.

Lavigne, C.

Brothers, singing and dancing, comedy and music, excellent; Errol and Jack, armless acrobats; "Behind the Drum," a hit; The Jugglers, several well-hit songs.

NEW HAVEN, Conn.

FOURTH (F. J. White, gen. manager.)—Monday rehearsal—F. J. White and company, "Night in the Life of a Man," good; "In the Little Magistrate," good; "Do You Like Music?" good; M. H. GLOSTON.

NEW ORLEANS, La.

THEATRE (M. A. Knox, gen. manager.)—Monday rehearsal—M. A. Knox and company, "Night in the Life of a Man," good; "In the Little Magistrate," good; "Do You Like Music?" good; M. H. GLOSTON.

NEW YORK, N. Y.

Sensation (M. G. MacMillan, gen. manager.)—Monday rehearsal—M. G. MacMillan and company, "Night in the Life of a Man," good; "In the Little Magistrate," good; "Do You Like Music?" good; M. H. GLOSTON.

NEW YORK, N. Y.

Sensation (M. G. MacMillan, gen. manager.)—Monday rehearsal—M. G. MacMillan and company, "Night in the Life of a Man," good; "In the Little Magistrate," good; "Do You Like Music?" good; M. H. GLOSTON.

THEATRE (M. A. Knox, gen. manager.)—Monday rehearsal—M. A. Knox and company, "Night in the Life of a Man," good; "In the Little Magistrate," good; "Do You Like Music?" good; M. H. GLOSTON.
CLIFFORD C. FISCHER'S
International Vaudeville Agency
1460 BROADWAY, NEW YORK
HOLLAND BUILDING.

Anything There's a Dollar In
JACK LEVY
140 West 42d St., New York

BEST PLACES TO STOP AT
NEW RICHMOND HOTEL
(EUROPEAN PLAN)
EURO'S THEATRE, northeast corner Clark and Kinzie streets.
TWO MINUTES FROM THE CLARK STREET BRIDGE.
CHICAGO, ILL.

Everything new and modern. They all say it is the best appointed theatrical hotel in the Windy City. Rooms single and in suites. A. J. FLYNN, Prop.

NATIONAL HOTEL
(EUROPEAN PLAN)
Van Buren Street and Wabash Avenue.

The home of Vaudeville Artists. In vicinity of all theatres. Modern, up to date. Write for rates. D. A. DOOLEY, Prop.

UTICA, N. Y.
HOTEL NEW METROPOLITAN
OPPOSITE ORPHEUM AND MAJESTIC THEATRES.

An attractive Grill
GEO. ALBERT DUKELOW

Leatheroid Trunks
LIGHTER THAN STEEL
50 TIMES STRONGER THAN WOOD

LEATHEROID MFG. CO.

Send for New Theatrical Catalogue.

Pacific Coast Amusement Co.
Owning and Operating 30 First-Class Vaudeville Theatres East, Northwest and West
WANTED AT ALL TIMES, FIRST-CLASS ACTS OF ALL KINDS

SOLE BOOKING AGENTS
FREEMAN BERNSTEIN
ARCHIE LEVY
AL OKEN

NEW YORK CITY

“THE ANSWER” BY FRANCIS OWEN
Author of "The Benediction" for Mr. and Mrs. Mathias. "Fug from London," etc. Newly reprinted, and act play written.

Addres: 1407 MADISON AVE., NEW YORK.

TOLEDO, O.
VALENTINE (Otto Klines, mngr. Sunday re- 

broadway) — Bill is good. "The Perfect Win- 

ner," great hit. Tom Edwards, the English ven-

treprent, in great favor; Mike, Nady, beautiful face and has pleasing act; Zena Kellie, wonderful child comedian; Ethel and Fern, comedy and music, good. Other good acts are Mathias and 

Ashley, Radio and Bertram and an original Fettie 

Helm — EMPIRE (Abbe Shapiro, mng.) — "Gay 

Morning Glories," with the Hungarian Boys 

Band. Show is bright and up to the stand-

ard. Next: "Promises." — NOTE: Abbe Sha-

pro has introduced "amateur night" as well as 

"wrestling" at the Empire, which extra 

attractions are proving a drawing card.

SYDNEY WILK.

TORONTO, ONT.
SHEA'S (J. Shea, mng. Monday rehearsal 10). — Mrs. Langtry, a magnet, turned people around, Tate's "Motorizing," big scream. Emma Francis

and her clever Arabs, entertaining; Kelly and 

Voilette, well received; Willie Weston, secured strongly; urn and McMillian, good adoration; the Messiah, pretty singing and dancing act; — 

STAN S. STEVENS, mgr. — Mervyn "Shake-

boomers," U. S. A. and "Theatricals," will be 

on tour. Capacity house. The big hit seen at 

this house this season, "Tom Stone" and 

Dorothy Ward; Palm Off and Neville Nelson, supported by our top girls; W. S. Harvey and an assistant in splendid juggling was a big feature; Dot and

W. H. HAYLEY, mgr.

When answering advertisements kindly mention VARIETY.
**COULDN'T STOP ACTING**

**DON LENO AND HIS HAPPY YOUNGSTERS**

In

"Examination Day In Township High School"

BOOKED SOLID BY WILLIAM MORRIS

Lyrics by Harold Attridge; special music by Wm. Frederick Peters, composer of "The Mayor of Tokio."

It is no infringement or copy of Gus Edwards' "School Boys and Girls" and neither can it be compared to that act in word or action.

Mr. Edwards or any one else cannot stop this act from scoring the most unprecedented hit in vaudeville.

Special scenery. Three changes of costumes. Magnificent colored electrical effects.

Among the song hits getting two and three encores and featured are:

- "Like the Rose You're the Fairest Flower."
- "Colorado."
- "Moonbeams."
- "Cinderella."
- "Won't You Let Me Put My Arms Around You."

The act is copyrighted and fully protected by law.

**JOE ROSANBAUM & COHN, Attorneys for Don Leno**

All communications should be sent to Victor Kremer, 59 Dearborn Street, Chicago.

---

**THE BELL OF JAYTOWN**

**LILLIE**

**JACK**

**SUTHERLAND AND CURTIS**

MISS SUTHERLAND, FORMERLY OF MARTINETTI AND SUTHERLAND.

**ORPHEUM CIRCUIT NOW.**

**NEW ACTS OLD ACTS**

**ALL ACTS**

**NEED**

**NEWSPAPER PUBLICITY**

**THE KING BUREAU FOR VAUDEVILLE PRESS WORK**

References:

**THE MORNING TELEGRAPH**

FRANCES ROCKEFELLER XIX

305 St. James Bldg., New York.

---

**TO RENT AND STATE RIGHTS FOR SALE**

**GANS-HERMAN CHAMPIONSHIP FIGHT PICTURES**

The Most Sensational 8 Rounds of Fighting Ever Witnessed

**Direction: NATE LEWIS**

For Terms Address AMUSEMENT BOOKING ASSOCIATION, Suite 712, 167 Dearborn St., Chicago.

---

**WANTED 100 CHORUS GIRLS**

For Engagements in Chicago the Coming Summer. State full particulars.

**Amusement Booking Association**

Suite 712-167 Dearborn St., Chicago.

---

**THE SAN FRANCISCO OFFICE OF VARIETY**

**IS NOW LOCATED AT**

1115 Van Ness Avenue

**ROOM 112**

**WITH**

W. ALFRED WILSON as Representative

---

Advertisements and subscriptions will be received at regular rates.

News items may be forwarded to the San Francisco Office, and will be promptly transmitted.

---

**The San Francisco Office of Variety**

**1115 Van Ness Ave.,**

**San Francisco, Calif.**

**Room 112**

**W. Alfred Wilson** as Representative

---

Thomas and Payne, dancers.—LYCEUM (R. H. Keller, mgr.).—"The Alexander Beauties," first half week, last half, "Pay Foster."

**ST. LOUIS, MO.**

GAYETY (O. T. Crawford, mgr.).—"The Flubb Bros. Company," a clever musical farce, to be played in the offering of the "Flubb Bros. Company," Thursday (Steve).—Friends of the Arts (Ted C,) and Bill. —Next, "Vivian's Children."—STANDARD (Bill).—"Fighting Ladies."—WORLD'S FAIR (Bill).—"Lorin Lafferty, the wrestling demon, in a valuable added attraction of the "Chassagne Giants." Two bright animal travelers put the house in good humor. Next, "London and Jenka Girls."—AMERICAN (L. M. Anderson, mgr.).—Anna Eve Faye, the bearded, is picoting a drawing card. Julian Siegel and company have a strong pattern. Four Mermaid Sisters, American entertainers, very good; James H. Cullen proved an amusing monocle; Larry and Woodford, comic clowns; Bill; Georgia Clark was given a good reception; Martin and Millin, burlesque magicians, entertaining. R. J. C.

---

**TERRE HAUTE, IND.**

**LYRIC (Jack Hoefler, mgr.).**—Week Jan. 28-Feb. 4: Piano, the human telephone; very clever; Hoefly and Leslie, knockout; Bessinet and Newman, acrobats, best in their line; also here; Lincoln Comedy Four, very good.—NOTER.—The new Variety Theatre will play vaudeville and will have Dreamland and Electric theatres under the same roof and will run all summer. The acts will be booked by Western Vaudeville Association.

---

**WINNIEPPOKE, MAN.**

**DIMONION (Ed Douglas, mgr.)**—Week Jan. 28-Feb. 4: "The mad musical."—Bill; Robert Whittier and company, sketch, good; Stuart and Kelley Sisters, songs and dances, go well; Joe and Foster's chorus; hit attraction; General Ed Lavin, comic juggler, good show; Miss Alexander and Berlin, gymnasts, fairs.—BIBUO (Nash & Burton, mgr., Monday rehearse 10.—Might be played by the O'Kellely Sisters, good dancing; the act has an entertaining effect. Person of his unusual peel dog proved; Whittier and company are better than ever. Joe Blow, Lombard and company pleased all. Past and Present, genuine dancers and eccentric comedians, good; Morris and Morris, European cessionists, one of the hits of the show.

---

**TRIMBLE.**

**UTICA, N. Y.**

**ORPHEUM (E. L. Kooske, eva., mgr., Monday rehearse 10).**—Bill played by the D'Estele Sisters, good dancing; the act has an entertaining effect. Person of his unusual peel dog proved; Whittier and company are better than ever. Joe Blow, Lombard and company pleased all. Past and Present, genuine dancers and eccentric comedians, good; Morris and Morris, European cessionists, one of the hits of the show.

---

**SOUTHERN, MASS.**

**POLIS (J. C. Cribb, mgr., Monday rehearse 10).**—The Mix English Brothers, headed by Clara Thompson, very clever; workbook models, andcled; "Why Walker Reformed," big hit; Al Carlton, "the all-time," sensational; May Grove Trio, old material; Wilson Brothers, comic bar act, clever; All; Worth, the Bargeman, good.—PARK (Alf. Wilson, mgr., Monday rehearse 10).—The Storyteller give a creditable performance.

---

**WORCESTER, MASS.**

**JACQUES (J. H. Cookman, mgr.).—Zaza and Stetson, that, fair; Welden and Giddings, illusionists; good; Quaker City Quartet, same; village Schlepikoffs; Dorothy Sisters, songs and dances; last noted; Glady's Bros.,二人 company in "The Unmasking."—That's all; hard; Laffrey, laughter; Burton and Wilson, comic clowns, art effects; Bill. —POLIS (Harry Forsberg, mgr.).—Tulio Minnemont (a) played to big houses in spite of the fact that their efforts were not up to previous seasons.

---

**GIRARD.**

**WATERBURY, CONN.**

**JACOBS (A. H. Leboeuf, mgr.).—Nevers and Stetson, that, fair; Welden and Giddings, illusionists; good; Quaker City Quartet, same; village Schlepikoffs; Dorothy Sisters, songs and dances; last noted; Glady's Bros.,二人 company in "The Unmasking."—That's all; hard; Laffrey, laughter; Burton and Wilson, comic clowns, art effects; Bill. —POLIS (Harry Forsberg, mgr.).—Tulio Minnemont (a) played to big houses in spite of the fact that their efforts were not up to previous seasons.

---

**FOR SALE**

**TOURS OF THE WORLD CAR**

Length 48 feet; seats 26 persons; leather covered seats; complete to every detail; air compressor, bell, whale, etc., cost $2,000, will sell for $500. F. G. B. Pittsfield, Address ROGER & BALSDON, 245 FIFTH AVE., FITTSBURG, PA.
Bigger Success Than Ever—

GUS EDWARDS’

“School Boys and Girls”

With the original Gus Edwards’ idea, the original Gus Edwards’ dialogue, the original Gus Edwards’ stage business, the original Gus Edwards’ songs, and the original Gus Edwards’ cast, is making a tremendous hit in Chicago at “The Haymarket” this week, and the “Majestic” next week.

**ORIGINAL CAST**

- MONITOR: DAISY LEON
- PATRICK LEVY: HERMAN TIMBERG
- SPIKE DUGAN: CHAS. DE HAVEN
- LOUIS HUNT: JACK SIDNEY
- TONY MARUCCIA: GUS EDWARDS
- MAGGIE GRABBENHEIMER: IRENE SHANNON
- LIZZIE MCGINNIS: LILLIAN GORN
- FRESHIE BUTTINSKY: GERTIE MOULTON
- DAISY FAIR: ANNA LEHR

**SONG HITS** are

- “IF A GIRL LIKE YOU LOVED A BOY LIKE ME.”
- “SCHOOL DAYS.”
- “YOU ARE MY FIREBUG.”
- “SAN ANTONIO.”
- “SOMEBODY’S SWEETHEART I WANT TO BE,” and
- “THE HURDY GURDY MAN.”

**WARNING**

Managers and Booking Agents desiring time for this act, be sure to book the original GUS EDWARD’S “SCHOOL BOYS AND SCHOOL GIRLS”

**COMMUNICATE WITH**

MARK LUESCHER, Knickerbocker Theatre Building, or GUS EDWARDS, 1512 Broadway, New York

---

MR. McCREA REPLIES TO BORDEVERRY

When I challenged you I was under the impression I was going to meet A SPORTSMAN AND A GENTLEMAN. I AM SORRY TO SAY YOU ARE NEITHER. Instead of answering my challenge in a direct manner, you try to make a grand stand play to some of the prominent managers by making it appear as if I were trying to show some of those gentlemen their business.

I GAVE YOU A DIRECT CHALLENGE TO SHOOT AT A HUMAN TARGET WITH RIFLE, and IF YOU ARE NOT A COWARD you will take it up. You say you must learn to shoot a pistol and a revolver. Why should I when I challenged you with a rifle? If I ever did use a pistol IT WAS A PISTOL, NOT A THING WITH A BARREL ALMOST AS LONG AS A RIFLE, and when I shot it I STOOD UP and HELD IT AT ARMS LENGTH with one hand, not lying on my back to get a brace and holding it with two hands, THE ONLY WAY I EVER SAW YOU SHOOT a pistol.

I will also say that every foot I perform in my act is ON THE SQUARE. I give the public ability and make good. It is NOT NECESSARY FOR ME TO DECEIVE THE PUBLIC THE SAME AS YOU DO, as I can make good with talent.

Trusting that you will meet me on Sunday, Feb. 17th, to complete arrangements for our contest. I am, Yours Sincerely,

FRANK McCREA

P.S. THE BEST RIFLE SHOT ON THE STAGE TO-DAY EITHER IN THIS COUNTRY OR EUROPE

---

SUCCESS—EXTRAORDINARY—SUCCESS

The Girl Who Talks Songs With Her Hands.

IRENE FRANKLIN

AT

Mr. P. G. Williams’

COLONIAL THEATRE

Week of Feb. 11th, 1907.

GOTHAM, Week Feb. 18th.

NOVELTY, Week Feb. 25th, 1907.

---

MURRAY, CLAYTON and DREW

Correspondents Wanted Wherever There is a Variety Performance

When answering advertisements kindly mention VARIETY.
One Great Big Comic Song Hit

"NO WEDDING BELLS FOR ME"

Words by MORAN AND HEELAN

The Only Song of Its Kind Published To-Day.
A Scream from Start to Finish. Sung by Every Headliner in Vaudeville.
Male and Female Version.

EDDIE MADDEN'S NEW "FEELIN' FOR YOU" SONG.

"BUILD YOUR NEST AWAY DOWN IN MY HEART"

Words by Edwd. Madden—Music by Dolly Jardon. A Novelty Creation—Funny and Melodious.

THE GREAT ENGLISH COON SONG SENSATION

"If You Want to Pick a Fuss, Wait Till the Sun Shines"

American Version by Moran and Furth—Best Since "Bill Bailey."

WONDERFUL SLIDES NOW READY FOR THE GREAT DRAMATIC SONG

"THE TOWN AT THE END OF THE LINE"


These slides are the best that De Witt C. Wheeler has ever turned out, and cause a profound sensation when thrown on the screen. Send $5.00 and be the first to use them. Positively no free slides for this song.

CLARICE VANCE'S GREAT COON SONG

"If Anybody Wants to Meet a Jonah, Shake Hands With Me" An acknowledged hit from Maine to California. Sung at every performance by the Peerless Clarice.

THE SOUBRETTE SONG SURPRISE

"I'm in Love With the Slide Trombone" Greatest applause getter soubrettes ever had. Full of opportunities for novel "Business."

IF THERE IS ANY DOUBT IN YOUR MIND THAT

"PAWNEE"

Is "It" here? Creator and His Band of 39 Play this Number. Slides for "PAWNEE," Beautiful Indian Song. $5.00 per set. None free.

AND IF YOU WANT A WALTZ SONG

"Meet Me Down at the Corner" Is the "waltziest" waltz in the world. When you sing this song the crowd sings with you.

"LITTLE ONE, GOOD-BYE"

BEING SUNG, PLAYED, WHISTLED, HUMMED, DANCED, ILLUSTRATED AND TALKED ABOUT ALL OVER THE UNITED STATES.

Slides for this song $5.00 per set, and satisfaction guaranteed.

Professional copies to recognized performers sending recent programmes only. We have orchestrations for every song in every key. Send 10 cents for orchestrations.

Professionals in and about New York come and make yourselves at home in our handsomely rehearsed rooms—of them—at your disposal.

BROADWAY, CORNER 39th STREET, NEW YORK CITY.
FACTS ABOUT THE
Halley Land and Improvement Company
and Harrison on the Sound

A Knock is a boost.

The actor is too wise to pay attention to any one man's Anvil Chorus, who may have a personal grievance.

We, THE HALLEY LAND AND IMPROVEMENT COMPANY, have contracted with James F. Dolan, of Dolan & Lenharr, as our sole theatrical representative, and his standing in the profession is such that it cannot be questioned by any honorable person.

Performers in all branches of the Show Business are beginning to realize the importance of owning their own homes. New York being the acknowledged headquarters for things theatrical, it behooves the performer to live as near New York as possible, and HARRISON-ON-THE-SOUND is the place. 18 miles from the Heart of New York City and 44 trains daily. We are making the following offer to the profession:

We give you a six (6) room house and bath with running water, gas and electric light, on land 50 x 100, for $300 Down and $15 per month. If you are not ready to move in, we build for you when you are, on the same easy terms. Bring your own plans and specifications, or we will furnish same for you. Begin To-day. To-morrow is never here.

If you wish to purchase lots on speculation, we will sell full size lots $50 Down and $5 a month. NO INTEREST ON THE BALANCE. TITLES GUARANTEED FREE OF CHARGE. Investigate this; it will pay you.

For references, ask any of the following purchasers:

(Dial & Armstrong). Harry West. Frank & Johnson.
Herbert Holcombe Bailey & Austin. Bukof & Kamereck.
Joe Royer West “Bluch” & Lucia Cooper. Emery Lenharr.
Grace LaRue. John J. Black.

To My Friends in the Profession

I have contracted with the HALLEY LAND & IMPROVEMENT COMPANY to be their exclusive Real Estate Representative for the theatrical profession, and owing to my road engagements have taken Mr. Mart M. Fuller in as my partner, who will be in New York permanently to attend to our new enterprise. MR. FULLER will be in the office at 104 East 125th Street, New York City, every day from 10 to 12 A.M. Come and talk it over. We have a solid proposition; substantial, profitable, and safe.

PERSONALLY I OWN MORE LAND AT HARRISON-ON-THE-SOUND THAN ANY PROFESSIONAL, AND CAN SELL TO-MORROW AT A PROFIT OF AT LEAST-$200 PER LOT, AND SO CAN ANY ONE WHO HAS BOUGHT FROM THE HALLEY LAND & IMPROVEMENT CO. REALIZE A GOOD PROFIT, WHICH, OF COURSE, THEY KNOW.

Yours sincerely,

JAMES F. DOLAN, of DOLAN & LENHARR.

THE HALLEY LAND AND IMPROVEMENT COMPANY, 104-106 EAST 125TH STREET, N. Y. C.

M. FRANCOLINI, President

(OUR ONLY OFFICE.)

Phone 4460 and 4461 HARLEM.

Address JAMES F. DOLAN and MART M. FULLER (as above).

Exclusive Representatives for the Theatrical Profession.

Be sure and write for our 1907 Calendar.

When answering advertisements kindly mention VARIETY.
STOP! LOOK!! LISTEN!!!

TOOT! TOOT! HERE’S A CAR LOAD OF SONG HITS!

All New York has conceded the New Cowboy Song, “San Antonio,” the Greatest Novelty Song Hit in recent years. Greatest since “Navajo,” and better than “Cheyenne.” This statement should cause you to stop! look! and listen! Toot! Toot! Look out for the hits.

“SAN ANTONIO”

This Song by the Famous Writers, WILLIAMS and VAN ALSTYNE

All New York has taken to the New Novelty Song “Somebody’s Waiting For You,” the Popular Headliners at the best vaudeville houses state that this song will make any audience sit up and stop! look! and listen! Toot! Toot! Look out for the hits.

“SOMEBODY’S WAITING FOR YOU”

This Song by the Clever Writers, BRYAN and AL GUMBLE

All New York has been waiting for the REAL Descriptive Ballad “The Tale The Church Bells Tolled.” This is a wonderful song, wonderful story, wonderful melody, wonderful slides, in fact, it is so wonderful that you will stop! look! and listen! Toot! Toot! Look out for the hits.

THE TALE THE CHURCH Bells TOLLED

This Song by the Famous Writers, WILLIAMS and VAN ALSTYNE

SEND FOR THE NEW SUCCESSES

I LIKE YOU TOO

The Best Conversational Song.

By Williams & Van Alstyne

WON’T YOU COME OVER TO MY HOUSE

The Only Baby Ballad.

By Williams & Van Alstyne

TELL ME

A New Novelty Song.

By Bryan & Al Gumble

WHEN YOU KISS THE GIRL YOU LOVE

The Best Love Song.

By Williams & Van Alstyne

SLIDES READY
Presenting "Pierrot and Pierrette" with DECIDED success.
NOW TOURING INTERSTATE CIRCUIT.
WEEK FEB. 11, MAJESTIC, SHREVEPORT, LA.

Keeney's, Brooklyn, This Week
Keeney's, New Britain, Next Week, Feb. 11

A Great Big Success at Keeney's, Brooklyn, this week!

LAURIE ORDWAY

Just Closed a SIX MONTHS' SUCCESSFUL ENGAGEMENT with Grand Circo Bell, Mexico (formerly Orrin Brothers).
Originally contracted for 12 Weeks; Re-engaged for SIX MONTHS after First Performance!!!

MARRIOTT TWINS

ORIGINATORS OF THAT GREAT CYCLE AND VEHICLE SPINNING NOVELTY.
Tony Pastor says: "You have a great novelty." Riccardo Bell says: "You have the greatest novelty that ever played Mexico."
OFFERS INVITED.

Permanent address care Variety.

A HIT A NEW OFFERING A HIT

BOB CARLIN AND OTTO FRANK

In the "MOSQUITO TRUST" By Aaron Hoffman
PRONOUNCED BY MANAGERS TO BE THE BEST THING WE HAVE EVER DONE
Orpheum, Utica, February 11. Poli Circuit to Follow

BARNOLD'S

BIG NEW DOG and MONKEY PANTOMINE

Next Week, February 11, ALHAMBRA THEATRE, NEW YORK CITY

THE ROWLAND FAMILY

(SEVEN IN NUMBER)

NEW YORK HIPPODROME
RE-ENGAGED FOR THE SECOND TIME FROM FEB. 18th.
SUMMER SEASON.
HAGENBECK AND GREAT WALLACE SHOWS
JAN., 1908.
LONDON HIPPODROME

OUTDOOR ATTRACTIONS
BANDS, SENSATIONAL ACTS, ETC.
Can give 16 CONSECUTIVE WEEKS in PARKS and FAIRS. State lowest figures and open time.

Amusement Booking Association
Suite 712-167 Dearborn St., CHICAGO

ARTISTIC ALWAYS

PIERCE AND MAIZEE

"The Singer and The Gibson Girl"
Positively the most beautifully dressed act in vaudeville
PARISIAN GOWNS
All Original Songs, Dances and Business
Remember that we are the originators of "THE GIBSON GIRL" in vaudeville

THE MERRY MUSICAL MEN

Boulden and Quinn
Week Feb. 4th, Keith's Union Square
Mr. and Mrs. John T. Powers
Address Care WESTERN VAUDEVILLE ASSOCIATION, Majestic Theatre Building, Chicago, Ill.

WILFRED CLARKE
Assisted by MISS Theo CAREW and Co.
Presenting His Sketches
"NO MORE TROUBLE" and "WHAT WILL HAPPEN NEXT"
Address, Care LAMBS' CLUB, NEW YORK CITY

Jewell's Manikins
BETTER THAN EVER
One of vaudeville's standard attractions. Can always be relied on to score with public and box office.

TATALI
AND THE
CLEMENSO BROS., VAUDEVILLE CO.
Have sailed for Costa Rica, South America.

Castellane and Bro.
Sensational Bicyclists. The only ones turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 70 & Clark St.

Franz Ebert and Co.
The Biggest Little Act in Vaudeville. Booked solid until May; then Germany.

TREMENDOUS SUCCESS OF
DON LENO AND HIS "Happy Youngsters"
in a MUSICAL COMEDIETTA entitled
"EXAMINATION DAY IN TOWNSHIP HIGH SCHOOL 37"
12 BOYS AND GIRLS, All Actors, Singers and Dancers
The Press Says:—"THE GREATEST NOVELTY ACT EVER PRODUCED"
Address all communications to VICTOR KREMER, Sole Owner, 59 Dearborn Street, Chicago

Now in preparation a new big act for next season, with laughter and tears. Address Route "BOHEMIAN BURLESQUERS."

"HOOPVILLE SCHOOL HOUSE"
The Little Trick That's Making the KRATONS Famous. My Own Original Trick

When answering advertisements kindly mention VARIETY.
THE COMEDY GYMNASISTS

MIKE BERNARD

Pianist at Pastor's Theatre

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

ROGERS AND DEELY

In "CRUSOE'S ISLE."

Buckled solid. Management, LARKY & ROYCE.

Taylor Granville

In "The Aeronaut."

"An Aerial Sensation in One Act."

Under the Management of the GRANVILLE-BENNETT CO.

This act fully protected by copyright.

May Crawford

The most refined singing and dancing act before the public. Address care VARIETY

4 - NELSON'S COMIQUES - 4

The Only and "Babes of the Jungle"

GREENE AND WERNER

Still working and don't play for Keith.) Acts that try to copy us only open shows.

UNDER THE PERSONAL DIRECTION OF WM. MORRIS FOR THE LAST FIVE SEASONS.

Bertha Ross Russell

IN ONE
IF YOU LIKE,
18 MAPCOCK ST., BROOKLYN,
TEL. 2009 L. CENFOR.

THE HUMAN FROG

FERRY

The Singer That Can Act.

FRANK COHAN

Ask Mr. C. H. Hatchelder of Boston. Permanent Address, Will Consider.

11 HAWTHORN ST., ROCHESTER, NEW YORK.

When answering advertisements kindly mention VARIETY.
A SURE ENOUGH HIT

VIRGINIA EARL
AND CO.

IN
"A MIDNIGHT MISTAKE"
BY WILLIAM GRESSY

Headliner at Keeney’s Theatre Feby. 4th.
WM. L. LYKENS, MGR., 31 WEST 31st ST., N. Y.

McMAHON & CHAPPELLE’S
"PULLMAN PORTER MAIDS"
"TOMMY ATKINS OFF DUTY"
PRESENTED BY
MARDO TRIO
A REAL COMEDY ACROBATIC ACT.

WILL LESTER AND MANNING Jos.
IN
"THE LITTLE IMMIGRANT"
ORPHEUM CIRCUIT UNTIL MARCH 10th. ORPHEUM ROAD SHOW FOR BALANCE SEASON.
Personal Representative, EDWARD ALLEN.
Booking Agents, MYERS & KELLEY.

JUNO SALMO
Will soon appear on Keith-Proctor Circuit.

HAVE YOUR CARD IN VARIETY
TANEAN, FELIX AND CLAXTON

JNO. A. WEST

MAJESTIC MUSICAL FOUR
HIGH CLASS COMEDY MUSICAL OFFERING
MR. ALBERT SUTHERLAND, Representative, St. James Bldg., N. Y.

Greatest "Old Man" Character Actor on American Stage.

WRIGHT-BRANNEN-WALTJEN-MILDRED
IN A DISTINCTLY NEW AND NOVEL COMEDY SINGING ACT.
CLOSING THE ODD WITH "BACHELOR CLUB."

WORLD FAMED DUNEDIN TRoupE
MARVELOUS, ARTISTIC AND ACROBATIC CYCLISTS.

Introducing cycling on the telephone wire. Challenge the world to find their equal.
EXTRA attraction with "Colonial Bowers" Co. JAS. E. DONOGHUE, Managing Director, per route,
or H. B. MARINELLI, Agent, New York.

IF ARTISTS ADVERTISING IN THIS DEPARTMENT WILL
FURNISH ROUTES IN ADVANCE, A DATE LINE WILL
BE INSERTED IN ADVERTISEMENT EACH WEEK.

WORKAND OWER
First Open Time, March 4, 1907.
HOME ADDRESS:
331 E. 93rd St., New York City.

"MUSICAL BROWNIE"
BOOKED SOLID
The "Evening Times," Tuesday, Jan. 29, 1907.—The headline act at the People’s Theatre this week is
the one which John A. West presents, under the title, "The Musical Brownie." It is a blackface act, and
in the delineation of the character of one of Palmer Cox’s only and original, Mr. West is very clever. It
made a great hit with the audience. The act was well liked and received much applause.
PER. ADDRESS, 161 WEST 66th ST., CHICAGO, ILL.
ANNOUNCEMENT!
FIRST APPEARANCE HERE OF
Beatrice McKenzie, Walter Shannon & Co.
IN THEIR ONE-ACT MUSICAL COMEDY PLAYLET,
"A SHINE FLIRTATION"
BY W. D. NESBIT
THIS WEEK AT BROOKLYN. 
This act fully protected by copyright.
Direction of WESLEY AND FINGUS.

James and Sadie Leonard
and Richard Anderson

WHEN CAESAR'S HERE.

Bert Levy
THE POPULAR ARTIST OF THE NEW YORK MORNING TELEGRAPH.
Was the first one in the world to use his method of sketching upon the stage. He has patented his act and apparatus and VARIETY will watch his interests until his return to New York.
NOW TOURING AS A SPECIAL ATTRACTION OF THE INTERSTATE AND ORPHEUM CIRCUITS.

Klein and Clifton
JUST CLOSED OUR THIRD CONSECUTIVE SEASON OVER THE ORPHEUM, CASTLE, AND THE ORPHREUM.
A very telling and original feature of the programme was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. It is a very clever sketch, well out of the beaten path and rich in quiet, broad humor, and it was admirably presented in every respect.—"Times-Democrat" (New Orleans).
Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty.

Elinore Sisters
IN VAUDEVILLE

Ross and Lewis
SING AT PASTOR'S THEATRE WEEK OF FEBRUARY 11TH.

Katie Barry
ACROBATIC KNOCKABOUT COMEDIES.

Grotesque Randolphs
"FUN IN A CHINESE LAUNDRY."
Now playing Interstate State Circuit. For open time see E. C. Rayman, Western Vaudeville Ass'n.

George Mozart
TERRIFIC AND ENORMOUS SUCCESS
WEEK FEBRUARY 11, HAMMERSTEIN'S VICTORIA.

ST. ONGE BROS.
We got our wheels in Wheeling, the frames in Framingham, the spokes in Spokane, the handle from Seattle, the hub from Boston; had them all assembled at Reading, and we are riding on the Orpheum Circuit.

We have a Monologue, too.
THE TOY SOLDIER

AMERICA'S FAMOUS CHARACTER COMEDIAN.

Chas. Robinson

SECOND SEASON FEATURED WITH CAMPBELL & DREW'S "COLONIAL BELLE" COMPANY.

Fifteen minutes of solid laughter in "cosy" doing his novel specialty, "The Tramp and Hebrew."

Harry Corson Clarke

ACCOMPANIED BY

Margaret Dale Owen

IN VAUDEVILLE.

THE DRESDEN CHINA COMEDIENNE

KEITH WYNN

IN VAUDEVILLE.

Now playing Keith Circuit

BESSIE WYNN

MOONEY AND HOLBEIN

OFF TO MARS IN HIS AIRShip

C. W. WILLIAMS

The noted ventriloquist and his company of automatons sailed for the planet Mars on an eight weeks' tour. Will communicate by wireless at intervals during the voyage.

BIGGEST DRAWING CARD IN VAUDEVILLE.

MORTIMER KAPLAN'S

Amateur Night

MOST SENSATIONAL ACT EVER PRESENTED ON THE VAUDEVILLE STAGE. ORIGINAL NUMBERS. SPECIAL SCENES. BEST MUSIC. CHEERFUL SCENERY. COMIC DANCE NUMBERS.

Anna CHANDLER

NEW SUCCESS ON THE ORPHEUM CIRCUIT.

FEB. 18-CHICAGO.

FEB. 15-PITTSBURG.

FEB. 12-BOSTON.

FEB. 9-BURLINGTON.

FEB. 6-KANSAS CITY.

FEB. 3-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.

FEB. 1-ROCHESTER.

FEB. 1-CHICAGO.

FEB. 1-BOSTON.

FEB. 1-BURLINGTON.

FEB. 1-KANSAS CITY.

FEB. 1-NASHVILLE.
Representative Artists

Ed. F. Reynard

Billie Ritchie

Chas. (Two) Alice

Shrodess

Colby -- May

The Ventiloquist and The Dancing Doll

Working

Playing Return Dates Everywhere

For Add. To Wellington St., Strand, W. C.,

Chas. E. Lily E.

The Narrow Fellow

Daisy Harcourt

Address: William Morris.

Eva Mudge

"The Military Maid"

Booked by

Myers & Keller

Frank Muriel

Coombs and Stone

"The Last of the Troupe." By Chas. Horwitz.

The latest success in vaudeville. Our own spe-

cial scenery. Mr. Coombs for three seasons solo

tune with George Primrose.

Nellie Donegan

The World's Greatest Lady Fancy Skater.

For terms and particulars apply to Richard-

son Skate Co., 361 Wells St., Chicago.

Have Your Card in

Variety

Billie Reeves

As "Bill Byers"

In Fred Harms' "A Night in the Lon-

don Smuts" Also the Original "Drinker"

in "A Night at an English Music Hall."

Week Feb. 11, Auditorium, Lynn, Mass.

Valerie Bergere

and Company

Time All Filled.

Smith and Arado

Booked Solid Until April 1st.
Western Vaudeville Association.

MAY TULLY & Co.

From the Legitimate to Vaudeville and No

Gold Brick

In "Stop, Look and Listen."

Time all Booked on Keith-Proutor and Orpheum

Circuits.

Week Feb. 11-Orpheum, Kansas City.

Vera De Bassini

The Italian Nightingale and Wonderful Human

Violin.

Permanent Address, 457 West 57th St., N. Y. City

Jeanette Dupre

Leading Comedienne Davis Theatre, San Fran-

cisco, Cal.

With Keith & Bell's Stock Co.

Get the Right Get the Right

D'AMON

Leo Carrillo

Care Variety

Do You Want to Look Funny?

Just to Advertise Yourself, Have a Cartoon Made. I Will Do It

Nothing attracts so much attention as a funny picture hung in the lobby.

When answering advertisements kindly mention VARIETY.
## REpresentative Artists

<table>
<thead>
<tr>
<th>Week</th>
<th>Rep.</th>
<th>M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 11</td>
<td>Bob Manchester's</td>
<td>&quot;Vanity Fair&quot; Extravaganza Co.</td>
</tr>
<tr>
<td></td>
<td>Anna Arline</td>
<td>&quot;The Dark Eyed Daughter of Spain&quot;</td>
</tr>
<tr>
<td></td>
<td>Belle Wilton</td>
<td>&quot;The Phantom of the Opera&quot;</td>
</tr>
<tr>
<td></td>
<td>John Conley</td>
<td>&quot;New York's &quot;</td>
</tr>
<tr>
<td></td>
<td>Curtis A. Jones</td>
<td>&quot;The Showman&quot;</td>
</tr>
<tr>
<td></td>
<td>Jessie Sharp</td>
<td>&quot;Gypsy&quot;</td>
</tr>
<tr>
<td></td>
<td>Wango Doodle</td>
<td>&quot;Giddy-Up in the Wild West&quot;</td>
</tr>
<tr>
<td></td>
<td>Reed and Shaw</td>
<td>&quot;The Bobwhite&quot;</td>
</tr>
<tr>
<td></td>
<td>Hattie Mills</td>
<td>&quot;The Story of a Woman&quot;</td>
</tr>
<tr>
<td></td>
<td>McFarland and Ray</td>
<td>&quot;The Millionaire and The Millionaire&quot;</td>
</tr>
<tr>
<td></td>
<td>Clara Adams</td>
<td>&quot;The New Scholar&quot;</td>
</tr>
<tr>
<td></td>
<td>Rice and Walters</td>
<td>&quot;The New Scholar&quot;</td>
</tr>
<tr>
<td></td>
<td>Frank E. Mitchell</td>
<td>&quot;That Comedy Team&quot;</td>
</tr>
<tr>
<td></td>
<td>Frankie Bailey</td>
<td>&quot;The New Scholar&quot;</td>
</tr>
<tr>
<td></td>
<td>Zouboulakis</td>
<td>&quot;The New Scholar&quot;</td>
</tr>
</tbody>
</table>

## Week Feb. 11, People's, Cincinnati

### NEW CENTURY GIRLS

**John J. Moynihan**, Manager

**Frank E. Mitchell**, Manager

**Hays and Winchell**

Illustrated Musical Novelty. The Only Act on the Bill.

**Maryland Tyson**

Character Change Artist. 

**Buch Bros.**

**Humie, Cain and Hoey**

A Next Straight Singing Act.

**Chas. Ransom's Edna**

"That" Comedy Team.

**Virginia Tyson**

Singing Comedienne.

## Week Feb. 11, Star, St. Paul

### NEW CENTURY GIRLS

**John J. Moynihan**, Manager

**Frank E. Mitchell**, Manager

**Hays and Winchell**

Illustrated Musical Novelty. The Only Act on the Bill.

**Maryland Tyson**

Character Change Artist. 

**Buch Bros.**

**Humie, Cain and Hoey**

A Next Straight Singing Act.

**Chas. Ransom's Edna**

"That" Comedy Team.

**Virginia Tyson**

Singing Comedienne.

## Week Feb. 11, Gaden, Buffalo

### "Greater New York Stars"

The Busch-Devere Trio

Illustrated Musical Novelty. The Only Act on the Bill.

**Maryland Tyson**

Character Change Artist. 

**Buch Bros.**

**Humie, Cain and Hoey**

A Next Straight Singing Act.

**Chas. Ransom's Edna**

"That" Comedy Team.

**Virginia Tyson**

Singing Comedienne.

## Week Feb. 11, Gaden, Buffalo

### "Bumpty Bumps"

Last week we played Pastor's and was the "sized hit" of the bill. Now you have heard of the "Laughing hit," but this is a new one. All right, too, for we got a return.

## Week Feb. 11, Gaden, Buffalo

### "Greatest Novelty Hit of the Season"

**"Car 8, Statler Hotel"**

By Will M. Crossy

**Keaton**

Joe, Myra, Hunter, Jingles and Louise.

Important to Managers—Hunter will be 18 years of age, Oct. 4, 1908. Address the man with the wife, the wife and three kids. Address care of Comedy Club, or Ethel House, 158 W. 45th St., N.Y. City.

**F. Daly Burgess**

Always making good.

"On the Braiding Patch.

Owing to the booking of STARRY TOUR for 1907-8 not being satisfactory,

**Ryan-Richfield Co.**

WILL REMAIN IN VAUDEVILLE.

**Dave Nowlin**

The Man With the Flexible Voice.

**Stuart Barns**

Direction GEN. ROMANS.

**Meredith Sisters**

Direction GEN. ROMANS.

**You Can't Beat This**

By Ed. Perine

Marion and Pearl

A Hard Working Chorus and a Positively CLEAN Show

See it AS IT IS and Remember WHAT IT WAS

WANTED FOR NEXT SEASON—a Big Novelty Act; also Chorus Girls Who Will Work

**At liberty for Summer Engagements**

JOHN S. EGAN, Wilmington, Del.

### MAX MILLION

**The Great Violinist**

Accompanied on Piano by his Sister.

Nuckled Field Season 1906-1907.

HARRY FINCHER, Manager.

St. James Bldg., New York City.

### WILDER

Marshall P.

The Flirt, 148 W. 47th St., N. Y. City.

Phone RIVER.
OUR TELEPHONE.
REMEMBER I ACCEPT.
290 535 415

Equipment, $150.00

THE POLYSCOPE is durable—won’t get out of order.
The mechanism is such that a perfectly steady picture is produced.
The fireproofing equipment will pass any inspection no matter how rigid.
Selig Polyscope, complete 1907 Model Lens for any distance and Fireproof
Equipment, $150.00

Selig Polyscope CO.
43-45 Peck Court
CHICAGO, ILL.

ALL GOOD SHOWS USE
Panthe Films

Watch for Our Latest Production

“In the Cause of Faith”

639 Feet, $76.68

Panthe Cinematograph Co.
42 East 23rd Street, NEW YORK
35 Randolph Street, CHICAGO

FOR RENT

MACHINES, FILMS
AND SONG SLIDES

SLIDES—FOR

“Somebody’s Waiting for You”
“When the Organ Comes Around”
“Don’t Ask Me to Drink To-Night”

BEAUTIFULLY COLORED, $5.00 PER SET
OR THE THREE SETS FOR $15.00

100,000 TICKETS ON ROLLS OF 5,000 EACH
$1.25 PER ROLL

HARSTN & CO., 138 E. 14th St., New York, N.Y.
NEVER CLOSED
Telephone 3812 Stuyvesant

OH! LOOK WHO’S HERE—DIRECT FROM THEIR FOUR YEARS’ STARRING TOUR OF EUROPE!

The Original HARRY RADFORD and the Charming French Singing and Juggling Soubrette
Those Famous Funny Folks. The World’s Maddest, Merriest, Maniacal Jugglers. The Funniest Turn of Modern Times—Vide European Press (ONE of the FEW ACTS booked on FIRST SIGHT by KEITH’S EUROPEAN REPRESENTATIVE.)

Pleased to say that our AMERICAN DEBUT has been ONE GRAND SUCCESS, closing a SHOW of ALL COMEDY ACTS and the audience in an UPROAR. Even the pictures refused to follow us. Personally complimented by the manager as the funniest DUMB SHOW IN EXISTENCE.

HARRY RADFORD and MLLE. VALENTINE, “THE MANIACS OF MIRTH.”


HARRY RADFORD is the EXCLUSIVE REPRESENTATIVE for THE ARKAS TROUPE, THE BALTUS TROUPE, RECCO (the man who doesn’t), LA BELLE NELLO, LILLIAN and VERA, MAJOR CHARLES and THE THREE RAINATs (Mr. Rainat is the only performer turning a triple somersault from a trapeze and landing on his feet, every performance). OPENS SOON. I WOULD LIKE TO HEAR FROM AMERICAN DUMB SHOWS, who wish to play an 8 TO 10 WEEKS’ TOUR THROUGH BELGIUM, FRANCE AND HOLLAND. ADDRESS CARE VARIETY.
WILLIAMS GOES WITH KEITH

Disappoints 5,000 Vaudeville Artists by the Move—New Booking Agency Formed.

Nothing more astounding has ever happened in vaudeville than the announcement on Tuesday (Lincoln's Birthday) that Percy G. Williams had entered into an agreement with B. F. Keith whereby the theatres of each would receive bookings from the other.

With Mr. Williams went Hammerstein's Victoria, and the move gave the Keith Booking Office a gain of six houses, removing seven houses from the William Morris office, which had previously booked to Williams and Hammerstein.

With the combination of Williams and Keith arose a new booking concern termed "The United Booking Offices of America." The directors are B. F. Keith, Percy G. Williams, E. F. Albee, F. F. Proctor, A. Paul Keal, William Hammerstein, Victor G. Williams and John J. Maloney. In a test of power the board would be equally divided as at present constituted, Mr. Maloney being a Williams adherent.

The United Booking Offices is a corporative stock company and the stock is that it is non-negotiable. Other than the holding of the stock, there is no agreement existing between Keith and Williams whereby either are bound for any stated period.

E. F. Albee is the general manager of the company. Percy G. Williams business manager and treasurer. Although the duties of Messrs. Albee and Williams have not been defined for publication, it may be safely stated that nothing of importance can or will occur in the offices of the booking concern without the knowledge and sanction of Williams.

Mr. Williams submitted his terms, and the terms upon which he entered the alliance were that the stock in the Keith-Hammerstein stock incorporate was to be exchanged for the stock held in the United Booking Offices, which Williams is to take possession of.

The Fifth Avenue Theatre, another recent Keith-Proctor vaudeville enterprise, is announced to close on February 23, reopening the Monday following with stock also. The Williams Boston Opera will remain open and play vaudeville at the pleasure of Mr. Williams. A condition that it should close was not included among the Williams terms and there is very indication to believe that Mr. Williams terms as submitted to Keith were extremely exasperating to that manager.

The United Booking Offices do not include the West Vaudeville Association. The Western people, including the Orpheum circuit, are working with the United Booking Offices under a separate agreement which binds it in no way.

The vaudeville artists viewed the entry of Mr. Williams into the Keith office as a personal calamity. He had been looked to by the workers as their salvation. The raid at one time was that Williams would be merged into "Keith" and "Williams" lost.

With the acquisition of the Williams and Hammerstein houses the United Booking Office has twelve first-class New York weeks at their disposal, taking the Jersey City and Newark. With a return date eighteen weeks could be given by the offices without any transportation.

MORRIS WITH KLAW & ERLANGER


"It's an ill wind that blows nobody good" is a proverb that William Morris should have engraved upon the walls of his booking office.

With the acquisition of Percy G. Williams and Oscar Hammerstein from his list of managers came negotiations through which the New York Theatre of Klaw & Erlanger's will probably play vaudeville, opening around March 18 at the Victoria as the headliner.

The mere opening of the New York as a vaudeville house is not so important in itself as the possible events that this move will lead up to. The Morris office lacks big houses. The removal of the Victoria, Alhambra, Colonial and the two Orpheums left Mr. Morris with the smaller cities only on his circuit to book for. If Klaw & Erlanger play vaudeville in the New York Theatre successfully it must be protected, and if this protection comes from no other sources, Klaw & Erlanger must supply the first-class theatres in various large cities through the "Syndicate."

A. L. Erlanger is favorably inclined toward vaudeville as a commercial pursuit. He and his firm have dealings with the Keith office last spring looking toward a combination, but the plan then formulated did not develop.

Klaw & Erlanger would become a constant for vaudeville superiority that the Keith-Williams combine must respect. Such an alliance with the Morris office would drive the Western Vaudeville Associations, with all its managers, farther away from the Keith office than it is at present.

There is another possibility also. "Syndicate" theatres extend from New York to San Francisco; from North to South. With K. & E. in the vaudeville business permanently the Orpheum Circuit would be threatened and all the Western houses in danger of opposition.

The tie that binds the Western Association to the Keith office is not strong enough to hold it in face of that possible opposition, and if the K. & E. Morris looking arrangements are successfully carried through it is far more likely that the Western Association will enter the Morris office to escape it than enter the United Booking Office in an indisputable compact.

Morriss may recruit houses from other sources. Through Weber & Rush the new houses of the Eastern Burlesque Wheel can be turned over for vaudeville, if no other theatres are located in the cities. The Empire in Albany is immediately available. The Eastern shows play three days weekly there and could be shifted to some other point. In Toronto and Washington new theatres are now in course of erection for the Wheel.

L. Lawrence Weber, of the firm, has already been here, he would place two New York Theatres in the Morris office, if found necessary. One is believed to be the Majestic at Columbus Circle. It is understood that a rental of $45,000 yearly is asked for it during the unexpired term of the present lease, which still has five years to run.

M. S. Kohl, contingency that the Eastern and Western Burlesque wheels will come to an understanding before next season, and in that event a vaudeville circuit stands ready for whomsoever will book it. The Empire Circuit (Western Wheel) some time ago submitted an offer for the purchase of the stock of the Columbia Amusement Company (Eastern Wheel). It was not accepted, but that the two burlesque factions may reach an understanding is not at all improbable.

The Morris office retains its support of the smaller theatres and requires five good weeks to place it on its former footing. The New York Theatre would be an important step in this direction. It is reported that when the newspapers printed on Thursday that the New York might play vaudeville E. F. Albee called up Mr. Erlanger and promised to "protect" Klaw & Erlanger. They do say that Mr. Erlanger hasn't yet stopped swearing.

The cheap-priced circuits enter into the consideration, as they did before, at the time of the Proctor-Poli abduction from the same office. The Sullivan-Conside string of houses extending over a wide territory is free to form any connection, and there are numerous smaller circuits, which might find a way into the Morris office.

The vaudeville artists as a rule are inclined to support the Morris office to sustain the company interests, which it offers to the other vaudeville interests.

The departure of Williams and Hammerstein has left several openings which the other managers in the Morris office are quick to see. Mr. Williams was usually given the preference of Kohn & Castle, and Mr. Kohl, of Castle, is personally supervising the details for the theatre.

The new Duluth house will be ready in October. The association has also arranged to book for the new theatre in State Street, near Adams, this city. Four other playhouses in other cities are being planned by the Majestic Theatre executives. The names are withheld.

KOHL & CASTLE ADDING.

Chicago, Feb. 15.

The plans for the Majestic, Milwaukee, have been drawn up by Kirkhoff & Rose, architects. The building will be fourteen stories high and will be used for offices as well as the theatre. Its estimated cost is over $1,000,000. The enterprise was financed by the Schlitz Brewing Company and work of construction will be started May 1st. Mr. Kohl & Castle, is personally supervising the details for the theatre.
ALFRED FICE before the community arbiter

Both Mr. Williams and Mr. Albee in their interviews say that there will be no cutting of salaries. This may reasonably be assumed to be true while opposition exists. Without competition or threats, however, no one in their proper senses will accept this statement literally.

Regarding the equitable contract which both parties will be prepared to sign, that is quite likely to be perarrived. Mr. Williams is held in the movement in the Keith office for an equitable contract, and it is unquestionably true that Mr. Williams entered the Keith office on his own terms. A condition probably was that an equitable contract be given the artists.

The artists’ dependence in the new United Booking Offices of America is Percy G. Williams. While Mr. Williams has lost the unlimited confidence he enjoyed with the artists previous to the Keith alliance, if he fulfills his pledges to to-day’s interview that prestige will be regained.

Under the present conditions prestige with the artists for Mr. Williams may not mean dollars and cents, or good shows, but it carries a sentiment with it that no man has little personal pride enough to push aside. Even Mr. Albee, who is looked upon by the artists as steel cold where their interests are concerned, prefers the good will of the actors to an adverse opinion. It is human nature.

The effect of the Williams-Keith alliance will raise a leader in the opposition. At this moment the prominent opposition leader seems to be L. Lawrence Weber, of Weber & Rusch. The firm has varied theatrical interests, from burlesque to the legitimate, and are thoroughly versed in vaudeville. Mr. Weber is recognized as a leader in the burlesque fight now on between the Eastern and Western Wheels. Weber & Rusch forming an Eastern spoke, and the struggle for supremacy in the burlesque division has opportunely placed in Mr. Weber's hands ammunition for vaudeville fight. His associates in the Wheel have unlimited confidence in him, and Mr. Weber seems at present to be the logical successor to Percy G. Williams in the Morris office.

Arts throughout the country reading the newspaper reports of the amalgamation conjure up the future as a terrible vision for himself. The fact should not be lost sight of that whether Percy G. Williams is present or not, connected with Keith, he must give a show. That show must be the style and of the policy his houses have been identified with. Keith must give shows also. Mr. Keith now knows the difference between good and mediocre vaudeville. The audiences attending the Keith theatres have likewise recently become acquainted with an entirely new brand (for them) of vaudeville. This standard must be maintained by both managers, and to do it the artist is required.

The question confronting the artist today is “What is Keith going to do?” Another more serious query and one which will have a large bearing on the future, is “Will he be Keith always or Williams?” Mr. Williams may work a revolution in the Keith office in its attitude towards the artist. If he does not, the results of years' honorable and conscientious dealings with his employees, and his enviable standing in the show world will be swamped in the name of "Keith" along with his own individuality. Time will tell.

An opportunity should be given the United Booking Offices to make good promises made at a moment when the artist is as much accepted as Montel the artist must seek to aid the opposition in every way possible, and especially at the cost of financial loss and inconvenience.

John Clinton and Irene Jermont (formerly Tyce and Jermont) have formed a partnership under the management of Geo. Homans.

The Altmyer Theatre at McMeeport, P. A., is playing six vaudeville acts weekly, booked by Al Mayer.

Julius Tannen left last week to fill Western engagements.

Gennaro’s Band opens at the Fifty-ninth Street house on March 11.

Nellie Florio has been engaged to replace Clara Thropp as the leader of "The English Rockers." Miss Thropp is to be a candidate for musical comedy.

Franz Ebert and company in the comedy sketch "Dan Cupid" will go to London in May.

The engagement has been announced by Arthur Stanford, in "The Vanderbilt Cup," and Maude Earl, sister of Virginia Earl.

Julia Lee, formerly a member of Frank Daniels' company, will presently go into vaudeville with a straight singing act. She opens at Young's Piers, Atlantic City, Monday.

Negotiations are said to be under way for "Le Domino Rouge" act to play over the Moss-Still circuit in England.

Inman's, Coney Island, is looking for the coming season. The opening will take place the latter part of April.

M. B. Leavitt will return to America early in March, bringing over a number of acts which he will endeavor to book in vaudeville.

The Yokada Troupe, Five Alexanders, an aerial act, Perrellet with crocodiles and the Flying Pigeon Ballet, all foreign acts, will probably be seen at the Hippodrome.

Florence Ziegfeld, Jr., is arranging to produce a mammoth “review” at the Broadway Theatre in New York which is expected to run throughout the summer and is casting about for vaudeville novelties to be interpolated.

Vera, the English ventriloquist, sailed for home last week in an almost unconscious condition, due to a serious attack of rheumatism. He was carried aboard the boat.

The Willy Pantzer company, acrobats, has been engaged for the Victoria Roof this coming summer.

Lillie Sutherland, lately returned from an Australian tour, accompanied by Jack Curtis, is at present on the Orpheum circuit with their new act, “A Belle of Jaytown.” They have a New York opening in view. Miss Sutherland was last seen in the East with her late husband, Mr. Martinetti.

Alan Dale, the critic, is developing the vaudeville habit. He had another review of a vaudeville bill this week.

Ziska and King are playing at the Fifth Avenue. Last Monday Mr. King said: “In all my experience I never played before an audience more intensely quiet as the one this afternoon.”

Al Sutherland, the agent, will probably net this season about $8,000 on his share of "The County Fair" profits, in which he is interested. Mr. Sutherland was a lonesome man last Sunday and sent for his young son, who is attending a military school. He is a manly little fellow and Mr. Sutherland and the boy to two vaudeville shows in the thirty-six hours permitted the youthful soldier in New York.

Ed Prevost, last of Prevost and Prevost, and a Miss Rotherb were married on September 24 last. They will work together next season.

Ernest Shand, booked to open here last Monday, was obliged to put forward his company until next fall owing to illness. Mr. Shand is now in London.

The MacNaghetens and Alice Lloyd, English artists, opened at Hammett's on February 25. They were engaged some time ago.

Geo. Evans plays Keith's, Cleveland, this week, after a short trip to Florida for his health.

Jack Lorimer, the Scotch comedian, returns home in May. He will not play the Orpheum circuit during this trip.

A “Lemon Club” has been formed by the house staff of the Star Theatre, Milwaukee.

Sam Goldie, at present manager of the "Bon Ton," has, it is understood, signed for a long term with Weber & Rusch. This is Mr. Goldie's first season with burlesque and he made an enviable record with that show.

Wills and Hassan have been booked for the South African tours. They will depart from here next September.

"If' Williams, manager of the Colonial, claims the remedy for keeping Speculators away from a theatre. Mr. Williams says: "Engage Creature's Band.

Dick Brown and John Rogge, with the "Broadway Galley Girls," will leave that company when it leaves. Ailla Bartoletti goes at the same time. Intermission days are said to be the cause.
WILLIAMS AND ALBEE TALK

Tell Why They Are Together and Promise Equitable Contract.

Between the high tension of the latest amalgamation, holding "conferences" with the other executives in the newly organized United Booking Offices of America, and engaging acts for future use, it was a difficult matter to reach Percy G. Williams for an interview on his junction with E. F. Keith this week.

A representative of Variety finally caught Williams on the telephone and an appointment was resulted in a meeting which took place in what is the "legal" room of the Keith suite in the St. James Building.

Upon being questioned Mr. Williams remarked that he would not care to say anything in the absence of E. F. Albee, the general manager of the new booking firm, and conversation was delayed pending his appointment.

With Mr. Albee's presence the talk became general. Messrs. Williams and Albee breaking in upon another to explain points, and Mr. Albee was especially participatory in his statements be not misunderstood.

The general remarks Mr. Williams prefaced by saying:

"I want you to make it perfectly clear that this new organization (United Booking Offices) opens a new era as well; there are no old scores or scars; no scores, but a good feeling toward all on our part.

"By combining with Keith for booking purposes only, I have not changed my disposition, nor can that be changed. I have always been for the artist, protected him and paid the salary I deemed fair, and so shall always do. I can do more for the artist as I am now situated than I was in a position to before, and if I feel that my standing with the vaudeville artists will give weight to anything I say.

"You may say that no cutting of salaries is contemplated and that an equitable contract has been discussed. A draft will be drawn and we shall be pleased to meet at any time a committee of artists to talk the matter of the contract over.

"It will not contain a 'Sunday clause,' but will require perhaps fourteen shows in the week to be given; neither will it contain a two weeks cancellation clause.

"All the managers connected with this office will book their own acts, selecting those that they wish, and this office is nothing more than a clearing house.

"I shall not operate the Chestnut Street Theatre in Philadelphia for vaudeville, but when I give up that house or give some other form of amusement in it I am not prepared to say. My Boston Orpheum will continue; also my other houses.

"Through this combination we do not seek to outsstopp or squeal it, but I did not consider it good business that managers with vested interests should remain apart making faces at each other when better ends could be accomplished by joining forces.

"It is purely a commercial matter. Now that Mr. Keith nor myself gained anything by opposing each other, and we came together. In my opinion it will work to the betterment of vaudeville and for the artists."

"I have the greatest regard for William Morris and esteem him highly, but this is business."

Mr. Albee, upon being asked if he was in accord with Mr. Williams on the question of an equitable contract, said:

"Perfectly. I was never a believer in the two weeks' cancellation clause and it should be stricken out. Also any other portion of an unfair contract. We want a contract that is simple and equitable. We have attempted a brief form, but find that there are so many points to cover that is impossible, but we are going to have an equitable contract, one to which neither the artist nor the manager will object, and Mr. Williams and myself will welcome a committee of artists to talk it over.

"If a reduction of artists' salary would likely follow the formation of the United Booking Offices Mr. Albee replied: "Why should it? Let me ask you something: Has there been such a proposition?"

"It was told that such an offer was impossible and out of reason. My answer was 'that I thought so too.' Mr. Williams may have made a proposition at the same time on his own account. At any rate, a few days after I went to Saranac Lake, I had nothing further to say about Keith until last Tuesday, when I was informed of the combination.

"My office remains open; I am doing business in my own name and shall not do it otherwise. There may have been rumors that I would join the United Booking Offices, but there is only one way that can happen, and that is when the Williams and Albee sign hang outside. That is equivalent to remarking that if William Morris is ever connected with anyone else in his booking business, it will be as William Morris and not his name only.

"This office without Messrs. Williams, Albee and Hammerstein will not suffer. I expect shortly to announce the details of a new circuit which I think will give this office a larger circuit of theatres to book for than it has ever had.

"Opposition in vaudeville is positive. Whether I look for it or whether I don't, opposition will arise and exist. It is the conditions; not one man or a set of men who can regulate that. There are any number of large cities in this country which will support two vaudeville houses easily. In some it isn't even the question of the 'survival of the fittest,' but business and not both.

"The vaudeville artist to-day is an important factor in any attempt to corner the vaudeville field. He must be reckoned with. The vaudevillian as a rule and in a larger proportion than in any other branch of the theatrical business has saved his money.

"The public and the artist will create competition in vaudeville. Of that I am sure. I shall continue to book vaudeville as I have always done. That is my business and my office is open to anyone who desires to engage an act."

PHILADELPHIA GUESSING.

Philadelphia, Feb. 15.

The amalgamation of the Keith-Prorctor, Hammerstein and Williams interests which affected this city materially came as a surprise. The principal topic since has been the plans for the future of the Chestnut Street Theatre which was recently leased by Williams and scheduled to open as a vaudeville house March 11.

When asked concerning the effect the new combination might have a representative of Nixon & Zimmerman stated that so far as they were concerned they were out of it. Good security is held to protect the lease and arrangements have been made to hold the theatre over to Williams on time. May Irwin being the final looking by the syndicate.

Paul Keith was in the city on Wedneslay, but nothing could be learned and there appeared to be an air of "don't know" prevailing in the entire local atmosphere. It is strongly felt here that stock will be tried in the Chestnut Street Theatre, Williams and Keith being interested.

There is no stock company in Philadelphia at present, the Miller and Kaufman management replacing their stock company in the old Forepaugh Theatre with combinations early in the present season. Since then there has been a constant clamoring for a return to the stock plan and it is more than likely that the Keith-Williams combination may take advantage of the opening.

CHICAGO'S VIEW.

Chicago, Feb. 15.

The reported amalgamation of Williams and Keith stirred up the artists playing in this city immensely.

All worried immediately over a prospective cut in salaries. Some anticipated improved conditions in the Keith Office if Mr. Williams assumes the booking direction there. The belief was prevalent that the new combination would not have a long life, as it is expected that Williams and Albee will clash often.

The Comedy Club members in the city suggest an affiliation immediately with the White Rats, all to book through the office of William Morris exclusively in the event of trouble following the merger.

There has been heard talk of "strike" among the artists, but only in a general way. There is no prominent Comedy Club member playing here this week. James J. Morton, the club's secretary, is in St. Louis and comes to Chicago on Sunday.

J. J. Murdock in an interview says the combination has not been formed to cut salaries.

CHARLES ZIMMERMAN ILL.

Chicago, Feb. 15.

It is reported here that Charles Zimmerman, manager of the Empire Theatre, Indianapolis, is seriously ill and the worst is expected.

H. B. Marinelli has opened an office in Berlin.
ENGLISH ARTISTS SCORE A POSITIVE VICTORY; FRIGHTENED MANAGERS SEEK TO MAKE TERMS

Concede All But Two Demands of the Strikers, as V. A. F. Refuses Their Bid for Peace—Deadlock Submitted to Arbitration

(Special Cable to VARIETY.)

By C. C. BARTRAM.

(EDITOR "THE PERFORMER").


Victory in the big music hall war rests with the artists.

Confronted in front by the solid ranks of the striking artists and pressed from behind by clamorous shareholders who viewed with rising panes the melting of prospective dividends, the managers have sent forward the white flag of compromise.

After a three days peace conference between Stoll, Gibbons (represented by counsel Herberts), and Tozer and representatives of the Alliance, the managers agreed to capitulate, conceding to the striking artists everything demanded except the "barring clause" and the V. A. F. contract for which the artists insisted should be used in making engagements.

The conditions to which the managers agreed were:

That at all halls working two shows a right, all matinees shall be paid for at the rate of one-twelfth salary for each matinee. In one show a night all matinees continue over one week to be paid for at the rate of one-seventh salary.

That no artist or artists shall be transferred from one hall to another without his or their consent.

That "time" shall not be varied after Monday in each week without the artists' consent.

That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of the manager and two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.

No commission to be stopped where artists are booked direct.

No bias or prejudice to be shown to any artist who has taken part in this movement.

This basis of compromise was offered the National Alliance, but upon being submitted was immediately refused, the two main points of the artists' grievance being ignored.

(Special Cable to VARIETY.)

Chicago, Feb. 15.

The directors of the Empire Circuit (Western Burlesque Wheel) held a special meeting on Wednesday at the Auditorium. It was called to take some action in the matter of the lease of the Polly Theatre in which Col. John D. Hopkins is concerned.

Any action taken in this regard was not disclosed, but information was given out that the Western Wheel would build two new theatres, one in East and one in West. Locations withheld.

It was also given out that the Western shows would be improved next season. No discussion occurred as far as known over any alliance or understanding with the Eastern Wheel.


EVERHART CANCELS.

Everhart, the hoop roller, is at Hammerstein's this week. He is closing the show at that house.

Everhart had been booked over the Keith circuit and had some time yet to play when he appeared at the Fifth Avenue Theatre a week ago Monday. At that time he was informed that the opening position on the Fifth Avenue bill had been allotted his act. Everhart thereupon cancelled all the Keith time remaining and walked out.

Through the Morris office he was immediately booked at Hammerstein's this week, but with the turn of the tide and current events Everhart is once more on the Keith circuit.

HELD ON GRAVE CHARGE.

Elmira, N. Y., Feb. 15.

Harry Steebeck, holder of the Fox Medal for bag punching, is here awaiting extradition papers upon which he will be taken back to Williamsport, Pa., to stand trial on a charge of abduction of a girl from that place. He was arrested while playing the Family Theatre here Monday of this week. He played Williamsport last week and declares that the girl in the matter was not abducted but begged him to take her on his travels. She is said to be thirteen years old. He also alleges that the girl deceived him as to her age and said she was homeless.

QUEBEC CONTINUES.

Quebec, Canada, Feb. 15.

The Auditorium, under the management of Clark Brown, will not close for vaudeville as reported. Since that report became current other arrangements have been made which will probably place the theatre on the Bennett Canadian circuit, with Mr. Brown retained as manager.

COMBINATION MAGICAL SHOW.

A large magical show is to put forth next season, headed by Young Hermann the Great, assisted by Ziska and King. This Hermann is a nephew of the present Hermann the Great, also a nephew of the Original.
WILLIAMS AND ALBEE TALK

Tell Why They Are Together and Promise Equitable Contract.

Between the high tension of the latest amalgamation, holding "conferences" with the other executives in the newly organized United Booking Offices of America, and the many changes in the theatre world, it was a difficult matter to reach Percy G. Williams for an interview on his junction with B. F. Keith this week.

A representative of VARIETY finally caught Mr. Williams and an appointment resulted in a meeting which took place in what is the "legal" room of the Keith suite in the St. James Building.

Upon being questioned Mr. Williams remarked that he would not care to say anything in the absence of E. F. Albee, the general manager of the new booking firm, and conversation was delayed pending Mr. Albee's arrival.

With Mr. Albee's presence the talk became general. Messrs. Williams and Albee breaking in upon one another to explain points, and Mr. Albee was especially particular that his statements be not misinterpreted. The general remarks Mr. Williams prefaced by saying:

"I want you to make it perfectly clear that this new organization (United Booking Office) opens a new era as well; there are no old scores or scars; no sores, but a good feeling toward all on our part."

"By combining with Keith for booking purposes only, I have not changed my disposition, nor can that be changed. But we have always been for the artist, protected him and paid the salary I deemed fair, and so I shall always do. I can do more for the artist as I am now situated than I was in a position to before, and I feel that my standing with the vaudeville artists will give weight to anything I say."

"You may say that no cutting of salaries is contemplated and that an equitable contract has been discussed. A draft will be drawn and we shall be pleased to meet at any time a committee of artists to talk the matter of the contract over."

"It will not contain a Sunday clause, but will require perhaps fourteen shows in some week to be given; neither will it contain a two weeks cancellation clause."

"All the managers connected with this office will book their own acts, selecting those that they wish, and this office is nothing more than a clearing house."

"I shall not operate the Chestnut Street Theatre in Philadelphia for vaudeville, but I give up that house or give some other form of amusement in it I am not prepared to say. My Boston Opera House will continue, also my other houses."

"Through this combination we do not seek to oust opposition or squelch it, but I did not consider it good business that managers with vested interests should remain apart making faces at each other when better ends could be accomplished by joining forces."

"It is merely a commercial matter. Now that Keith and I myself gained anything by opposing each other, and we came together. In my opinion it will work to the betterment of vaudeville and for the artists."

"I have the greatest regard for William Morris and esteem him highly, but this is business."

Mr. Albee, upon being asked if he was in accord with Mr. Williams on the question of an equitable contract, said:

"Perfectly. I was never a believer in that two weeks cancellation clause and it has been taken out. Also any other portion of an unfair contract. We want a contract that is simple and equitable. We have attempted a brief form, but find that there are so many points to cover that is impossible, but we are going to have an equitable contract, one to which neither the artist or the manager will object, and Mr. Williams and myself will welcome a committee of artists to talk it over any time they wish to each other. If a reduction of artists' salary would likely follow the formation of the United Booking Office Mr. Albee replied:

"Why should it? Let me ask you something. Has the opposition of Mr. Williams and Mr. Keith since last September raised the salaries of the artists? Are they receiving more now than they did before that time? Salaries have increased as a matter of course. The artist receives more to-day than he did five years ago, but that is the advancement of vaudeville."

"The United Booking Offices is a corporation; I'm a part of it; Mr. Williams is a part of it and there are others connected with it. An act wants time; it comes to this office; the manager is here and if he wishes to book the act he does so. This office is a clearing house, no more, no less."

"The United Booking Offices does not include the Western Vaudeville Association, which books independently, although working with this office under a written agreement. The former scheme of combining the Broadway and the West Coast, that title fell through and this is a brand-new corporation."

"I don't want the artists to be mistaken in the attitude of this office. We are not against them. They are necessary to the conduct of our business. We are not concentrating our power in vaudeville. Opposition may spring up. We are taking no steps to check it, nor do we want to. The United Booking Offices has no desire to throttle anything or anybody, but has been organized upon purely business principles and for the best and safest conduct of our vaudeville."

"We have no antipathy to agents. That is another error. We encourage the agent. He brings us acts."

"The vaudeville artist is prosperous and the vaudeville business is good throughout the country. I have never given an interview to a newspaper writer to a newspaper before, and I hope you will set this properly before your readers."

"VARIETY has said for the past two weeks that there was friction between Keith and Poll. That is not so. Never since Mr. Poll entered this office has one jar occurred. On the contrary, Mr. Poll has personally expressed his satisfaction to me several times."

William Morris Declined Management of United Booking Offices.

"Mr. Williams and Mr. Hammerstein had a perfect right to leave this office," said William Morris when asked by a VARIETY representative for his opinion upon the happening of the past week. "Nothing held either of them. They were not under contract to book through this office, and as a matter of fact I did not know they had left until the deed was done."

"As far as joining the Keith office is concerned," continued Mr. Morris, "I received a proposition within the past month through Mr. Williams to go in there and assume the general charge of the United Booking Offices. An amount was named for my services and I was to be in supreme command."

"I gave in answer my final proposal to the proposal. It was that William Morris was to be on the door with the battle to receive $50,000 a year for salary, and if the agency was in the form of a corporation, 51 per cent of the profits were to be mine."

"I was told that such an offer was impossible and out of reason. My answer was 'that I thought so, too,' Mr. Williams may have made a proposition at the same time on his own account. At any rate, a few days after I went to Saranac Lake, remaining a week. I heard nothing further in regards to Keith until last Tuesday, when I was informed of the combination."

"My office remains open; I am doing business in my own name and shall never do it otherwise. There may have been rumors that I would join the United Booking Offices, but there is only one way that can happen, and that is when the overtures were made outside. That is equivalent to remarking that if William Morris is ever connected with anyone else in his booking business, it will be as William Morris and Albee using his name or title."

"This office without Mr. Williams and Hammerstein will not suffer. I expect shortly to announce the details of a new circuit which I think will give this office a larger circuit of theaters to book for than it has ever had."

"Opposition in vaudeville is positive. Whether I book for it or whether I don't, opposition will arise and exist. It is the conditions; not one man or a set of men who regulate that. There are any number of large cities in this country which will support two vaudeville houses easily. In some it isn't even the question of the 'survival of the fittest,' but business will come to both."

"The vaudeville artist to-day is an important factor in any attempt to corner the vaudeville field. He must be reckoned with. The vaudeville as a rule and in a larger proportion than in any other branch of the theatrical business has saved his money."

"The public and the artist will create competition in vaudeville. Of that I am sure. I shall continue to book vaudeville as I have always done. That is my business, and my office is open to anyone who desires to engage an act."

PHILADELPHIA GUESSING.

Philadelphia, Feb. 15.

The amalgamation of the Keith-Proctor, Hammerstein and Williams interests which affected this city materially came as a surprise. The principal topic since has been the plans for the future of the Chestnut Street Theatre which was recently leased by Williams and scheduled to open as a vaudeville house March 11.

When asked regarding the effect the new amalgamation might have a representative of Nixon & Zimmerman stated that so far as they were concerned there were out of it. Good security is held to protect the lease and arrangements have been made to hand the theatre over to William on time, May Irwin being the last looking by the syndicate.

Paul Keith was in the city on Wednesday, but nothing could be learned and there appeared to be an air of "don't know" prevailing in the entire local atmosphere. It is strongly felt here that stock will be tried in the Chestnut Street Theatre, Williams and Keith being interested.

The no stock company in Philadelphia at present, the Miller and Kaufman management replacing their stock company in the old Forepaugh Theatre with combinations early in the present season. Since then there has been a constant clamoring for a return to the stock plan and it is more than likely that the Keith-Williams combination may take advantage of the opening.

CHICAGO'S VIEW.

Chicago, Feb. 15.

The reported amalgamation of Williams and Keith stirred up the artists playing in this city immensely.

All worried immediately over a prospective cut in salaries. Some anticipated improved conditions in the Keith Office if Mr. Williams assumes the booking direction there. The belief was prevalent that the new combination would not have a long life, as it is expected that Williams and Albee will clash often.

The Comedy Club members in the city suggest an affiliation immediately with the White Rats, all to book through the office of William Morris exclusively in the event of trouble following the merger.

There has been heard talk of "strike" among the artists, but only in a general way. There is no prominent Comedy Club member playing here at this time. James A. Morton, the club's secretary, is in St. Louis and comes to Chicago on Sunday.

J. J. Murdock in an interview says the combination has not been formed to cut salaries.

CHARLES ZIMMERMANN III.

Chicago, Feb. 15.

It is reported, here that Charles Zimmermann, manager of the Empire Theatre, Indianapolis, is seriously ill and the worst is expected.

H. B. Marinelli has opened an office in Berlin.
ENGLISH ARTISTS SCORE A POSITIVE VICTORY: 
FRIGHTENED MANAGERS SEEK TO MAKE TERMS

Concede All But Two Demands of the Strikers, but V. A. F. Refuses Their Bid for Peace—Deadlock Submitted to Arbitration

(Special Cable to VARIETY.)

By C. C. BARTRAM.

(Editor "The Performer.")


Victory in the big music hall war rests with the artists.

Confronted in front by the solid ranks of the striking artists and pressed from behind by glamorous shareholders who have viewed with rising panic the melting of prospective dividends, the managers have sent forward the white flag of compromise.

After a three days peace conference between Stoll, Gibbons (represented by counsel) Henri Gros, and Tozer and representatives of the Alliance, the managers agreed to capitulate, conceding to the striking artists everything demanded except the "barring clause" and the V. A. F. contract form which the artists insisted should be used in making engagements.

The conditions to which the managers agreed were:

That at all halls working two shows a week, all matinees shall be paid for at the rate of one-twelfth salary for each matinee. In a show a night halls all matinees over one per week to be paid for at the rate of one-seventh salary.

That no artist or artists shall be transferred from one hall to another without his or her consent.

This "tie" shall not be varied after Monday in each week without the artists' consent.

That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of the manager and two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.

No commission to be stopped where artists are booked direct.

No bias or prejudice to be shown to any artist who has taken part in this movement.

This basis of compromise was offered the National Alliance, but upon being submitted was immediately refused, the two main points of the artists' grievance being ignored.

The peace conference to nothing it has to the difference arbitrator.

The Scala Theatre recently secured by the V. A. F. has been opened as a permanent establishment and the performances there have met with immense success.

"Strike" hardly covers this music hall war; it is rebellion and revolution. An attempt to arrest its progress by arresting part of the strikers added fuel to the flames.

Marie Kendall and her husband, Steve McCarthy, while distributing strike dodgers at the Oxford were arrested on the charge of obstructing the footway, but are immediately bailed by Joe O'Gorman.

Sunday, (January 27) 3,000 Alliance members packed the Surrey from pit to dome. They were full of bounce and enthusiasm, and the meeting was the grandest and most interesting, as well as most amusing, that I ever attended. The speeches were wonderful and the excitement contagious. The sensation of the evening was the announcement by Frank Gerald of the engagement of La Scala Theatre, London, the finest playhouse in London and perhaps in the world, by the Variety Federation. The Federation has drawn its check for $6,000 to pay one month's rent in advance and has the option of a lease for 21 years, also the further privilege of buying the freehold outright, in which event it would become forever the English home, clubhouse and playhouse of the vaudeville profession. The Bedford, Camdentown, London, was shut down January 28. The London agent of Harry Holdini is the man they seem to be after. He has his hooks in there, and since he is playing into the enemies' hands the revengeful Federation stuck its claws into him.

So far the strike has not been weakened by spreading it out and making it thin. It is concentrated fiercely on certain well-known halls in the world's capital, realizing that as London goes so goes the Kingdom.

Enough halls are left running for the present to furnish the munitions of war, and the first levy of five per cent. on Federation salaries brought in $25,000. Certain managers are very stubborn, because they realize that if Federation changes prevail it is all up with their act, and the goose that has laid their golden eggs for so many years will be at an end. The final pressure that will make them give in will come from shareholders, who are daily learning things about managerial methods that they never dreamed of before.

Of course, a few irresponsible things have been done. One blackleg was knocked senseless by a swinging blow on the jaw, going up to Payne's offices with aforesaid jaw in a sling and explaining that he couldn't work. Without approving of this kind of tactics I mention it, and with this as a text would call all Americans against accepting engagements to come and work the Boycottéd halls. They will make better enemies and will win no abiding success.

The Alliance charter was presented to Mr. Stoll Thursday afternoon (January 31), along with a letter suggesting that he should receive a deputation to discuss the question. Stoll took no notice of the communication as far as those who sent it were concerned, and contented himself with a statement though the "Daily Mail." Mr. Stoll's statement will be officially answered by Federation officials and their reply will not be anticipated by any arguments of my own. Still, attention might be called to his egotistical reference to the "little minds" of his opponents and his professed desire to "lookout" or boycott the entire Federation, were he able to do so to 4,000 artists.

As regards their "excessive salaries," Mr. Stoll should do as $75 team that was re-engaged for a second tour for $35 and sent to Glasgow for the first jump! Well, Stoll seems to have that "haughty spirit" of which Scripture tells us goes before a "fall," though just how his case will be reached cannot now be explained.

A striking feature is the interest taken by stockholders in the various companies, whose letters to Federation officials are being printed and circulated. These people had never heard before of the vast sums of gold which cling to the sticky fingers of certain managers, while percentage "splitting" is a revelation to them. When this latter crime is charged the usual method is to make a big bluff at the person or paper concerned by having an attorney fire in a letter so written as to frighten the timid. Nevertheless the practice persists, and a certain amount of sworn evidence is available to prove it.

With the stockholders getting wiser every time the clock ticks, it is evident that several things are going to "drop" before long, and make a noise when they fall. Meantime the strike will go right on to a finish, and one thing is sure, that thousands are being lost. The Paragon and Canterbury have cut gallery admission to three cents, and their shows make the eyes ache, as well as the ears.

It is feared the agents have cooked their "pops" for so many years will be at an end. Though many of their "pops" comes from artists fifty leading agents passed resolutions to do everything in their power to help out the managers. They are writing letters asking artists plainly if they are members of the V. A. F. and the inference is that some big blacklisting scheme is on foot, consistent with Stoll's declaration that he would like to lock out the entire V. A. F.

EMPIRE CIRCUIT HOLDS MEETING.

Chicago, Feb. 16.

The directors of the Empire Circuit (Western Burlesque Wheel) held a special meeting on Wednesday at the Auditorium. It was called to take some action in the matter of the lease of the Folly Theatre which Col John D. Hopkins is concerned.

Any action taken in this regard was not disclosed, but information was given out that the Western Wheel would build two new theatres, one in East and one West. Locations withheld.

It was also given out that the Western shows would be improved next season. No discussion occurred as far as known over any alliance or understanding with the East Wheel.


EVERHART CANCELS.

Everhart, the hoop roller, is at Hammerstein's this week. He is closing the show at that house.

Mr. Everhart was booked over the Keith circuit and was to make his appearance when he appeared at the Fifth Avenue Theatre a week ago Monday. At that time he was informed that the opening position on the Fifth Avenue bill had been allotted his act. Everhart therefore cancelled all the Keith time remaining and walked out.

Through the Morris office he was immediately located at Hammerstein's this week, but with the turn of the tide and current events Everhart is once more on the Keith circuit.

HELD ON GRAVE CHARGE.

Elmira, N. Y., Feb. 15.

Harry Seebeck, holder of the Fox medal for bag punching, is here awaiting extradition papers upon which he will be taken back to Williamsport, Pa., to stand trial on a charge of abducting a girl from that place. He was arrested while playing the Family Theatre here Monday of this week. He played Williamsport last week and declares that the girl in the matter was not abducted but begged him to take her on his travels. She is said to be thirteen years old. He also alleges that the girl deceived him as to her age and said she was homeless.

QUEBEC CONTINUES.

Quebec, Canada, Feb. 15.

The Auditorium, under the management of Clark Brow, will not close for vaudeville as reported. Since that report became current other arrangements have been made which will probably place the theatre on the Bennett Canadian circuit, with Mr. Brown retained as manager.

COMBINATION MAGICAL SHOW.

A large magical show is to put forth next season, headed by Young Hermann the Great, assisted by Ziska and King. This Hermann is a nephew of the present Herrmann the Great, also a nephew of the Original.
CHEAP CIRCUITS FIGHTING.

San Francisco, Feb. 15.

Arrangements are being rapidly completed for the invasion of the California territory by the Sullivan-Conside combination. Their initial enterprise, the People’s, Los Angeles, has been given a second chance by the managements of the property, and is not at first involved in the difficulty. The managers of the theater have given up the management of the Los Angeles theater to H. J. Lindley, a former manager of the property, and the theater will be reopened on March 1 under the management of Bert Donnelly, a nephew of Considine.

Plans are being perfected for houses in Oakland and other California towns, and in Nevada and towns along the line of the Southern Pacific will have a loop circuit, starting acting from Chicago playing the north and Northwest, thence down the coast to San Diego, through Los Angeles, over the Salton Sea, and up to the Salt Lake and Denver, back to the starting point.

On September 7 of this year the arrangement whereby the “Three Lea” play the Sullivan-Conside act with the S. and C. people will have a loop circuit, starting acting from Chicago playing the north and Northwest, thence down the coast to San Diego, through Los Angeles, over the Salton Sea, and up to the Salt Lake and Denver, back to the starting point.

Both sides are taking time by the forelock and the battle ground is being arranged. A strange feature of the situation is the position of Archie Levy. Although himself constituting one of the “Three Lea” he is the personal representative here of Sullivan & Considine and seems to be treating all business with the Northern people.

Considine will be in San Francisco February 23 in furtherance of his California plans.

Tony Lubelski in an interview stated that his relations with the S. & C. people were as harmonious as ever, and denied that Sullivan & Considine were ever compelled to pay an act for unfulfilled time as a result of their affiliation with the “Three Lea.”

THE POWER OF SHAPE.

Sophie Brandt, who played Lulu Gaiser’s part in “The Mazed Princess” and several other light operas, which made her vaudeville debut under the Keaton patronage, in several of the musical comedies Miss Brandt appeared in tights, but when it came to working alone back stage and away from the gaze of an olde by, she refused to consider such light attire. It was short skirts for her—or well, possibly if the Keaton people would boost the ante sufficiently she might overlook the possibility of hampering her Art with bifurcated garments.

The Keaton Booking Office considered the proposition and with Miss Brandt’s attractive curves in mind agreed to it. And so the glad news is disseminated that she will presently shine on the Keaton stage hereabout in the month present resplendent in spangles and tights.

ADELE RITCHIE ILL.

Detroit, Feb. 15.

Adele Ritchie left for New York Wednesday, having been suddenly ill while playing the Temple Theatre, Detroit, earlier in the week. Miss Ritchie was seized with a serious attack Wednesday and could not play. She received medical attention in her apartments in the Hotel Cadillac and later in the day was placed aboard the Michigan Central Express for New York.

Junie Petton, formerly Robert Hilliard, stood in for her for the balance of the week.

TRANSFER COS. NEGLECTFUL.

Some sort of concerted action is due to be taken by artists against the transfer concerns who enter into agreement with and deliver baggage to the make connection for specific trains, ably not mentioned, that cause them from illness or other providential interference.

Barring a little ranting and railing, all artists submit regularly to this totally unnecessary form of material inconvenience.

A black list of the flagrant offenders might readily be established if some one took the trouble to inaugurate it.

EDITH HELENA.

Ever since Miss Helena has been staging vaudeville, which is a little more than four years ago she has tried to secure a song to replace standard classic ones of her age, which has been singing. It is no exaggeration to say that within the four years she has tried to secure more than three thousand songs, most of which were given up for lack of material and time of opportunity. A music publisher offered Miss Helena $100 if she would sing a certain song. She hesitated to sing the song and declined the offer, telling the publisher that he would have to offer her $500. The next day the song was published as "A NIGHTINGALE." She cabled the composer of the song, the London music publisher, and asked him to send her $500 in cash, which he did.

But Miss Helena has not been using up the last $50. This time the song is "A NIGHTINGALE." She sent the composer a note that she was going to engage a singer to sing the song. She then engaged a singer to sing the song, and when the composer was told, he asked her what she wanted if she wanted to sing the song. Miss Helena asked for $1000, which the composer sent her.

ROBERTS REMAINS HERE TO PLAY.

R. A. Roberts, the English protasisu, that arrived in New York last week in company with Sydney M. Hyman, the South African vaudeville magnate, intended to return to Europe last Wednesday, but was prevailed upon to remain here for a limited engagement. Roberts was suffering from a severe attack of influenza which necessitated his cancellation of his performance. This was induced by the prese of the English music hall engagements, possibly induced by the press strike on the other side, and his trip to America was in search of health. He has been cables to England and his assistants, and with a duplicate set of scenery at parthena, will leave Liverpool bound for America in spite of the complaint of the Union field that he hold an exclusive book contract for Roberts' American engagements, the arrangements being consummated by Sydney Hyman.

THEATER’S COLD STORAGE PLANT.

Danville, Ill., Feb. 15.

The Lyric here is being equipped with a cold air plant and electric fans unlimited and it is announced that the house will run all summer. The Lyric is doing a capacity business now and the management proposes to strike while the iron is hot. Hence the curious experiment of installing a refrigerating plant. Oliver Cotton, formerly musical director with one of the Jack Hoeffler road shows, is now musical director here.
ARTISTS' FORUM

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

Sacramento, Cal., Feb. 3.

Editor Variety:

I notice in VARIETY of January 26 an item of the appearance of myself at the Dune Museum, Philadelphia, T. F. Hopkins, manager. It is a barefaced falsehood. I have only appeared in four vaudeville houses since my entanglement in the shaft of the Edison Power Company, near Bakersfield, Cal. Will you expose this fraud? Knowing that your paper never countenances such proceedings I have no fear but that I will receive fair treatment at your hands. Any one knows that it would be impossible for me to exhibit myself in two cities at the same time.

Lindsey R. Hicks.

(Here the letters by Mr. Hicks are correct. We have been in receipt of several letters regarding this discrepancy, but VARIETY's Philadelphian correspondent (Geo.-M. Young) reports bills only of the Museum in that city, without comment, and the papers therefore took no cognizance of the matter.—Ed.)

New York, Feb. 12.

Editor Variety:

There is a team by the name of Goforth and Doyle that is using an act that I did for seven years, known as "Mush." I wish you would state that if the above team would go forth and find something else besides another man's act they might find more territory to work in, and be spared the embarrassing position of having it said of them, "They are doing Rawls and Von Kaufman's act," and also do justice to an artist who has made a reputation from coast to coast with his own work.

Will Rawls.

Of Rawls and Von Kaufman.

MARINELLI "NEGOTIATING."—There has been considerable speculation as to what course the H. B. Marinelli office will pursue in the new merger developments of the week. It was admitted at the New York branch of the agency that Marinelli and the American managers were negotiating by cable, and a definite result would cap these negotiations within a few hours. Antone Johnson, the New York manager of the Marinelli agency, cabled a lengthy report of the merger to his principal Wednesday and asked for instructions. What they were not known.

"TONY" A WOODS PLAY—Genaro and Bailey have signed contracts with Al H. Woods for a tour under the management of that producer in a four-act version of their new sketch "Tony, the Bootblack." The contract carries with it the privilege of a two years renewal. The play is to be written by Owen Davis, author of "Nellie, the Beautiful Clerk Model." It becomes operative September 1 next.

CASINO FOR RICE AND PREVOST.—The comedy acrobatic team of Rice and Prevost has entered into a contract with the Shubert Brothers and will remain under their direction for two years at least. The vaudeville triumph will first be seen in a Shubert eat at the Casino next October in a new production.

NABEL HITE LEAVES VAUDEVILLE.—Chicago, Feb. 15.

When Mabel Hite abandons her vaudeville engagements she will be principally aided to John Slavin at the New Theatre, which opens with musical comedy shortly. The "New Theatre" will be known as the Whitney Opera House. Rehearsal started this week. Mr. Whitney wanted Marie Dresser, but was unable to secure her.

GRAU'S BENEFIT.—On Sunday evening, February 21, Robert Grau, the vaudeville agent, will be tendered a benefit at the Majestic Theatre.

INJUNCTION AGAINST EDWARDS.—In the Supreme Court of New York this week an injunction was granted to Maurice Shapiro, the music publisher, against the Gus Edwards Music Publishing Company, restraining the latter from publishing or placing on sale the musical composition named "That Welcome on the Mat Ain't Mean for Nothing." In the morning papers Mr. Shapiro alleges through his attorney, Louis J. Ro- scott, that the song is his property under a contract made with Will D. Cobb, who was his former partner. The argument on the motion for a permanent restraining order came up on Thursday, but owing to Mr. Edwards' absence in Chi- cago was adjourned.

In the suit brought by Shapiro against Cooper, Krinakis & Polrey for breach of con- tract a settlement has been effected by the triple-named firm turning over to Mr. Shapiro 2,500 copies of "Cheer Up, Mary.""WON'T STAND FINE—Will Marion Cook is after $150 and says he is going to have it, with perhaps $5,000 more. Percy G. Williams is the man who Mr. Cook expects to relieve of these amounts. The cause is a "one down, one to go" proposition, having to do with Tennessee Students," a colored act, while it played the Orpheum Theatre in Boston.

Mr. Cook's wife, Abbie Mitchell, was formerly a member of the troupe, but did not appear with it in Boston. Mr. Cook said she had to, as the contract did not require her presence; while Mr. Williams informed David Robinson, the Orpheum's manager, to make a charge for Miss Mitchell's absence, which Mr. Rob- inson did to the extent of the one hundred and fifty.

Mr. Williams also said at one time that he thought if he had not advanced $100 to the "Students" before they started Eastward Miss Mitchell would have been on this theatre instead of having taken a sea voyage.

In his opinion Mr. Cook says the manager errs. The $100, Cook claims, was advanced for transportation of the company; his wife is now at the Wintergarten, Ber- lin, and arrived there without the aid of Mr. Williams' money, which was also de- duced from the salary of the Cook act for the Boston week.

For all this and the inability to obtain engagements since the occurrence Mr. Cook says he wants the $150 back, and $5,000 more to keep as a balm.

MUSTIN'S WIGGLE—Washington, D. C., Feb. 15.

Things are going rather badly with the "cooch" dancers lately. The latest one to come under the house management censor- is "The Girl in the Yellow Mask," an olio feature with Sam Done's Bur- terscumers. The girl has been giving a dance with the lid off. When the show came to the Lyceum the house manager looked the number over and then with the blushes still burning on his cheek announced that the wiggle must be toned down or the act eliminated entirely. So the girl behaved.

Geo. Fuller Golden is receiving $600 weekly over the Keith time, instead of $400, as reported.

MANAGER WORRIED.—San Francisco, Feb. 15.

Weber's Lyceum in San Francisco has been called to open the 21st and Abram and Johns were heavily papered to appear there. Both have been playing heretofore in the legitimate and have something of a local reputation.

The "Three Leaps" captured the legitimate late last week and this week they are playing a sketch at the Chutes.

Mr. Weber admits it is in a predica- ment, but says the opening will take place on time.

BEGINNING TO FORCE OUT AGENTS.—At the solicitation of the United Book- ing Offices, M. B. Bentham has given up his present office to the newly gathered members of the merger and removed his effects to the office formerly occupied by the Keith lawyers. Bentham's room will temporarily house the desks of Percy Williams, William Hammerstein, Frank Jones, Victor Williams, et al. The entire agency will remove to the Fifth Avenue Theatre Building May 1.

NEW CIRCUS ACT.—"The Side Show," written and devised by Nei Waymorn, will receive its first presentation at the Trent Theatre, Trenton, February 25. It is described as a miniature musical comedy and, according to the advance announcement, carries full special scenery, twenty subordinates beside three principals, seven charges of costume and delivers fourteen musical numbers in twenty-five minutes.

The lyrics are by Edward Madden and the music by Dorothy Jarden, who also wrote the music for "I'm Suffering, Daisies." Harry Pifer is to have the leading role, supported by Dot Williams, a newcomer from San Francisco, Julius Marks, formerly of Gus Edwards' "Pentagon Telegraph Boys," and John Marks. The setting shows a circus side show and a number of novelty tricks have been ar- ranged involving the freaks.

GOOD SHOW IN SCRANTON.—Scranton, Pa., Feb. 15.

For the second time within a short while the Lyceum Theatre, A. Duff, manager, is trying vaudeville with good luck. It has proven more successful than the previous effort, due to the excellence of the bill.

Appearing are Willy Panzer, Tom Nown, Howy and Lee, Five Musical Comedians, Deyt Hurcom, Emma Lee and her "Kandy Kids," "D'Almas Animals" and the Kemps.

The show was arranged by Arthur Hop-kins, of Ingersoll & Hopkins, New York City, and looked through the office of Paul Morris.

NOTHING FOR STATE ISLAND.—The published statement that R. F. Keith would build a vaudeville house on Staten Island was dealt at the Keith office this week.

Henry Myers, manager of the DoricYoricks, is trying vaudeville with much luck. He says he will build a 2,000 seat house on Staten Island. He is building a 3,000 seat house on Staten Island. He is building a 3,000 seat house on Staten Island.
NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.


Violet Black and Company (5). *"Telka, The Half-Breed" (Dramatic). 27 Mins.; Full Stage (Special Set).* Brooklyn Orpheum. Gee, but Charley Blaney will be jealous when he sees this. The clinic is particularly interested in theit patient, and Theodore Kremer's attention. It is here that Telka, having previously won her sweetheart's love in a poker game a la "The Girl of the Golden West" and worsted a bad woman, her rival, in a desperate fight with knives, smashes the back window (of real glass) with a chair and escaping with her lover, a deserting soldier, leaves the foiled bad woman looking into a revolver in the hands of Telka's father, a very drunken Indian. Oh, it's great! The audience was forced to sit through about twenty minutes of tiresome preparation, plot-unfolding and comedy passages to get to it. Miss Black is entirely unconvincing as the half-breed. She explains that she has attended the mission school, but this is scarcely ground for the departure of the polished product of the Misses Ellis's finishing school. This is but one of innumerable inconsistencies. S. Fuller looked well as Lieutenant Davison (who by the way deserted in full uniform including his sabre) but read his lines poorly. W. Gerald made a good Indian, but was hampered with quantities of inconsequential comedy business. Wyom- ing Belle (Addie Alteme) is described as a "bad woman," a new institution on the vaudeville stage, but her acting must have had something to do with this libel. The piece needs a new half sole and heel, and while the comedic cobbler is almost it, he might just as well supply new set of uppers.

Harry L. Tighe and Company (4). *"Those Happy College Days" (Musical Comedy).* 21 Mins.; Full Stage; Close One; (Special Set.) Hyde & Behman's. The new sketch provides generously for its principal in the matter of prominence and the glory of the centre of the stage. He has a prima donna entrance, the orchestra sliding and abetting with ex- citable music, three minutes after the rise of the curtain, and thereafter he is a busy actor with not a single exit to vex his soul. Tighe, the comedian, is permitted to leak out, is a star football player and the idol of his roommates, three in number. This begins plain when he enters in football armor, jauntily swinging a leather head-guard. He wears this during the whole act, even though his roommate's girl pays a visit to their studio unchaperoned and unfraid. The quintet of men have some excellent musical numbers, including the familiar college songs, and Lorin Sca-}

---

{NEW ACTS OF THE WEEK.


Three young men, one or two, at least, from other singing acts, make up "The Gotham Trio," composed of Berry, Cod- dington and Herbert. Two are tenors; the other a bass. The deep singer is the comedian, but he is ever so much better a bass. In fact, his vocal efforts are so far superior to the "cissyfied" comedy that should forget his humorous inclinations. The singing is not up to par, but the taller tenor has a fair solo voice. It is surprising to the sight of the "The Gotham Trio" will not pass through.

James B. Donovan and Rena Arnold. Conversation. 23 Mins.; One (3); Four (C. D. F.; 6); Close One in (5). Pastor's. Without the special "Broadway" drop Donovan and Arnold are appearing at Pastor's this week in the former act, entirely rewritten. Miss Arnold makes a change of costume, wearing two tasteful dresses, and sings an opening song by Mr. Donovan called "The Marshes I've Made." The idea is good enough, in that the lyrics are few and the melody brushed up. The latter is too reminiscent of the "ex- trem," stand-by. Miss Arnold also recites about the actors of long ago, rather a nice bit for which she is said to be en- titled to the credit. The young woman has improved greatly, is as pretty as ever and carries herself with assurance. New jokes and talk, mostly taken care of by Mr. Donovan, are interwoven and the act makes an entertaining number.

Mutoscope Co. Film. *"Mr. Hurry-Up of New York" (Humorous).* 13 Mins. Pastor's. Other than being considerably too long, this picture contains little fun, and that only at long intervals. The story is lost from the title. The amusing part is supposed to be the return home of a man in an intoxicated condition, walking up and down a winding flight of stairs. The staircase turns out of reach when he attempts to return. His own efforts cause this to happen, and it is so plainly obvious that there is no humorous effect to speak of.

Pate Film. *"The Policemen's Little Run" (Humorous).* 6 Mins. Pastor's. There is a great deal of comedy in "The Policemen's Little Run" and the finish brings forth a shout of merriment. It is a French picture. A squad of police is shown running after a bulldog which has snatched some meat from a butcher's wagon. The dog leads the officers a long chase, during which one trick and several "set" effects are seen, to finally find his own dog house, which is immediately sur- rounded by the policemen. No one cares to "arrest" the bulldog, but the animal doesn't like the intrusion and jumping out of his house chases the whole crowd back to the station house.

OUT OF TOWN.

Lucille Mulhall and "Ranch Boys." 27 Mins.; Full Stage. Orpheum, Minneapolis. Colonel "Zack" Mulhall of Oklahoma and Col. John D. Hopkins have assembled and staged an act which, once it is thor- oughly in shape, should be a splendid fea- ture. Lucille Mulhall is the central figure with her trained horse "Governor," that does everything from high-school work to ringing a bell with his mouth. Miss Mul- hall also ropes and throws a horse going across stage at full speed. The act, which carries five people and seven horses, opens with picture under red flag light, after which the stage is cleared for Martin Van Buren's trick and in spotlight sings "My Lucille." The spot during the latter half of the song follows Miss Mulhall as she rides slowly across back of the stage. The act is a great business getter here and is pretty-ly costumed.


Mr. Carson assisted by his five-year-old daughter Freida gave "The Dance of the Teddy Bear." The child has the dream and Mr. Carson does some excellent acro- batic work dressed as a bear in which the little girl assists him. The act is a novelty and should please anywhere. Carson was formerly with Saladso.

Harloe L. Steele. Ann Hamilton and Co. "Beggars" (Dramatic). 22 Mins.; Full Stage (Special Set). Orpheum, New Orleans (Feb. 4). "Beggars" is described as a dramatic Mexican story, although "A Tragedy of Nerree" would prove a far better title. Charita (Ann Hamilton) has lost her lover, and it takes twenty-two minutes of slow dialogue to impress that fact upon the minds of the audience. Ann Hamilton and company will be "beggars" indeed if they continue in the present vehicle.

O. M. Samuel. Mlle. Emeric. Aerial Act. 14 Mins; Four; Interior; 2 Mins.; One. Greenwall, New Orleans (Feb. 4). Engaged to replace Howard Brothers, as the extra attraction of the Travest- lers burlesque. Mlle. Emeric, assisted by Mlle. Mathieu, is occupying a similar position with the Bowery Burlesqueurs until the bandits close. There is the usual preliminary pantomime work, followed by a disorderly act on the trapeze by the women, interspersed with some garter throwing bits. The prowling bulldog is used as a finale. The act should prove a valuable attraction on the better vaudeville circuits. O. M. Samuel.
Fred Ingersoll, of Ingersoll & Hopkins, has retired from the presidency of the Lark Park Company at Pittsburgh, his place being taken by James Gregg, a former business associate of Ingersoll's.

The skating rink on the new Young's Pier at Atlantic City is the only portion of the new pier that will be ready for the coming season. It will be patronized by the public at present. Mr. Young is building a residence which he will occupy on the end of the pier. It will open during the summer.

Commenting upon VARIETY's recent statement that the scheme to move Alto Park to Lagoon Island had been abandoned, a member of the Alto Park (Albany) company declares that 100 men will be put to work this week on what is intended to be one of the finest small parks in the State.

Charles F. Strobel of Toledo, Ohio, owner and manager of the Hamilton & Beach airships, will bring over to this country the coming summer Eugene Gedel, an expert airship navigator, from Paris, who will give exhibitions at parks and fairs being arranged for him by Mr. Strobel. Mr. Strobel is the originator of the airship as an outdoor amusement and promises a number of them under his management this year.

Brook's Marine Band, under the leadership of Thomas Preston Brooks, will for the first time in several years submit to the increased demand for bands and play park engagements the coming summer. The band is a Chicago organization and was on concert tours for a number of years. There is a great demand for high-class bands in the West. Every agent is on the alert with tempting offers, but there does not seem to be a sufficient number of the brass organizations in the field.

The site for the forthcoming fair to be held in Lexington, Ky., has as yet been selected. The committee of the Blue Grass Fair Association has an option on the old Kentucky Association track as a permanent site for the fair, but no decision was reached at the recent meeting of the committee composed of President D. L. Watkins, Mayor Combs, L. G. Cox and J. M. Cummins. The price wanted for the ground is under consideration. The fair this year will be held for the interest of the livestock breeders and fanciers, the agriculturists and improved machinery makers.

The opening of the Lark Park chain of parks will occur later this season than has been the case in any previous year. The experiment was made at Providence. Some of the resorts were opened around May 1 and closed as late as October. This was found impractical, however, and the former season will be reverted to. Its length will be cut short, with the closing day having already been set for September 2 (Labour Day). The first opening on the circuit will be "Luna," at Pittsburg, May 15. Most of the others will take place on Decoration Day. The failure of the Ingersoll experiment would appear to make difficulties the fallacy of attempting to crowd the summer amusement season.

Olympia's International Fair and Carnival, London, is a big success. A still larger segment of the Hagenbeck-Wallace herd is already at the fair, and the Hagenbeck show has been engaged in a life position with the Buffalo Bill attraction.

The big tent shows are still carefully concealing their feature attractions, altering that they have arrived at nothing definite in the way of novelties.

Charles Thompson, last season general manager for the Hagenbeck show, left last week for his home in Florida, without having located for the coming summer.

"SI" Seaman, one of the red old-time circus men, whose contract with the Hagenbeck show has been in a life position with the Buffalo Bill attraction.

Frank Hyatt, superintendent of the Larkum & Bailey show, who has been wintering at his home in Ohio, is in Bridgeport overseeing the final preparations for the road tour.

Maurice Caranget's somersaulting automobile has been signed as one of the big features of the Ringling Brothers' show for the coming season. The rider will be Yvonne D'Arly. This act was put on late last summer.

Sol Stephan, the representative of the Hagenbeck Allied Shows, has started up a European trip with John Robinson, Jr. The stockholders of the Hagenbeck show placed a commission with Mr. Stephan to secure any and all European novels.

The opening date of the Ringling Brothers' show has been announced as the Coliseum, Chicago, April 4. None of the later stands have been permitted to look back and the circus world is about as wise as before as to the season's routing of the show.

VARIETY is in a position to state positively that William Sells is no longer connected with the Sells-Floto Circus and that, up to the present writing, has made no arrangements for next season. Sells retired when Frank Tamman, owner of the Jenny Tunes and hacks of the Sells show, installed his brother as general manager. Sells promptly declined to serve under the new executive head.

The Nine Nelson Family ("Riley" and acrobats), Mr. and Mrs. Harry Bio (trained dogs and monkey), and Albertino, "the talking clowns," have just joined Trenino's circus, the tent show which is now touring Mexico in active opposition to the Bell circus. The show was playing Durango, Mexico, when that local manager and reports indicate that they have been putting up a good fight against the Bell organization.

Fire destroyed the Coliseum ram in Chicago Monday night, severely injuring the number of exhibitors who had all preparations to demonstrate three this and next week. The annex adjoins the mammoth Coliseum Auditorium, where windows and other big shows are given. All that saved it from destruction was a two-foot fire wall. Ringling's circus is due to open the season there in April. Loss to building and contents, $75,000. Immediate work was started to repair the structure to enable the cancelled engagements to resume without much delay. The Chicago Elks' circus and entertainment scheduled to take place next Monday and Tuesday has been unavoidably postponed until a later date, after weeks of heralding.

One of the numerous "diplomatic" methods pursued by the big tent shows is to assign to exact contacts with the literature and art world. One and all the richest houses will of course admit such an agreement, giving as an excuse for refusing business that the recent strike of the lithographers has thrown them back so far that it will be impossible for them to contract. The big business, however, is doing well, and the coming season is being enacted for the small number of those who have received the letter.

The smaller shows operating in large numbers throughout the country are holding back their routing arrangements. Before the coming season they want to know where the big shows are going to travel the coming season. If the mammoths of the tent world fight each other the smaller enterprises have only the desire to get out for the battle zone and keep out. They figure there ought to be room enough in this free and enlightened land for everybody and they have no desire to buck the big organizations. The big fellows have no disposition to fix their routes. The Ringling Brothers only say this past week. Work in preparation for the coming season has been considerably delayed by the death of Mrs. August Ringling, mother of the Ringling Brothers, and nothing has developed in the Ringling camp.

The statement appearing in VARIETY a couple of weeks ago that the Hagenbeck circus lost $220,000 last season brought forth a strenuous denial from Mr. Ringling, president of the Hagenbeck shows. Mr. H. W. Avlin says that the report is false and malicious, and whoever gave it out did so for the purpose of injuring the Hagenbecks. Mr. Avlin further says the Hagenbeck shows did not lose one dollar last season. Shrinkages in values by reason of use of equipment and wear caused some small loss, but otherwise the circus made money. It cost $250,000 weekly to operate, and the gross was sufficiently high to cover the expenses, according to the above figure. The six weeks Mexican trip entitled a total expense of $57,382 and the takings left a profitable net balance. It was reported at the same time that the tour in Mexico cost the Hagenbeck shows $600,000. Mr. H. W. Avlin feels hurt at the reported loss; not so much from the possible harm that all could accrue, but from the deliberate contradiction of facts.
Show of the Week - By Rush

TIGER LILIES.
The Campbell & Drew organization has realized in this week an opportunity at the beginning of the season of offering good burlesque entertainment, although in the process of development the cast has been pretty generally revised. George P. Murphy, May Belmont and Lavell and Grant seem to be the principals who remain from the original organization.

The selection of two-man acts for an oilo is perhaps open to criticism, although the specialties were excellent. A "sister" act or a number containing a woman would have livened up the vaudeville section considerably.

The first piece, "A Temporary Husband," has been reduced to a mere skeleton, but has evidently by best victim's of the plot and the music cues being eliminated. It runs less than half an hour and shows but two costume changes, both pretty. Jeannette Sherwood was the only singer among the principals. May Belmont has several musical numbers, offers voice is passable, but she does not dance nearly enough. A trick and wing effort in her oilo offering was excellent and in the final number of the burlesque she did a little graceful stepping that made the audience wish for more. The costume for this number, a pickaninnny arrangement, was one of the prettiest of the show, and the best voice among the principals did well with the number "Sorry."

Ed Markay seconded George P. Murphy admirably throughout the burlesque. They have a capital lot of business in the early part and some rather broad clowning later on brought the laughs.

The Scotch dialect is somewhat new to burlesque and Markay is one of the few who are capable of delivering it with anything approaching fidelity.

The comic number with the blackboard involving a ridiculous quartet got its usual laughs and a pony ballet of four girls as incidental to the song, "Mexicans," by Miss Sherwood gave snap and dash to the stage picture.

Lavell and Grant, posturing and acrobatics, have improved their specialty immensely. The cabinet posing has been reduced in time and the difference given over to their splendid hand-to-hand work.

Markay and Moran get away from the familiar singing and talking act. There is a refreshing quality about their humor and they give a new twist to the old trick with horsemanship. The talk is pointed and odd and the songs give a relief from the everlasting parodies.

Murphy, Thomas and Clark call their comedy sketch "All on Account of Patsy," but the bath is out of the oils and enhanced immensely did Mrs. Emond display an occasional flash of humor to enliven the colorless role of Mary, and Mrs. Emond make his character of Joe a bit less of a buffoon. A. E. Curtis in his effort to show the tartness of Jim reads his lines with all the flexibility of a second-hand phonograph.

Variety and stage motion go to make up a first-rate "girl act" in Miss Boley's offering. Mrs. Emond has a songs number for the opening, and the "Village Cutups" at the finish round it off with good comedy. For the close in one a burlesque on grand opera is used. Miss Boley does a good impersonation of Madame Caruso; one of the men displayed a deep baritone or bass voice that might have been used earlier in the act to the advantage of the musical numbers. Jennie Frazer's nuns used a "sister" act in a gap of a costume change neatly.

George Randy and Lottie Wilson opened with a neatly dressed dancing specialty padded out with comedy imitations.

Jos. L. Weber of Schenectady, was in town during the week and landed in the center of the excitement.

Matthews and Harris have a new sketch in hand, which may be soon shown.

UNION SQUARE.
The managerial genius who devotes his waking thoughts to the smooth running off the Keith shows worked up a cheerful surprise party for the holiday mob that packed the house Tuesday afternoon.

The doors opened at 11 o'clock and the first two or three acts were given to an audience of perhaps two dozen, including the ushers. This arrangement occasioned a good deal of "jockeying" and along about the middle of the afternoon the huge audience gasped in amazement when, instead of seeing the headliners in their proper place, a series of olio pictures were thrown on the drop. But their surprise at this was as nothing when Ah Ling Soo, who had struggled through his tiresome magic act not forty-five minutes before, was recalled to repeat. There were heartfelt jeers and hisses from the gallery.

The bill is arranged for laughing purposes only and accomplishes its purpose. Fred Watson with "Inspiring Vistas" bravely went to the usual percentage of screams. Mr. and Mrs. Gene Hughes kept the ball rolling merrily for twenty minutes or so and Frank Bush told his stories in the old-time style.

Clarice Vance is using a new opening song called "Yo! Eyes! Open But You're Sound Asleep" with a first-rate little comic story in it and a neat point in the finish. The other songs remain unchanged.

Brown, Harris and Brown did well with the grotesque comedy of the big man and the excellent singing of the straight. The comedian packs a good deal of clever clowning into the act and sustains the laughing value of the offering skillfully.

"The Sunny South," with its pretty pantomime and dancing, made a first-rate closing number.

Ah Ling Soo has a very poor imitation of his former employer, Ching Ling Foo. His work is transparent as glass and his working method coarse in the extreme. He enters with a slow waddle that would indicate the presence under his robe of an immense quantity of "prop", even were they not plainly visible through a side slit in the skirt. He even has the audacity to inflict a stage wait upon his audience while he retires behind a screen to again load up.

Harrington and Lester are hampered by a poor arrangement. The man's specialties at the piano are entertaining, but the dialogue is extremely hopelessly. The use of "Vategories" one of the grandest works in the hymnal, for an imitation of "a" is in poor taste and is likely to offend certain religious prejudices.

Harry Jobson got away in good style with his blackface monologue and Daly and Devere delivered some laughing material.

Lucia and Vinta have a decidedly attractive and dainty act. Both are graceful in lines and movements and although they attempt no sensational work have a good routine of jokes and dress prettily. Fred Watson and the Morrisey Sisters continue with their especially neat and amusing dancing act, except as to the substitution of new musical numbers since last seen hereabouts.
VANITY FAIR

All the efforts of the producers of "Bob" and "Molly" at the Ventury Theatre, which is a vanity fair at the Murray Hill Theatre, this week seems to have been placed in a few minutes of the burlesque. There are about sixty acts, and the weather is fine. John Sullivan, in his former arraignment of the I. A. B. Union, also appears afterward in a short boxing bout. He is a big drawing attraction for the show.

Our Georgia Rose" concludes the performance, rather a long one. In this the girls make three changes, something that did not happen in the first part, and the characters are changed about. Belle Wilson plays the "principal boy" and is a "stuffer" in white and black. Jennie Sharp is a planter from Tennessee with little to say but one song to sing. Miss Sharp has a number in the first part, "Sweethearts," which is not suited to her voice, although she takes two or three encores.

Anna Arline is an active young southerner, but has a penchant for long skirts. Even in the oldio, where she wears a red costume with a faked look, the nether garment is long, giving her a squat appearance. Miss Arline tingles in a small role in her specialty "I'm Crazy About You" with aid of the spotlight and uses several colors to clinch the effect. She dances a little and is good looking. John Conley plays a "Southpaw" and is not much better than the Irishman earlier.

The Wangle Doodle Four, colored, have a great deal of leeway and altogether too much singing. Their oldio act is lengthened out to a tiresome extent, the final encore being followed by an encore of the same nature, after which the audience is ready to leave, the quartet sings and, without an encore follows with a patriotic illustrated song, so "raw" in its patriotism that it is nauseating.

The first part is called "On the Fall River Line." After the setting is acknowledged there is not much to it. The first number after the opening chorus is "Good-bye, Sweetheart," heavy enough to desolate the remnants of barricade at the close, and does its stuff; while Sheppard, who is probably the same person, plays either a "rube" or a "Dutchman" in the opening, it's difficult to distinguish, although the "rube" is favored.

"The Five English Muskeeters" with broad sword ever so give a turn finale. Ernest Shaw and Fred Reed have principal parts and also the principal offering in the oldio. They do acrobatics and contortions, one of the two acts of particular merit, and the act is a hit.

There is a "madcap" act called "Butterflies and Daisies" and "The Birth of the United States," both employing the girls. Each is prettily set.

With a change or two at the start and better comedy "Vanity Fair" will be a vastly improved show.

PASTOR'S

In a second streak the bill at Pastor's takes this week within a month there is an absence of dance. It is almost a solid list of comedy, mostly of the enjoyable sort. Donovan and Arnold in "The Strummer Trio and Marcello and Wouffe are under New Acts.

Matthews and Harris give a Cressy sketch, "The Pirate King," which has not been seen around town often. It is a successor to "Adam the Second" and as such is welcome. For a first viewing there appears some fun, but the piece follows the other one in idea and never becomes alarming.

Swan and Barnard gave their knockabout routines, with the good comedy of the stout man and the excellent aerobatics of the other. His head spring for the close brought a big round of applause, and he is given a good cheer. This same report is true of "The Big Three Minitels," with Fred P. Russell in place of a former member. Jos. M. Noveros and Pete LaMar still remain, but Mr. Russell dominates the act, taking most of the talking and songs and handling both well.

Rawls and Von Kaufman in "Mush" made a quick hit with the blackface dialect of Mr. Rawls. There has been no new hit in burlesque and excepting a pretty new pink dress for Miss Von Kaufman, who has not alone provided a new costume, but has everything in sight to harmonize, even to slippers. If there is another around with better "coon" talk than Mr. Russell he will be a marvel.

Florence Gregeon and company (Charles Gregson having been left off the billing) return with "The Animated Masterpieces." While the act is worked somewhat better this time, no other improvement is noticed even in the material or length of the curtain. The feet moving around behind substituting for the paintings first shown are followed by the audience, and why the curtains are not low enough so the eyes can remain on stage. Gregeon's stage presence is doing much for the act. Patchen and Clifton, with comedy aerobatics, have some talk told often before--by others--and Millo Zoar is doing her undressing act on the shake way he did in "The Jazz Race". They are not only better contented the dresses from the stage. If the girl expects to attract notice, she will have to do much more and better work.

Musical Hues was on early, with some smile, talk and jokes. Mr. Hues has a peculiar style of doing whatever he does. It seems as though he doesn't care whether the audience listens or not. Very few did after the last two jokes were told.

Mr. and Mrs. Sam King, colored, opened the bill in song and dance. The man is a powerful singer, making a great deal of noise, and the woman wears a dressy gown, cut deceitfully. The act was entitled to a better position. It is a fair one of its kind, but no colored woman should wear a low-necked dress on the stage.

Smith and Convery have left the "City Sports" for vaudeville.

Estelle Wardette and company were booked to play the Union Square next week, but were shifted to Proctor's, N.Y., instead.

Charles Gayer and Ida Grissi have been offered parts in a new musical comedy. As they are booked in vaudeville all next season the offer was declined.

Fred Schader, formerly assistant press representative of the Henry W. Savage attractions, will hereafter be connected with the Philip K. Minidl press bureau.

Campbell B. Canou has arranged a dramatic version of his magazine story, "The Elicemination of Kathada," under the title, "The Tragedy of an Egyptian Princess."

The Circle Quartet, a male quart that recently closed with Camille D'Arville's company, has been added to the "Wine, Woman and Song" act of the Circle Theatre.

Foy and Clark have been booked for fifteen weeks over the Keith circuit, opening at one of the Pat houses Monday. Miss Clark does not intend attempting an act alone.

Clifford C. Fischer, the foreign book agent, this week opened in a new vaudeville act. Fischer is now in charge of the newly opened branch establishment. His stay abroad is indefinite.

Edward Flanagan, of Cameron and Flanagan, was married on Monday, while playing New Orleans, to Charlotte Ransford, William Maginn and John O'Gree, of the Orpheum, were the guests of honor.

H. R. Marcellini has made an offer to Joseph Hart to book two of his acts, "Polly the Pickle Pete" and "The Crickets" in the English music halls for an entire year commencing in July.

Fisher and Johnson, comedy bicyclists, have dissolved partnership. Mark Johnson of the team has renewed his relations with Ben Beyer, after a separation of five years, and the team will be known as "Beyer and Johnson."

Mrs. Stuvesant Fish gave a Mardi Gras dinner at her home last Tuesday and among the artists who appeared were Gertrude Hoffman, Henri Devries, Agnes Malan, Beatrice Herford, Chaucey Vance and the five Spanish dancers from "The Rose of the Rhone."

Joseph Horner, who has been treasurer of the Yacht Club of Cleveland, tendered his resignation and has severed his connection with that house. It is generally believed that Mr. Horner has been appointed treasurer of the Eastern Burlesque house of Cleveland.

E. A. Shafer, manager of the "High School Girls," closed with that organization Saturday night and will remain in the city in the employ of Mortimer M. Thies as bookkeeper and auditor. His place with the show will be taken by Alexander D. Gorman.

Unless some unforeseen complications arise, it is the intention of Percy G. Williams to set sail for Europe in May, making a continental tour to occupy practically the entire summer. Mr. Williams' main object is to rest but if he runs into any vaudeville novelties he will book them.

"Charles B. Arnold and R. E. Hynicka, of the Standard Theatre, Cincinnati, left for New York on Monday. Mr. Hynicka booked the Eastern Burlesque Wheel. During the absence of Mr. Arnold, Ora Dresselhaus is the manager of the Standard Theatre, she being the only woman manager of a burlesque theatre in this country.

Charles Schweitzer, of the Columbia Theatre, is organizing a Cincinnati branch of the Theatrical Mechanical Association. Mr. Schweitzer will be joined by nearly all of the local theatrical profession and within the next few days a group of incorporations will be sent to the Secretary of State chartering the order.

Barney Bernard, a relative of Sam Bernard, who has been scheduled to replace Alex. Curr in "Wine, Woman and Song" next season, will "break in" a new act next week in the Family Theatre, Chester, Pa. The act, a sketch written by Daniel V. Arthur and includes six people. The leading role, resembling that of David Warfield in "The Music Master," is handled by Bernhard.

Crewe and Hayes, who have this season been appearing in an elaborate version of "The Jazz Race" with "Jolly" and "Grobenians," are preparing a big new act for next season. It will be founded on a theme of emotional interest blended with comedy. The girls may present the "Jazz Race" in a new form and with new characters; giving the young women acts in their repertoires.

A new vaudeville play by Evelyn Greenleaf Sutherland, author of "The Road to Yesterday," called "His Own," was produced last Sunday at Keith & Proctor's 15th Street Theatre by Louise Randolph, a member of the stock company there. It is a burlesque of the black and white type, in which all the characters are negroes. The piece will be given in vaudeville by Mrs. Randolph at the expiration of her engagement with the stock company.

Barney Gershon is at work on a political musical comedy in two acts, for which he has finished the libretto, sketches and the music will be supplied by a well-known composer. When completed an elaborate production, with an original idea as to setting, will be presented by a Western Wheel show. An emotional play in one act entitled "The Fair Coat" will be repeated by a well-known actor in vaudeville this season, under the personal supervision of Mr. Gershon, who wrote it.
The “Police Gazette” was a sporting paper which offered the prize for the best team of back and wing doctors for the employees of Tony Pastor’s Theatre, held on January 29, in the issue dated to-day in San Francisco that the judges were deviated in awarding the prize. The contest was won by the Ward Brothers and Wilson and Bell. The latter team was made up of George H. Wilson, a dancing teacher, and Mike Bell, one of his pupils.

According to the “Police Gazette” the decision was unfair and Wilson and Bell should have received it over the Ward Brothers, to whom it was awarded. It is stated that the judges were more prejudiced than in the judging of a contest.

For a sporting newspaper to issue an authoritative statement of that nature is equivalent to acknowledging that it is no more “sportsmanlike” than the language indicates.

The judges decided the contest. The majority present agreed with them and on the technical points of the contest the judges were in the right. VARIETY, however, heard of the Ward Brothers before; does not know; neither does it believe in the Ward Brothers. It is the same thing with the judges.

The “Police Gazette” says that the editors that sheet year next will appoint the judges. The attitude of the paper on the contest as it was decided as fair that the decision as final might preclude it or its editor from fairness in the future.

As a matter of fact, the Ward Brothers danced for four minutes as against a time of five minutes allowed, Wilson and Bell consumed two minutes and three-quarters. If the contest rested upon a matter of points, all other things considered even, Wilson and Bell would have lost it through having danced a few times more.

This suit is complete, although holding the stage a longer period.

The members of the orchestra playing at the Washington, D. C., theatre this week met to consider plans for forming a society of the union musicians of the city, for the establishing of a sick benefit fund. The fund will be supported by special assessments of the union.

The Three Droids are back from Europe and have been booked for fifteen weeks of syndicate time. At the termination of that engagement they will either decide to accept offers for another period.
main unchanged and opened to the usual good business.

SAN FRANCISCO

(Through B. Miller, mgr.)—The Mayflower Hotel has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.

The value of this show has been better shown than in the vaudeville circumstance which has been held in the one of the two slightly different houses. As a result, four weeks, the crowd went to Keith's.
Miss Marie Laurel, the phenomenon who is sought by the legitimate theatres for twenty weeks, will come to New York, begining Monday week, to give a series of Encores which will have the title of "Somehow or Other." Miss Laurel, who is said to be the most popular of the starlets of to-day, has just returned from a successful engagement in San Francisco and Portland, and is likely to meet with similar results in New York. The success of "Somehow or Other" was due chiefly to the fact that the talent was of the highest order, and the production was a first-class one. The play was produced by F. B. Kent and the management is in the hands of the famous impresario, J. A. Reinhardt. The cast includes such well-known players as Lillian Gish, Robert Harron, and James Cagney. The play is a comedy, and promises to be a real success. The tickets will be sold at the usual prices, and are sure to sell out quickly.

The variety show is a great success. The performers included Dolly Varden, the famous comedian, and the celebrated dancing bear, Jack the Bear. The audience wasuproarious with laughter, and the show ran late into the night. The performers were all at their best, and the audience was enthusiastic. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.

The musical comedy "The Trolley Girl," with music by Jerome Kern and lyrics by Oscar Hammerstein, Jr., is running with great success. The show is a great hit, and the audience is enthusiastic. The performers are all at their best, and the show is sure to be a success. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.

The Variety show is a great success. The performers included Dolly Varden, the famous comedian, and the celebrated dancing bear, Jack the Bear. The audience wasuproarious with laughter, and the show ran late into the night. The performers were all at their best, and the audience was enthusiastic. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.

The musical comedy "The Trolley Girl," with music by Jerome Kern and lyrics by Oscar Hammerstein, Jr., is running with great success. The show is a great hit, and the audience is enthusiastic. The performers are all at their best, and the show is sure to be a success. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.

The Variety show is a great success. The performers included Dolly Varden, the famous comedian, and the celebrated dancing bear, Jack the Bear. The audience wasuproarious with laughter, and the show ran late into the night. The performers were all at their best, and the audience was enthusiastic. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.

The musical comedy "The Trolley Girl," with music by Jerome Kern and lyrics by Oscar Hammerstein, Jr., is running with great success. The show is a great hit, and the audience is enthusiastic. The performers are all at their best, and the show is sure to be a success. The show was produced by the famous impresario, J. A. Reinhardt, and is sure to be a success.
GABLES, ILL.

GABLEY (J. H. Holmes, mgr.)—Travelle and Landers, very good; George Mundinwell, illustrated songs, excellent; Lisette Welser, well received; Edna Roberts, fair; Apollo Quartet, feature act; the Great Bastille, very clever.—BIDOU (F. E. Payden, mgr.)—Half week T. Crawford and Gardner, good; Wiley Perlin, illustrated songs; Marvella, unenthusiastic, very good; Bostick and Tipton, good. Half week 11: The Delacoreys, very good; Mawson and Wilson, fair; Esther Hedges, good; Fox and Fox, well received. F. R.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Handy, res., mgr. Monday rehearsal 10)—Cora Stimson and company in “Western Fables,” very clever; Arnold Lehmam, violin soloist, scored; Alexander and Beatle, blackface comedians, made good; Norton and Russell, dancing and transformation act, good; Allen, Meuller and company, pastime “Black Art,” made a hit; Young Brothers, comedy acrobats. Sensational.

HAVE YOU HEARD

PIERCE and ROSLYN

TAKING THREE ENCORES ON

Jerome and Schwartz’s Song Hit

“My Irish Rosie”

PUBLISHED BY FRANCIS, DAY & HUNTER

15 W. 30th St. NEW YORK CITY

CHICAGO’S LATEST SENSATION!!!

Gus Edwards’ School Boys & Girls Defending Their Flat Act in a Chicago Court Room

AS SEEN BY HERMAN TINDBERG

15

JOHN LOUIS MOWERS.

BLANCHE Landers, Payden, made face “Western Meuller Jerome FAMILY TAKING W. Great MY IRISH 30th and good; Gloverstown, good; — H. mgr. (H. mgr).—THE CORDIUM & DEORS, Crawford BIJOU T. EDDIE Scott, feature “Black Scott, Headed May, Hennings, Cord Thatcher up; Sal edlan. satire, Saville. sick. well “Washington was very striking. IRELAND in clay HOBOKEN, OAYETY Family Headed HOBOKEN, mgr. as — Bugamm. HOBOKEN, mgr. — Use. For Sale; Wriggles Farm. “The Last of the Troops,” “The Old Love,” and over one hundred other successes.

For terms on sketches, monologues, etc., add- address.

CHARLES HORWITZ

106-104 E. 45th St., N. Y. City

Care of Mark-Store Building.

GALERBURG, ILL.

GALIBY (J. H. Holmes, mgr.)—Travelle and Landers, very good; George Mundinwell, illustrated songs, excellent; Lisette Welser, well received; Edna Roberts, fair; Apollo Quartet, feature act; the Great Bastille, very clever.—BIDOU (F. E. Payden, mgr.)—Half week T. Crawford and Gardner, good; Wiley Perlin, illustrated songs; Marvella, unenthusiastic, very good; Bostick and Tipton, good. Half week 11: The Delacoreys, very good; Mawson and Wilson, fair; Esther Hedges, good; Fox and Fox, well received. F. R.

HAMILTON, CAN.

SATOY (J. G. Appleton, mgr. Monday rehearsal)—The Rhythm Boys, a clever light rolling act; Matelie Mower is a dainty singer and dancer; Menghia Kennedy, very good; Sammy Johnson, tenor, well received; Ennmando, Emerson and Enondas, in “Only a Job,” got away with a good hand; George Thatcher and Charles Ernst, fair; Lewis McKee and company, made good; the Green sailors, well received; Jack Leitner, rooster comedian, gives a tremendous reception; Silverton, tight wire artists, great.

JACQUES.

HARRINGTON, PA.

FAMILY (Knoblauch & Herman, props.)—Headed by Enoch, the human fish. His work is really striking; Four Mousie, comedy, very good; Kevens and Krenig, song and dance artists, good; Hoadle, comedy act, excellent; Dobrom and May, eccentric singers and dancers, good; Al Baker, illustrated songs, good.

RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. BBrego, mgr. Monday rehearsal 10)—Mabel McKee, very well received; Julia Kline and Nelson Lewis, scored; Frederick Ireland with “Dolgorol,” magnificent; Hemings, Lewis and Hemings, good; Rogers and Dooley, pleased; Lane and Lane, fair musical act; Gallanda, clay modeller, good; Moneen and Holben, very clever. Kinetograph with good picture and lights.

JOHN KAY.

INDIANAPOLIS, IND.

GRAND (Drake brothers, mgr.)—Neal War- bads, little one-set act. The “Petticoat Women” was the headline feature and scored highly. The company seemed to have been killed in its favor. “The Charged,” Mrs. Della Spencer, a handsome young woman with a clear soprano voice, excellent. Mrs. and Mrs. Allum in “Minnie from Minnesota;” James H. Callen in his new comic songs; Marvellous Frank and Bob, comedy gymnasts, and Bryant and Bertie, the colored foregrounders, were the other contributors.—GAYET (Edward Shaye, mgr.)—“The Day, Morning newspapers” with the Hor- reparians Boys Band as a special attraction, drew antagonists. The excellence of the musical organization proved the best card the Gypsy has had this season. Harry Bryan’s Ed tragenway Company had satisfactory business the latter part of last week.—EMPIRE (Char- Zimmerman, mgr.)—For the first half of the week the “Washington Society Girls.” Theburlesque were up to the average and the old contemporaries proved to be the hit of the performance.

The “Star Show Girls” had a successful engagement last week.

LOUIS WILSON.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 10)—Fifty Boys, head balances, marvellous; Charles turnt Coles and Dorothy Allen, pastoral sketch, bright; Anderle, magician and illusionist, good; Daisy and Fillippe, clever; Eddie La Most, musical comedian, fair; Florence Bagfield, illustrated melodies, second week.

BLANCHE M. STEVENS.

KEOKUK, IOWA

LA SALLE (Henderson & Dodge, mgrs. Monday rehearsal)—De Volds and Zebras, good; Russell and Held, headliners; a bit, Larry Shannon, very good; Charley O’Reagan, fair; E. C. Ward, illustrated songs, good. —NOTE—One of the managers of the La Salle, opened the New Salem Opera House, Keokuk, Iowa, with the McKay Comedy company. Good business all week. However, weeks five.

LONDON, CAN.

BENNETT (H. A. Adams, mgr.)—Emil Hoch and company. In “Ivee’s Young Devotees,” a bit, Hazel and Lavender in “Ducks and Chicks,” a fragilng success; Saloon and McRae, acrobats, good; Chipalo and Carpe, stage and dance, good, orth; Fane and Fin, pleased; Wilbur Held, monologue, fair; Late Emperors, wonderful.

M. G. HUEYTON.

LOWELL, MASS.


JOHN J. DAVSON.

LOUISVILLE, KY.

HOPKINS (W. B. Halsey, mgr. Monday rehearsal 10)—Buddler and Orndoff are the headliners. Xanuel and Touron company, comic acrobats, clever; Baker Brothers, musical novelty, decided hit; Elizabeth Baylis, good; A. J. Stone, commercial, good; furnished good comedy; Four Rupichers of Denver, canoe musical offering; Charles Harris, excellent singing and character comedian, good; HICKINGTON (Halsey Bros., mgr.)—“Star Show Girls,” with Cuning the jail break- down. Char and other.

LUKE, STAR.

LYNN, MASS.

AUDITORIUM (Harry Kates, mgr. Monday rehearsal 10)—Karatno’s “A Night in the Slums of London,” hot so strong a hit as the former music hell act, but enthralling. Mills, Oart in spiritual dances, scored; Mr. and Mrs. Daniel Barry, around hit; Sisters DePays, musical talent, good; Faye and Russell, comedians, good. Will Lasky and told some old stories; Theresa, equivoque, good.

DAY CHAIR.

MARRILLSTOWN, PA.

NEW BIDOU (T. Nelson, Doug., mgr. Sunday rehearsal 10)—Week 5. Paul, the Myster, ball- breaker and handicuff king, great. hit; Meleny, comic, “coon” shooter, applesauce; Paulie Blais, songs, excellent; Mistrel Tom Powell, cancell- ed; Maurice Smith, illustrated songs.

K. J. INGLEDWAM.

MILFORD, MASS.

EMPIRE (B. Bitter, mgr.)—Master Walter, juvenile comedian, fair; Louis Beaurain, acro-
WHAT
CHARLES K. HARRIS
The Music Publisher
THINKS OF
VARIETY
as an ADVERTISING MEDIUM

The Variety,
Knickbocker Bldg.,
City.

Gentlemen,

Replying to your request for a re-named of the "adv"
we had recently, advertising slides, to state, that we are
not through answering lettermen that have released from that
"adv", it has more than full-filled our expectations, in con-
sequence of which we are unable to fill our orders, and it
will be some little time yet before we will be able to catch up.

As soon as the slides for Mr. Harris's new song are
ready, we shall immediately place the slides for you, confir-
mering "The Variety" the best medium for this particular branch
of the business we have yet found.

Respectfully yours,

W. S. CAMPBELL
PRESIDENT

THE PICTURES THAT TALK
HUNDREDS OF SETS ALREADY IN USE

"Farewell, My Old Kentucky"
The Stirring Soldier March Song

AND

"I Long to See You Once Again"
The Beautiful Rustic Ballad

If the above hits are already in your repertoire send for our complete
list of

SONGS WITH SLIDE PICTURES THAT TALK

LEO. FEIST "FEIST BUILDING"
134 W. 37TH ST.
NEW YORK

W. S. CAMPBELL
PRESIDENT

ROSE SYDELL'S LONDON BELLES
A Genuine Extravaganza
Fancy Comedians, Good Singers and Pretty Girls
LED BY THE QUEEN OF BURLESQUE

ROSE SYDELL
BREAKING RECORDS EVERYWHERE!!!

WEEK FEB. 18, HURTIG & SEAMON'S MUSIC HALL, NEW YORK.

By BARNEY GERARD
A Refined Comedy Sketch

With humor and pathos can be had by RECOGNIZED ACT ONLY. Address: Week Feb. 18, Columbia Music Hall, Boston, Mass. Week 24, Park Theatre, Worcester, than 131 W. 88 St., N. Y. City.

SEASON 1906-1907
A NEW AND FRENCHY SHOW

"Parisian Belles"
200 LAUGHS IN THE NEW TWO-ACT MUSICAL COMEDY

"A PAIR OF PEACHES"

A personally conducted tour of the gay French metropolis, with the pretty girls, queer dances and jolly music. Copyright No. 9424 Class QXXC.

NOTICE—The title and booklet of the above are the sole property of STAIR & TAYLOR. Any one using same will be prosecuted.

CHARLES E. TAYLOR, Manager "Parisian Belles"

When answering advertisements kindly mention VARIETY.
TOLEDO, O.
VALENTINE (A. I. Young).—Mr. Sunday rehearsal 10.—Harry Taft's "Mouseing" tops the show, it's a thoroughly goot show, and Mrs. Truesdell and company in "Two Men and a Bottle" are also excellent. Emma Frank and her Arabians boys, well received; McColl and Cash, going strong. Other worthy numbers are: "Hullabaloo and Mark; Rejford and Whitehorne, comedy, and Deluge and Deuch, musical offering.

EMPIRE (Abe Bigney).—This week the "Twentieth-Fourth" to big houses.

NOTES.—The Toledo Theatre Billets gave their annual benefit Monday night over 500 persons being present. The officers of the organization are: Cox, President; Burt, Vice President; H. H. Kessler, Secretary; Trustees, Bob Stanley, Kid Crapo, Teddy Nicolas, Sam Flowers, and Frank R. Stuyvesant.

SYRACUSE, N. Y.

TORONTO, Ont.
SHANE'S (J. J. Shaw).—Mr. Monday rehearsal 10.—Tom Edwards, clever ventriloquist; Burt, manager, gives "The Blues," which has been rapturous. J. B. R. T. (J. B. Rutledge, manager) has "The Blues," which has been rapturous. J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous.

NOTES.—J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous. J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous.

ROY, N. Y.

FROSTHOFER (H. J. Graham).—Mr. Monday rehearsal 10.—Edwin Bridges, clever ventriloquist; Burt, manager, gives "The Blues," which has been rapturous. J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous.

NOTES.—J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous. J. B. C. (J. B. Rutledge, manager) has "The Blues," which has been rapturous.

WATERBURY, Conn.
JACQUES (H. H. Backus).—Jeanne Arisdale and her Pink Dales were on the program to open the show, but the Life Picture took the place, living fairly and comfortably. "The Stage" had the people looking and I was informed to remember to remember the original. William Flax, melancholy, good; Clinton and Rowland, comic comedians. Max White,"Singin' Comedians," ordinary; Ray Smart and Gavely's singing of parodies was received.

WINNIPEG, Man.

DOMINGO (A. V. Robertson).—Anders Nordby was on the program to open the show, but the Life Picture took the place, living fairly and comfortably. "The Stage" had the people looking and I was informed to remember to remember the original. William Flax, melancholy, good; Clinton and Rowland, comic comedians. Max White,"Singin' Comedians," ordinary; Ray Smart and Gavely's singing of parodies was received.

N. J. HORTON.
"MY IRISH ROSIE" The Sensational Hit Created by HATTIE WILLIAMS in "The Little Cherub"

Have You Heard BONITA in her Great Imitation of Hattie Williams

is the Best of all JEROME and SCHWARTZ'S Irish Songs

is a Knock Out with the.

EMPIRE CITY QUARTETTE

is the Feature Song of

LIBBEY and TRAYER'S ACT

Published by F., D. & H., who had the only hit, "Waiting at the Church," last year, and who have all the hits this year, including "POOR JOHN," VESTA VICTORIA'S present hit, and "MY IRISH ROSIE" Over the past two years that I have been in the United States, I have only met educated people and gentlemen. I feel sure you are not American by any means. During the past two years that I have been in this country, I have only met educated people and gentlemen. Feel sure you are not American by any means. During the past two years that I have been in the United States, I have only met educated people and gentlemen.

Read the following: As a sportsman, 1st: Three years in succession the champion of France (amateur) for fencing. 2nd: In 1891 Bordeaux Ballistic 59 kilometers in six hours and one-half. Held the record two months.

3rd: 1892: Swimming the mouth of the Gironde 11 kilometers in five hours and a quarter. Four different currents. Record not best known to my knowledge. By the way, Mr. McCrea, in case you are too ignorant to know, I will tell you that there are 3,000 kilometers in one hour and one mile there are 1,600 kilometers. 

4th: In 1900: On the 800 kilometers in three days from Bordeaux to Havre, which was the record for six months.

5th: Fencing honor of the sword summers of the B. A. having 48 pounds horizontally and 46 pounds vertically in arms length.

6th: Shooting. 151 first prizes and eleven second places with rifles, revolvers and pistols, at a distance varying from 8 meters to 500 meters. Later in 1907, I was advised by word of command, a thing you do not understand. I was told that Mr. Johnson and parliament, ministers, whose names I have published several times but as they are gentlemen of my caste I suppose you would feel vexed if I were to mix their names with yours.

You have a very poor knowledge of weapons, when you say that my pistol has a barrel as long as a rifle. One of them is a Smith Weirson which was presented to me on a certain occasion by the manager of that firm. On this weapon was engraved the following: "Specially made for Colonel Gaston Bordeverry." In presenting it to me the manager said: "We are proud to see what you can do with our pistols that we will consider it a great honor if you will accept this one as a present." The other pistol that

By your insulting advertisement in VARIETY you have shown your real intentions. It is a gentleman you are, and the kind of gentleman you are. I feel sure you are not American by any means. You should be ashamed of yourself. It is a gentleman you are, and the kind of gentleman you are.

I have been in the United States for the past two years and I have only met educated people and gentlemen. I feel sure you are not American by any means. During the past two years that I have been in the United States, I have only met educated people and gentlemen.

Read the following: As a sportsman, 1st: Three years in succession the champion of France (amateur) for fencing. 2nd: In 1891 Bordeaux Ballistic 59 kilometers in six hours and one-half. Held the record two months.

3rd: 1892: Swimming the mouth of the Gironde 11 kilometers in five hours and a quarter. Four different currents. Record not best known to my knowledge. By the way, Mr. McCrea, in case you are too ignorant to know, I will tell you that there are 3,000 kilometers in one hour and one mile there are 1,600 kilometers.

4th: In 1900: On the 800 kilometers in three days from Bordeaux to Havre, which was the record for six months.

5th: Fencing honor of the sword summers of the B. A. having 48 pounds horizontally and 46 pounds vertically in arms length.

6th: Shooting. 151 first prizes and eleven second places with rifles, revolvers and pistols, at a distance varying from 8 meters to 500 meters. Later in 1907, I was advised by word of command, a thing you do not understand. I was told that Mr. Johnson and parliament, ministers, whose names I have published several times but as they are gentlemen of my caste I suppose you would feel vexed if I were to mix their names with yours.

You have a very poor knowledge of weapons, when you say that my pistol has a barrel as long as a rifle. One of them is a Smith Weirson which was presented to me on a certain occasion by the manager of that firm. On this weapon was engraved the following: "Specially made for Colonel Gaston Bordeverry." In presenting it to me the manager said: "We are proud to see what you can do with our pistols that we will consider it a great honor if you will accept this one as a present." The other pistol that
ODELL AND KINLEY ROSE

Presenting "Pierrot and Pierrette" with DECIDED success.
NOW TOURING INTERSTATE CIRCUIT.
WEEK FEB. 18, MAJESTIC, HOUSTON, TEXAS

A Great Big Success at Keeny's, New Britain, this week!

LAURIE ORDWAY

"My Own Original Idea in Hoop Rolling"

"HOOPVILLE"

Will be ready for next season. "THE KRATONS."

Laurens, New Britain
This Week
Week, Feb. 18,
Garrick, Wilmington

Keeny's, New Britain
This Week
Week, Feb. 18,
Garrick, Wilmington

MURRAY, CLAYTON and DREW
MURRAY HILL THEATRE, SUNDAY, FEB. 17.

WINSON McCAY
"SILAS"

The first newspaper cartoonist to go upon the vaudeville stage and do a really successful act. Although The New York "Herald" and New York "Evening Telegram" have first call on his services, he will endeavor to fill the following engagements:

Chicago, Majestic, Feb. 18,
Columbus, Keith's, Feb. 25,
Chicago, Olympic, March 6,
St. Louis, Columbia, March 11,
Chicago, Haymarket, March 18,
Toledo, Valentine, March 22,
Pittsburg, Grand Opera House, April 1,
New York, Keith's Union Square, April 5,
Jersey City, Keith's Jersey City, April 10,
New York, Keith's 54th St., April 22.

UNDER THE MANAGEMENT OF
JULES RUBY

BARNEY GERARD
The Big Scream

WRITING FOR A LIVING AND GETTING IT

HAVE BIG BURLESQUE IDEAS FOR NEXT SEASON
WILL FURNISH BOOK, LYRICS AND MUSIC.
HAVE TWO CORNERS READY.

Address: En Route Tom Mix's "Robbermen." Permanent Office, 131 W. 48th St., N. Y. City.
Just closed deal with Abe Levetz for two big burlesques.

ZENDA
CRUSHED ALIVE

Allowing a three-ton automobile with 8 men to run across his body.
The Sensation of all sensations.
Featured with the Rose Revue Show, Feb. 18, MAURY & SEAGOW'S MUSIC HALL, NEW YORK.

Correspondents Wanted Wherever There Is a Variety Performance

When answering advertisements kindly mention VARIETY.
James and Sadie Leonard
and Richard Anderson

"WHEN CAESAR'S HER" 

Bert Levy

THE POPULAR ARTIST OF THE NEW YORK MORNING TELEGRAPH.

A very telling and comical feature of the program was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. This is a very clever sketch, well out of the best, and is in good, broad humor, and it was admirably presented in every respect.— "Times-Democrat" (New Orleans).

Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty.

Elinore Sisters

In VAUDEVILLE

KATIE BARRY

BOOKED BY BENTHAM

Wright Brennen

Waltjen Mildred

Not That Quartette

BUT THIS QUARTETTE

Not the Quartette

Yorke 4 Comedy

DEWEY WEEK FEBRUARY 16th

THORNDIKE RUSSELL DE GROOT

MANAGERS AND AGENTS LOOK US OVER

Swar and Bambard

THE MAN WITH A THOUSAND SONGS

BILLY DILLON

YES! BROTHER OF THE DILLON BROTHERS

Surgent and Company

ACROMATIC KNOCKABOUT COMEDIANS.

GRACIE EMMETT

"MRS. MURPHY'S SECOND HUSBAND"

Mrs. Murphy Laughs and the World Laughs With Her

The Favorite Irish Comedienne

"MRS. MURPHY'S SECOND HUSBAND"
**TREMENDOUS TWIGE**

WILFRED CLARKE

Assisted by MISS THEO CAREW and CO.

**NO MORE TROUBLE** and **WHAT WILL HAPPEN NEXT**

Presenting His Sketches

Address, Care LAMBS' CLUB, NEW YORK CITY

**Jewell's Manikins**

One of vaudeville's standard attractions. Can always be relied on to score with public and box office. Direction Mr. M. Morris.

**Castellane and Bro.**

Sensational Repertoire. The only one touring a harp and fife concert on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 79 E. Clark St.

**Don Leno and His**

**Happy Youngsters**

in a **MUSICAL COMEDIETTA** entitled

**EXAMINATION DAY IN TOWNSHIP HIGH SCHOOL 37**

12 BOYS AND GIRLS, All Actors, Singers and Dancers

The Press Says: — **THE GREATEST NOVELTY ACT EVER PRODUCED**

Under the direction of DON LENO

Address all communications to VICTOR KREMER CO., 59 Dearborn Street, Chicago

**A FEW WEEKS IN VAUDEVILLE**

By permission of B. C. Whitney

**THE**

**FIVE MUSICAL NOSSES**

Special Feature with John E. Henshaw, in **CAPTAIN CARELESS**

**Carew and Hayes**

NOW IN PREPARATION A NEW BIG ACT FOR NEXT SEASON. WITH LAUGHTER AND TEARS. ADDRESS ROUTE "BOHEMIAN BURLESQUE".

**A. K. Caldera**

Return engagement ORPHEUM CIRCUIT. Feb. 10th, Orpheum, Minneapolis. Feb. 24th, Orpheum, Kansas City.

Mr. and Mrs. **Edward H. Kemp**

**ORIGINAL ILLUSTRATED**

**TALES OF THE WILD**

AN ARTISTIC WESTERN NOVELTY. COLONIAL THEATRE, WEEK FEB. 18.

**Rex Fox**

VENTRILOQUIST AND MUSICAL ACT ON THE WIRE. COLONIAL THEATRE, WEEK FEB. 18.

**Earle and Bartlett**

**THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE**

This week, Empire Theatre, Franklin, Pa.: Week Feb. 18, Keeney's New Britain, Conn.

**The Great Kriss**

MAGICIAN

ADDRESS, 189 WASHINGTON STREET, BOSTON, MASS.

WEEK FEB. 18. KATKAWAY'S, LOWELL.

**Clemens Bros.**

DIFFERENT FROM OTHERS

NOVELTY MUSICAL COMEDY

ACROBATIC-CLOWNS. TIME OF ACT. 18 MINUTES. Address Care VARIETY.
A SURE ENOUGH HIT

VIRGINIA EARL
AND CO.
IN
"A MIDNIGHT MISTAKE"
BY WILLIAM GREGSY
Headliner at Keeney’s Theatre Feb. 4th.
WM. L. LYKENS, MGR., 31 WEST 31st ST., N. Y.

McMAHON & CHAPPELLE’S
“PULLMAN PORTER MAIDS”

THE GREAT WHITE MYSTERY
CHESTER
D’AMON
PACKING THEM EVERYWHERE

Exclusive Agents
MYERS & KELLER
New York City

GOLDSMITH AND HOPPE
PASTOR’S, WEEK FEB. 16

MAJESTIC MUSICAL FOUR
HIGH CLASS COMEDY MUSICAL OFFERING
MR. ALBERT SUTHERLAND, Representative, St. James Bldg., N. Y.

WORLD FAMOUS DUNEDIN TROUPE
MARVELOUS, ARTISTIC AND AERACROBATCYCLISTS.

Introducing cycling on the telephonic wire.
Challenge the world to find their equal.
EXTRA attraction with “Colonial Beller” Co.
JAS. B. DORSEY, Managing Director, per route,
or E. E. MARINELLI, Agent, New York.

Agents
MYERS & KELLER

AN ORIGINAL CHANGE ACT
IN ONE

GRACE HAZARD

MINE OWN
and
COPYRIGHTED

BOSTON
KEITH’S, FEBRUARY 4
HARLEM OPERA HOUSE
FEBRUARY 11
5th AVENUE, FEBRUARY 18

If ARTISTS ADVERTISING IN THIS DEPARTMENT WILL
FURNISH ROUTES IN ADVANCE, A DATE LINE WILL
BE INSERTED IN ADVERTISEMENT EACH WEEK——

TANEAN, FELIX AND CLAXTON

“MUSICAL BROWNIE” BOOKED SOLID
JNO. A. WEST
PER. ADDRESS, 311 WEST 49TH ST., CHICAGO, ILL.

First Open Time, March 4, 1907.
HOME ADDRESS:
331 E. 93rd St., New York City.

Dubuque, Ia., Feb. 7, 1907: Mr. John A. West, “The Musical Brownie,” Hotel Julien, City, Friend West.—I take this method of thanking you for the special favor to an last evening of playing in your act, additional to usual routine, the Siberian Wolf. To say was was one of the hits of the season is placing it about right. All day today have heard expressions of tact kind from your patrons, who were carried away and greatly amused the harmonious strains of “Sir Reynard,” the wolf to your cornet accompaniment. Should think the wolf would be a valued addition to your “wolf company” of next season. Again thanking you for your special favor, sincerely yours, Jake Rosenthal.

When answering advertisements kindly mention VARIETY.
THE COMEDY GYMNASIsts

BARTH BROS. AND WALTON

MIKE BERNARD

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

ROGERS AND DEELY

In "CRUSOE'S ISLE"
Booked solid. Management, LAYE & ROFFE.

TAylOR Granville

In "The Aeronaut"
"An Aerial Sensation in One Act"
Under the Management of the GRANVILLE-BENNETT CO.
This act fully protected by copyright.

THE DANCING WONDERS

JACK BROWN AND LILLIAN WRIGHT

Address all communications to JACK LEVY, 160 W. 48th St., N. Y. City.

RAWSON AND CLARE

in their own conception
"JUST KIDS"
A substantial sketch record with comedy and pathos. En route with "HOW TONG."
Route: Reading, Pa.; Waldman's, Newark, Week Feb. 13.

HARRY TATE'S CO.

FISHING AND RACING

New York
England
Australia
Africa

A. E. McGRAH AND PAIGE

Permanent Address, 53 Washington Street, Middletown, Conn.
Vandervliet's Band of Entertainers with the Police.

SEE CRANE AND CO.

GOTHAM THEATRE, 125th Street, WEEK FEBRUARY 18th, on 3:15—9:15
EXTRA ATTRACTION
From the Little Act in One, to FULL STAGE SETTING OF ROYAL SPLENDOR
SEE the 3 BIG MYSTERIES Exclusive Bookings, MYERS & KELLER, 31 W. 31st St., New York City

The Only and Original

"Babes of the Jungle"

GREENE AND WERNER

BARTLETT, GORMAN AND BARTLETT

THE HUMAN FROG

"Coming East!" for the summer, our trip out here has been a sniffer,
Oh, yes, we like the Golden West, but we like the "Golden" best.
Though it makes no difference where you're at, or where you chance to go.
If you have the Act and deliver the "Goods," you're bound to get the Dough.

ALways WORKING; NOT WORRYING.
EMPIRE THEATRE, DES MOINES, IA.

MaDell and Corbley

WHen answering advertisements kindly mention VARIETY.
Fred Kanno's London Comedy Co.'s
WEEK FEB. 15, HAMMERSTEIN'S, N. Y. CITY.
PRESENTING
"A Night in the Slums of London."
"A NIGHT IN A LONDON CLUB."
"A Night in an English Music Hall," including Billie Reeves, the Original Drunk.
"Jail Birds," "New Woman's Club," "Hilarity," all in repertory.
Productions protected. Attorneys, HOUSE, GROSSMAN & VORHAUS.
All communications for open time, ALF REEVES, Manager, on route.

Chas. J. Burkhardt
SEASON 1906-07
FEATURED WITH FENNERY'S "MISS NEW YORK, JR."
INVITES OFFERS FOR NEXT SEASON.

SCHROCK and RIGE
THE TALKING CYCLISTS
Will present in vaudeville next season an original comedy bicycle sketchlet entitled
"A CHANGE OF BUSINESS"
SPECIAL SCENERY.
Tour now being arranged by REICH & FLOWENTZ. Vaudeville feature with "S Bella" this season.

ADELE RITCHIE
The Dresden China Comedienne

Another time the big hit of a big bill at the Metropolitan Theatre, Feb. 2.

KATHRYN MILEY
"THE U. S. A. COMEDIENNE."
FEB. 24, GOTHAM; MARCH 2, CIRCUS; MARCH 17, DEWEY.
The girl who made hundreds of people stand up and cheer at Madison Square Garden.

A MESSAGE BY WIRELESS TELEGRAPH FROM
C. W. WILLIAMS
The eminent ventriloquist who sailed for Mars last week in his AIR SHIP MAJESTIC, states that
he has arrived at his destination and has opened at Birmingham, making an INSTANTANEOUS
HIT with the Martians. Will send details later.

A FEW MOMENTS WITH THE CELEBRITIES.

Anna CHANDLER
BIG SUCCESS ON THE ORPHEUM CIRCUIT.
FEB. 15—CHICAGO.

LILLIE "THE BELLE OF JAYTOWN."
SUTHERLAND AND CURTIS
MISS SUTHERLAND, FORMERLY OF MARTINETTI AND SUTHERLAND.

DAVID F.
PERKINS-LAPPIN CO.

When answering advertisements kindly mention VARIETY.
DO YOU WANT TO LOOK FUNNY?
JUST TO ADVERTISE YOURSELF, HAVE A CARTOON MADE. I WILL DO IT

Nothing attracts so much attention as a funny picture hung in the lobby

LEO CARRILLO
Care VARIETY

When answering advertisements kindly mention VARIETY.
RICE & PREVOST IN "Bumpty Bumps"

Why is it a "ballroom" like a "juggler"? They both keep things flying in the air. Both are filled with hot air or gas; both have trouble in landing; both get startled. To make them both sore (sear) handle their props.

TOSSED AUSTIN

"AACH, CHEMIE, I CANNOT LIFE MIT OUT YOY."
Leon Kohlmar
Th group will present a new sketch in vaudeville soon.

Miss Virginia Ainsworth
PRIMA DONNA SOPRANO
TIVOLI THEATRE, CAFE TOWN, SOUTH AFRICA
Address all communications care of her European Representative, SYDNEY M. HYMAN, Ltd., 27 Norwich St., London, W.C., England, or ROBERT D. GEARD, 1656 Broadway, New York City.

GLOVER WARE'S "Village Choir"
F. Daly Burgess

Always making good.
"ON THE GRANDE PANTO." No suffering now.

WEEK FEB. 18, CORINTHIAN, ROCHESTER.

"Greater New York Stars"
The Busch-Dovero Trio
ILLUSTRATED MUSICAL NOVELTY.
The Only Act of its Kind.

MARYLAND TYSON
CHARACTER GIRL.

BUCH BROS.

HUME, CAIN and HOEY

CHAS. RANSONS EDNA
"THAT" COMEDY TEAM.

VIRGINIA TYSON
SINGING COMEDIAN.

RICE & PREVOST IN "Bumpty Bumps"

NITA ALLEN AND CO.
Greatest Novelty Hit of the Season.
"CAR 9. STATEROOM 1."
By Will M. Creasy.

KEATON

ANNIE CLAY
A Real Comic Artist
D. N. PINGREE, Haverhill, Mass.

MAX MILLIAN
THE GREAT VIOLINIST.
Accompanied on Piano by Ed. Miller.
Booked Solid Season 1906-1907.
HARRY PINGREE, Manager.
St. James Hotel, New York City.

WILDER
Marshall P.
The Michigan, 226 W. 14th St., N. Y. City.
Fence 219th Street.

ZOUBOLAKIS
Musical and Plastic Artist.
Presenting a novelty acts that are away from anything else. Close in "one."
VERSATILE ACRABAT.
True Rice
ALWAYS BUSY.
BY THE BROOK. W. BELLS.

SHEPPARD CAMP
"The Man from Georgia"

* WEEK FEB. 18, METROPOLITAN OPERA HOUSE, DULUTH.
"NEW CENTURY GIRLS"
JOHN J. MOYNIHAN, Manager
BARRET AND BELL
TWO REGULARS.
Comedy Traversy. "Only a Volunteer."
JACK DAN
Crawford and Manning
ECENTRIC ACROBAT COMEDIAN.
Nellie Sylvester
The Queen of Song. Closing the act.
John F. McCabe
FRANK P.
HAYS and WINECHEL
In a piquelugue comedy sketch, featuring Mr. White's song, "A Fat Gal Am the Best Gal After All."

* WEEK FEB. 18, STAR, CLEVELAND.
ALF. G. HERRINGTON'S
"YANKEE DOODLE GIRLS"
Presenting
"Tucker's Farm" and "Fun in Camp"
"THE BARITONE OF THEM ALL -
Frankly Batle
Ed. B. and Rolla White
IN THEIR COMEDY BOXING ACT.
"THE FINEST BORETTES, BAY KING and Odell
"THE REAL LEADER.
"Ed. Perine.
"COMEDIAN AND ACROBAT.
"Marion and Pearl
"THE TRAMP AND THE GOLF GIRL.
"The Sidonias
A Hard Working Chorus and a Positively CLEAN Show.
See it AS IT IS and Remember WHAT IT WAS.
WANTED FOR NEXT SEASON--Big Novelty Act; also Chorus Girls Who Will Work.

* WEEK FEB. 18, EMPIRE, TOLEDO.
"BOSTON BELLEs"
JACK SINGER
HATTIE MILLS
SONGS AND STORIES.
McFarland and Murray
The original "Millionaire and the Inamorato."

CLARA ADAMS
SIMOLOGIST.

"RICE and Walters" In their novel offering.
"A DAY ON THE FARM."
BLACK and McConne
The brutal brothers in "ASSAULT and BATTERY."

Harper, Desmond and Hilliard
"DOING IN HOOTOWN."
FRANKIE BAILEY
Lots of Water and Fields.
"THE NEW BULLESGIRL."
CLARENCE WILBUR
The Famous Pity Believer in "THE NEW SCHOLLER."

You Can't Beat This

At liberty for Summer Engagements.
JOHN S. EGAN, Wilmington, Del.
Owing to the booking of STARRING TOUR for 1907-8 not being satisfactory.

Ryan-Richfield CO.
WILL REMAIN IN VAUDEVILLE.
THE BEAUTY AND THE BEAST.
CRAIG. LOW.
GRACE AND REYNOLDS
"WHAT FOOLS THOSE MORTALS BE."
With Walker's Bournequin.

THE SINGER THAT CAN ACT.
FRANK COHAN
Ask Mr. G. H. Batchelor of Boston, Permanent Address. Will Consider
11 HAWTHORN ST.
BOSTON, MA. For Season 1907-8.

Meredith Sisters
DIRECTION: G. H. ROY.

When answering advertisements kindly mention VARIETY.
As Much Time as Ever
AND
Perhaps More
New Circuit Forming

WILLIAM MORRIS
ALWAYS BOOKING

VAUDEVILLE ARTISTS

Before Accepting Blanket Contracts
or engaging for a long period
CALL OR WRITE

1440 BROADWAY, New York City
167 DEARBORN STREET, Chicago
KLAW & ERLANGER AFTER KEITH

Theatrical “Syndicate” Alleged to be on the Verge of Organizing Its Own Vaudeville Circuit

KLAW & ERLANGER’S EXCLUSIVE STATEMENT TO VARIETY.

We appreciate the necessity of unusual care in placing before you a statement as to our plans, which, while far-reaching and extensive, they can only be hinted at so soon after their conception. This does not mean that the idea of promoting a vaudeville circuit has only lately been evolved in this office. To a large extent the features in this field have hastened our decision to enter it. Carefully and slowly we have been preparing our campaign, and from the first it has been our intention to organize a circuit of houses. We intend to make our offering distinct and unique. This was impossible until all the present vaudeville theatres enlivened under one banner and concluded to secure their attractions from the one source. By doing so our elaborate plan is quickly made possible. In fact it is a reality already.

Great care should be exercised, as we intimated above, in issuing statements to the public, still, we believe it will suffice to announce that we are prepared to offer twenty-five weeks to American acts and artists for next season, which, with the system we have in mind for repeating will supply ample time for all those selected.

Klaw & Erlanger.

KLAW & ERLANGER.

Klaw & Erlanger, the heads of the theatrical “Syndicate,” in newspaper interviews the past week have repeatedly avowed their intention of organizing a vaudeville circuit from the list of theatres they control.

A. L. Erlanger, of the firm, was out of the city this week when a VARIETY representative called at the offices of Klaw & Erlanger in the Amsterdam Theatre Building. Mr. Erlanger has assumed the active direction of whatever vaudeville ventures the firm enters into.

From other sources it was learned that Mr. Erlanger is apparently intent upon operating a chain of theatres for variety performances, extending from New York to San Francisco, and has laid out an outline of the houses available, which are as follows:


Brooklyn—Grand Opera House.

Boston—Globe, and possibly Boston Theatre.

Philadelphia—Garrick Theatre.

Washington—Columbia Theatre.

Baltimore—Academy of Music.

Cleveland—A new theatre to be built by Gun Hartz.

Buffalo—Teck Theatre, though still in abeyance.

Toronto—Not yet determined which house.

Cincinnati—A Stair & Havin, or possibly a purchase of the Shubert house.

Chicago—Great Northern and a new house to be built. Not less than two, and possibly three houses.

St. Louis—Grand Opera House.

Denver—Tabor Grand.

Detroit—Lafayette.

New Orleans—Crecent.

San Francisco—A new house, with the novelty as a temporary place.

In addition, Julius Cahn will have a new theatre in Portland, and others in Haverhill, Lawrence and Brockton. Also the Salem Theatre, Salem, and Academy of Music, all River Hill.

Samuel F. Nixon, of Nixon & Zimmermann, left New York Thursday for Chicago, where the plans for a new theatre will be probably approved. Mr. Nixon will stop off on his way to the Western city, doubtless with the vaudeville ideas in mind, looking over other large towns on the route.

The new Chicago theatre when built will, it is said, be superior to Kohl & Casile's Majestic, now offering vaudeville, and the Nixon & Zimmermann new house is destined for the same line of amusement.

Mr. Erlanger, from his rather meager knowledge of vaudeville, has deduced that the artist does not want to pay the A. P. A. commission, and, acting on this theory, has announced that the firm will not charge commission to acts booked for their houses. Acts will be accepted from all agents or whoever may have material to offer, and while an agreement will be made with William Morris, Mr. Morris will not represent the Klaw & Erlanger vaudeville enterprise exclusively in the capacity of an agent.

The “Syndicate” will thoroughly organize a working staff and book and arrange bills in its own offices, if the present plans of Mr. Erlanger are carried out.

The announcement that the New York Theatre would open for vaudeville on March 18 as the first of the K. & E. houses, was premature, according to the latest decision, which is to alter the theatre during the summer months, throwing it open for vaudeville early in September. A like plan may be followed with the Garrick in Philadelphia to add another to the few vaudeville houses on this date, although it is possible that the Philadelphia theatre will play vaudeville as scheduled.

William Morris, the agent, said this week full houses would be the rule for twelve to fourteen weeks for Klaw & Erlanger, and that the contracts for the time were signed by the firm, merely passing through his office. Mr. Morris stated that several contracts were in the K. & E. offices awaiting the signature of Mr. Erlanger upon his return.

Morris further said that more bookings would have been made after the decision of Klaw & Erlanger to play vaudeville had not the arrangement of the details between himself and the “Syndicate” delayed matters.

The impression obtaining among vaudeville artists is that provided Klaw & Erlanger will oppose the United Booking Office, many of the profitless houses which played a memorable vaudeville war, but the interesting time between now and next fall, when the promised grand opening of all houses is to take place, is too long, in the artist's estimation, to place great faith in its fulfillment.

The debut of Klaw & Erlanger in vaudeville will, if properly managed, place the office on a pedestal two years ahead of any other of its kind. William Morris' office has been reduced within twelve months through the machinations of B. F. Keith and E. F. Albee after five years' continuous endeavor to an agency with two houses left, the Lafayette in Detroit and the Savoy in Hamilton, Canada.

Through what is universally regarded as a business method, Mr. Morris has himself mainly to blame for the failure of his business, which is his loss entirely. A non-believer in contracts, with great and overconfidence in an ability to maintain an opposition in vaudeville, Mr. Morris forced the sale of the property from any manager booking through his office to remain with him for a stated period.

At the time Mesrza, Proctor and Poli left to join Keith, Morris made no move in this direction although the conditions were more advantageous than those preceding his leaving and prevented a Morris manager from leaving. There was neither forfeit nor penalty.

Had Morris bound the managers in writing, he might have retained a following which would have held others. A contract would have probably been out of the question with Percy Williams, but he was the only manager in the Morris office who would have refused. The lesson of John J. Ryan and associates in the opposition between them, and the importance of a theatre in Cincinnati had no effect upon Morris' attitude on the contract subject.

Mr. Ryan booked his Olympic through the Morris office; could not have successfully kept it open for three weeks without the opposition. There would have probably been out of the question with Percy Williams, but he was the only manager in the Morris office who would have refused. The lesson of John J. Ryan and associates in the opposition between them, and the importance of a theatre in Cincinnati had no effect upon Morris' attitude on the contract subject.

Mr. Ryan booked his Olympic through the Morris office; could not have successfully kept it open for three weeks without the opposition. There would have probably been out of the question with Percy Williams, but he was the only manager in the Morris office who would have refused. The lesson of John J. Ryan and associates in the opposition between them, and the importance of a theatre in Cincinnati had no effect upon Morris' attitude on the contract subject.

At a late moment Morris decided to oblige managers to sign contracts on Tuesday, but on Tuesday there were no managers left to sign. That Wilmer & Vincent what their vaudeville endeavors at the United Booking Office was an opportunity to expand as vaudeville managers; to invade other cities and make of themselves important factors in vaudeville.

As now located they are helpless. There are undesirable places that the United Booking Office or its allies does not cover. The only two managerial firms of consequence on the outside, and looked up to for that reason, have placed themselves in the confines of the United, which means that their vaudeville endeavors at the future must be in the cities where they already are or "uncoupled" towns of no importance.


Kنيكيركيكرج تيمبرت بيلدنج

1402 Broad St. near Park Row

New York City

Telephone 1937—9th St.

RIM J. SILVERMAN

Editor and Proprietor.

Entered as second-class matter December 22, 1908, at the post office at New York, N.Y., under act of Congress of March 3, 1879.

CHICAGO OFFICE, 110 West Wacker Dr., Phone Central 6077.

Francis Wiegier, Representative.


Alfred Wilson, Representative.

London Office, 60 Linen St., W.

C. B. Batsam, Representative.

ADVERTISEMENTS.

15 cents per line; minimum charge an inch. One page, $1.00; one-half page, $0.50; one-quarter page, $0.30.

Charge for portraits furnished on application. Special rates for the month for professional card by heading "Representative Artists." Arrangements for the exhibition should be made by Thursday at 10 p.m. to insure publication in current issue.

SUBSCRIPTION RATES.

Annual

Foreign

$4

5

Six months... 5

Three months... 3

Single copies... 10 cents.

VARIETY may be had abroad at INTERNATIONAL NEWS CO. OFFICES, Dreams Building, Clarion Lane, London, E. C. England.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

Vol. V. No. 11.

The happenings of the past week have been sudden and swift. With one fell swoop the Williams-Keith combination cleared the decks of the Morris Office until not one manager remains within a thousand miles away.

The Morris Office is left with two cities that the United Booking Offices could not accept if they were offered them. It may be safely presumed that William Morris will not be on the list gained by his opponents. Mr. Morris has undergone this experience before and the prospects are not as cloudy as might be expected.

There must be opposition, and the booking office ready to receive it will eventually have business. The United Booking Offices is a strong institution, but must conserve its power. The managers directing that concern will take no foolish risks. The invitation to the artists for a joint committee of the two vaudeville societies to meet in conference with the managers for the purpose of drafting an equitable contract has been carried out.

Some move in this direction will take place next week, and a fair contract should be the outcome. This will do much to bring about a general belief that the United has no harsh intentions.

The artist is peculiarly sensitive at this time over the salary question. Whatever steps are taken in this direction will have to be delicately handled. The artists seem to be a unit on this proposition. The impression gained currency immediately upon the affiliation of Messrs. Williams and Keith that the sole purpose was to reduce the cost of the bills through a reduction of salary and any step to do so will incite the artist.

Out of the gloomy aspect of the situation for the artist comes a bright gleam in the possible attempt of Klaw & Erlanger to establish a vaudeville circuit, thereby building up an opposition, and bringing competition.

Klaw & Erlanger are the leaders of the legitimate theatrical field, and may aspire to be the head of the entire theatrical profession which would include vaudeville.

The "Syndicate" is the only organized business, which could make a presentable showing against the combined strength of the United Offices. Whether they do so or not is problematical. What objects are to be gained otherwise do not appear on the surface.

It has been stated that Klaw & Erlanger may desire to dispose of the New York Theatre, and have adopted this method. It is rather an extensive move on the firm's part to rid itself of one house, and that only on a lease.

Another rumored cause for the sudden activity of the theatrical firm in vaudeville is the belief on their part that there is an opportunity to be "declared in" on the United Booking Offices profits. Surely even though the income from the booking concern is enormous, there is not enough money left over after a division in several sections, to appease the moneyed appetite of Klaw & Erlanger if that is what they are.

The hope of every artist is that Klaw & Erlanger at the present moment earn enough in the vaudeville business. There is room for another large circuit in this country, on the authority of Percy G. Williams, who made that statement at a time when he entertained no thought of joining Keith. Opposition now means competition only. The profits on the right side of the managers' ledger may be somewhat lightened in numbers, but opposition in vaudeville does not spell bankruptcy.

What competition will do has an apt illustration this week in the reported engagement of Vesta Victoria at $3,000 weekly in the United Booking Offices, a salary exactly amounting to twice as much as she contracted for in a recent opening week on the present tour. The competition between the Morris and United offices raised Miss Victoria's salary to its high mark. While she may be an exceptional case owing to the largeness of the pay, the illustration remains.

Sydney M. Hayman sailed last Saturday. Mr. Hyman will return about May 1 in search of bookings for his South African halls.

Sylvia Hahlo, connected with the foreign booking office of C. C. Fisher, expects to sail for London in two weeks to take charge of the branch established by Fisher in England. From regular bookings by himself he will open other offices in the foreign capitals, and Miss Hahlo may become a traveling overseer for the agent.

The Meriden Sisters have declined twenty-two weeks on the Stoll tour in England. They are considering a six weeks' engagement in London, but have not decided upon it yet.

The Tosing Austin sail for London June 1.

A Wolheim, London manager for the H. B. Marinielli agency, arrived in New York last week. He will be installed in the New York branch in charge of the booking of American acts for European engagements. Mr. Wolheim will remain here until May or June.

James West, song and dance artist, and Sylvie Oliver, a member of Marie Healey's burlesque troupe, were married in Fall River, Mass., recently.

Julia Sanderson has been booked for forty weeks next season by the United Booking Offices.
KEITH CONCEDED ALL TO WILLIAMS.

During the week many stories drifted about reputed to be authentic on the final culmination of the overtures made by J. F. Keith to Percy G. Williams for the consolidation of their booking interests.

It was generally admitted that Mr. Williams received all that he asked or demanded, and one reliable tale was to the effect that Messrs. Williams, Hammerstein, Keith and Albee argued the different points from 11 o'clock at night in the Holland Room of the Old Lincoln's Birthday until 5:30 the next morning, when Keith finally gave in to Williams' last point.

The Keith coterie was obdurate at first, and made an ineffectual attempt to have Mr. Williams "bush" up in his demands somewhat, but as the game of concession continued Mr. Williams leaned back in his chair, smoked his cigar, and when a question was put to him, the answer was invariably "No" until the list had been gone through.

One of the most important items that Williams insisted upon was the absolute right to book where and when he pleased and from whomever he pleased. This condition was made so broadly that it did Percy Williams wish he could book an act to-day from the office of William Morris without breaking faith with the United Booking Office or any of its officers.

SUES FOR DIVORCE.

John J. Moore, general manager for Miles Brothers, film and moving-picture machine makers, of No. 10 East Fourteenth street, has started divorce proceedings against his wife, whose stage name is Clara Dagueau. Mrs. Moore is a member of the vaudeville team of Bruce and Dagueau, playing the Keith time just now. This week she is in Philadelphia and service of the summons and complaint was effected upon her there Monday under the direction of her husband's counsel, Herman L. Roth. The couple were married in the West in December, 1904. Mr. Moore alleges statutory offenses.

TEATRICAL LEGAL AID.

The Theatrical Legal Aid Society has been incorporated under the laws of this State with offices in the Knickerbocker Theatre Building. Its avowed purpose is to give legal assistance to theatrical people in whatever branch of the profession engaged. A nominal fee is exacted where the beneficiaries are able to pay, but upon demand services are rendered without cost. Officers are Mr. Edward L. Cahn, president, and Mr. Frederick R. Baur, appointed general counsel. The society and the institution will be supported by subscriptions from theatrical people of means.

PATERSON HOUSE BURNED.

The Orpheum Theatre at Paterson, N. J., was destroyed by fire on Monday last. It played vaudeville at 10:20 and was under the management of Frank Lens.

Gus Bruno has been booked for South Africa, and will sail September 7 next. Klein and Clifton will leave March 30 for the same place. Both engagements were made through the office of Robert D. Girard.

INCIDENTS OF THE "PLOT."

The process by which the remainder of the managers who have been booking through the Morris agency were taken into the United Booking Offices, had some amusing features connected with it. At noon on Tuesday they met in William Morris' office for the purpose of entrusting their bodies, N. R. Sheedy, of Fall River, was asked to stand by and replied that he already had an appointment with E. F. Albee for three o'clock. Whereupon one of the New England managers replied with some spirit that they knew he had been down to the St. James Building at eleven in the morning and had already "gone over."

The others went down together and were taken into Albee's private office separately. Andrew E. Hathaway was represented by his general manager, T. B. Baylies, as he was ill, and when the deal was consummated, Baylies phoned to his principal, who confirmed the agreement verbally, the signature to follow in due course. Harvey Katzes of Lynn was visited the latter part of last week by W. J. Tucker, of the United Offices, with a request to join, and the intimation was put to him that unless he did, Keith would take over the house in that town for vaudeville. Katzes phoned the Julius Cahn office and was informed that his contract to book the Lynn legitimate house held good for eight years more. Katzes came to New York with his financial backer, a Mr. Hefferman, on Tuesday, and Albee placed before him some correspondence with the owner of the Cahn house in Lynn, in which it was suggested that if Keith entered into an agreement to place vaudeville there, the Cahn agreement could be varied to suit the latter to Julius Cahn of five per cent. of the gross during the entire period of the contract.

The opening of the Shubert house in Utica on Monday by B. F. Keith with two capacity audiences, had a salutary effect upon the attitude of Wilmer & Vincent. Their deal is to go in with Keith on Utica, turning their old house into stock and sharing equally on the new Keith vaudeville theatre.

HENRY LEE HAS RETIRED.

"Permanently retired from vaudeville," says Henry Lee, the impresario, has been the last act work requiring his services for a full evening's entertainment.

"Cyclo-Dramatica" is Mr. Lee's classification of his forthcoming efforts which will combine music, drama, poetry, color and combination. The impersonator intends taking an audience around the world with him without moving from the orchestra chairs or gallery seats, and on the way the celebrities known to fame will be introduced, with scenic views giving "local color," carrying his auditors into the land from which the prominent personages mort in the public's eye at the time may hail.

ACROBAT INJURED.

Washington, D. C., Feb. 22.

Charles McPhee, of McPhee and Hill, was seriously injured while playing here with the indoor Hippodrome at the Bijou this week. The doctors worked over him for two hours before he recovered. The act gave up the engagement, returning to New York.

Why the Vaudeville Artists of America Should Organize

By SIME.

One year ago VARIETY printed a series of articles under this heading urging that speedy organization of the American vaudeville artists be effected.

After the merger of Proctor and Poli with Keith organization was even more strongly suggested as necessary for future protection. An increased interest in the White Rats and the formation of the Vaudeville Comedy Club, followed, but the complete union of the American vaudeville artist is far from accomplished.

The latest turn of the wheel which brings Percy G. Williams into the Keith Office must forcibly suggest the necessity for a thorough organization. A few will not suffice. The Comedy Club may have every comedy act in vaudeville (which it has not by far) enrolled, the White Rats may have averaged fifteen new members weekly for the past six months (which is doubtful), but that is not a union of vaudeville artists.

We have the case of one organization; not a dream or a scheme; not "class"; not "headliners" or high-priced acts, but a combination of artists sufficiently strong numerically to be formidable and command the complete respect of the managers.

The Variety Artists' Federation of England with 400 members would have been powerless to wage the music hall war which has endured for over three weeks in London. But with a membership of 4,000 it has withstood the combined managers, legislated against them, and forced arbitration. Whatever concessions are gained by the foreigners count as victories. This is within one year that has seen the vaudeville artists to show for the same length of time? What percentage of the total strength of the American artist are White Rats or Comedy Club members?

One of the members of the V. A. F. are not "features" or "headliners," neither do all of the English artists receive over $100 weekly. But out of the total membership in the first sixteen days of the fight only fifteen deserted.

The V. A. F. did not acquire its large membership through waiting until an act reached London to be proposed. Meetings were held in every town containing a music hall. Members were received who were known to have a standing, whether they worked for a shilling a week or two hundred pounds.

The smaller artist is the backbone of the English fight. The London managers could not call in V. A. F. acts from the provincial halls, as white Collars were substituted and shows hotted down.

Acts come in New York City and go out again. There is no system of classification in the Keith Office. This is a form of organization and a proper trade organization will come and ought to be called for. That is the question it the question with these two managers.

Provided the statements made are fulfilled there will be less to object from as regards the United Booking Offices, but organization should go on until it has reached the point where, in the event of the United Booking Offices' failure to keep its word, the contracts and such other remedies as are considered necessary by the artist may be demanded.

Organization is the only salvation of the artist; it must come and come quickly or it will be difficult to have at all. There is no foretelling at the present moment how far reaching this present combination may be. It surely goes to the West, and may extend abroad.

Germany and England are properly organized; why not America? Why should the White Rats issue an appeal to every vaudeville artist in this country to join?

Without thorough organization the artist becomes more subject to the whims and pleasure of the manager day by day.

Geo. Mozart, the English comedian, will leave to-morrow (Sunday) on the "20th Century" for Chicago, having been released over his contract. He was appearing at the night show at the Victoria, where he is playing this week. Mr. Mozart will probably open the show in the afternoon to make train connections in order that he may play the Majestic, Chicago, on Monday.

The four-year-old son of Elsie Stephenson, the violinist of the Three Roses, died suddenly at Buffalo last week.
WESTERN WHEEL CO-OPERATIVE.

A radical change in the methods of operating shows in the Western Burlesque Wheel was decided upon at a meeting of members held Tuesday of this week in the Knickerbocker Theatre Building. An entirely new corporation is to be formed by the members and this new corporation which they will pool their shows on a stock allotment scheme, all present members being permitted to enter.

The profits will go into a general fund, and at stated intervals the men will be paid dividends on the basis of stock holdings. A general committee was appointed to organize the plan consisting of Harry Martell, James N. Curtis, Tom Miner, George Rife and Herman Feir.

As before, each manager will put on his own show, but it is believed that certain restrictions will be placed upon the expenditure for equipment, principals, etc., all of which will be paid out of a common fund.

A committee on organization will have its headquarters in New York and remain there, a second committee of two members will tour Europe in search of novelties, while a third of the same number will visit the West for new people and writers. A central committee will superintend these sub-committees. The censor committee will remain.

The purpose of the new arrangement is the centralization of the present scattered interests and economy in operating expenses.

A further meeting will be held in the Knickerbocker Theatre Building next Wednesday.

FEIBER ASSAULTS Masse.

From London came the information this week that H. H. Feiber, the foreign agent, and Leo Masse, the Marielli representative, met at the German Club, on Little street, in the big city, one evening last week.

Mr. Masse, according to the account, was seated at a table dining when Mr. Feiber, without warning, struck the Marielli man in the face, breaking the eyeglasses worn by Mr. Masse. The foreigners here say that the wearing of glasses abroad is no bar to an assault as the decrees of the prize ring are not observed on the other side, especially when the other fellow isn't looking.

Masse swore out a warrant in a London police court for the Feiber representative, but Mr. Feiber immediately left the city and country. He is supposed to be on the Continent looking after fresh material.

The difficulty between the two agents leading up to the assault by Feiber is said to have been a slight misunderstanding of R. A. Roberts by Keith without the Marielli New York branch having been considered in the negotiations.

TRAVEL AS TWO ACTS.

Two acts may be made out of the present show at the Bowery Theatre in "All Night Mistake," Virginia Earl's new vaudeville sketch.

Miss Earl is contemplating securing another young man, which with the three on hand will give her a quartet of males, a sufficient number to again produce "Virginia Earl and Her Johannes" as an alternative for use where a two-weeks' stand is played.

WILLIAMS IN NEW YORK ONLY.

B. F. Keith has taken over the leases of the Boston Music Hall, now known as the Orpheum, and the Chestnut Street Theatre in Philadelphia, in keeping with his agreement with Perey G. Williams when the latter joined forces with the United Booking Office. Williams has promised to use his employees at the Boston house two weeks' notice and will bring his manager, David L. Robison, back to New York and place him in charge of the Colonial here. Keith may continue vaudeville in Boston or place a stock company in the house. It is said that R. H. Allen, owner of the property, has sold it to Harvard College and there may be an agreement to cancel the lease to permit the building to be torn down.

The Philadelphia acquisition of Williams will be devoted to stock by Keith, but either or both these houses may be used for vaudeville against a possible Klaw & Erlanger vaudeville invasion in Philadelphia during the two-weeks' interest patronage of the city.

During the months of December and January, just passed, the Keith Booking Office paid to outside agents over $19,000 in commissions, and it was these figures that decided E. F. Allen to insist on the new agency receiving a full five per cent in future. This item alone gives the agency an additional income of over $100,000 a year.

NATIONAL UNION OF OPERATORS.

Boston, Feb. 22.

The moving picture operators employed in the theatres and ten-cent vaudeville houses of Boston and vicinity have bandied themselves into a union for the purpose of upholding the standard of efficiency and also for the better protection of the public from accidents resulting from carelessness and inexperience. All the operators are licensed by the State, and nearly have formed this union.

The union has received its charter from the American Federation of Labor and celebrated the event with a meeting and smoke talk on last Sunday afternoon at its new rooms, 1001 Washington street.

The organization will be called "Moving Picture Operators Union No. 12,377." Nearly every theatre operator around here has joined.

There are only two other unions of this nature in the country, one at San Francisco and the other at Philadelphia. Steps are now being taken to organize in New York, Chicago and other large cities, with the ultimate aim of forming a national union. An invitation will be extended to every visiting operator to join one of the three unions.

The officers of the Boston union are: President, D. C. Hutchison; vice-president, William Dickson; recording and financial secretary, Harry Rosendorf; treasurer, John Early.

BIG PRICE FOR SMALL BUSINESS.

Buffalo, Feb. 22.

The Marks Brothers have sold their amusement interests in this city to the Automatic Vaudeville Company of New York at a price reported to be $200,000. The sale includes the two places on Main street, one containing a "Hale Tour," and stores in New York and Boston.

VESTA VICTORIA AT $3,000.

Three thousand dollars weekly in vaudeville for a woman! That is the figure a ten weeks' contract between the United Booking Offices and Vesta Victoria, the English comedienne, calls for.

Miss Vesta came over to this country under an engagement to Perey G. Williams, and her engagement with that manager ends March 9 at the Alhambra Theatre, where she is now playing.

With the announced intention of opening the New York Theatre for vaudeville, Mr. Williams has offered the Williams office on behalf of Klaw & Erlanger for six weeks at $2,500 weekly, commencing with the opening of the New York.

Mr. Williams made a similar offer, but Miss Vesta held back, and on Tuesday night last, in her dressing room at the Alhambra, she affixed her signature to a $3,000 contract, under which she will play ten weeks.

The first four will be spent at Hammerstein's Victoria, commencing March 11, three more will be return dates over the larger Williams houses in New York and Brooklyn, while the Keith-Proctor Twenty-third Street Theatre may obtain two, and Keith's Philadelphia and Boston be given one each.

If Miss Vesta's time is extended beyond the present agreement, the same salary prevails. With the close of the present time, Miss Vesta will return to London, coming back to New York in October next, to commence a tour of six month's duration.

An incident of the signing of the contract at the theatre was the haste in which Dan O'Reilly, Miss Vesta's attorney, and counsel for the Klaw & Erlanger firm, which is called from the apartments of Thaw's mother and sister to witness the signatures and pass on the agreement. Bert Cooper, of Cooper, Kendall & Paley, was also active in the negotiations.

WESTERN ONLY IN SCHENECDADY.

Schenectady, N. Y., Feb. 22.

It is probable that settled habits of theatrical circles that there will be one burlesque theatre only in town. That is the Western Theatre house, which for ground has been broken.

Weber & Rush will not build another theatre, and the Mohawk, their present house, will continue on its vaudeville way.

The reports of a new Eastern house, site and plans, were given out in the hope of frightening the Western people away.

ROBERTS' "PROPS" COMING.

R. A. Roberts' production of "Dick Turpin" sailed from England on the "Philadelphia" last Saturday. "If my assistants who are bringing over my paraphernalia have been able to get together my other production I shall also present for the first time here 'Lechmz's Emporium,' the sketch which made me a reputation in England," said Mr. Roberts this week.

Roberts' contract is said to call for a salary of $750 a week and no Sunday performances.

M. S. Brumfield has arranged for the vaudeville appearance of Mrs. Jessamy Harte-Steile in a single act comprising recital of her late father's poems, interspersed with songs.

ETHEL LEVY NOT ENGAGED.

Philadelphia, Feb. 22.

Ethel Levy authorizes VARIETY to make denial emphatically of her reported engagement to Robert Edison.

Miss Levy is playing at Keith's this week. She expressed satisfaction over the successful outcome of her divorce proceedings against Geo. M. Cohen in New York.

"THAT QUARTET" CASE DISCONTINUED.

The lawsuit brought by "That Quartet" against the Keith-Prector firm, and to which Ethel Levy was pledged of a "Sunday clause," rendering the contract under which they sued null and void, has been discontinued since the amalgamation of Williams with Keith.

William Grossman, of House, Grossman & Vorhaus, was the attorney for the quartet. Mr. Grossman is also the attorney for Mr. Williams, and acted for the manager in the final signing of the papers marking the birth of the United Booking Offices.

With the friendly relations naturally existing between the parties concerned at the time, a settlement was easy of adjustment.

WHITE RATS' BALL.

The first annual ball of the White Rats of America will be held at the Grand Central Palace Tuesday night, February 26.

"The White Rats Ball" will be a yearly fixture in the proceedings of the organization hereafter. The "Rats" are putting forth every endeavor to make this, their first of the series, a memorable affair.

An entertainment will precede the dance. The list of acts volunteering includes almost everything anything playing in and around New York City next week. The vaudeville portion of the evening's fun will exel many Broadway "benefits" in its quality, and anybody who is anybody will be there, either in front or back of the footlights.

NO "TRY OUT" FOR POWER.

Tyrole Power has finally and conclusively given up his plan of entering vaudeville with his wife, Edith Crane, in a sketch. It is understood that the Keith office agreed to book Mr. Power on condition that he play the first week at a reduced salary in order that the managers might have a chance to look his offering over. Mr. Power refused to consider such a proposition, and, pending a settlement, retired to his country home up State. Now he has gone back into the legitimate, opening this week in Chicago.

AGENT FINED $50.

Commissary of Licences John N. Boger's activity in gathering evidence against derelict agents resulted in the conviction Monday of Charles W. Mekin, of Eldridge & Company, of the Knickerbocker Theatre Annex, for conducting an employment agency without a license. Mekin pleaded guilty in the Court of Special Sessions and escaped with a fine of fifty dollars.

The firm was warned to take out a license, and when the notification was ignored, an inspector visited their offices and paid two dollars down, agreeing to pay three more for a position.
A great deal of free advertising was received by Hurtig & Seaman last week through the "combination." The daily papers were led to believe that the firm became an important factor in the procession.

The "Herald" on Sunday published Hurtig & Seaman's pictures, along with Williams and Keith under the impression that Hurtig & Seaman controlled eleven vaudeville theatres.

Hurtig & Seaman may have one vaudeville house next season. That is all in view at the present time. It will be located in Dayton, O., but has not been built yet. For the excitement attending the "merger" of Keith and Hurtig & Seaman, the latter's circuit might have embraced at least another, if only on paper.

The vaudeville managers in town commenting on the alliance between the two firms, expressed surprise that Hurtig & Seaman did not place their subsidiary homes in Dayton with the Western Vaudeville Association, which, while giving them the protection of the Keith office, would have kept the firm and its future dealings out of the local muddle.

LILLY LANTRY STARTS WEST.

Baltimore, Feb. 22.

Lilly Langtry in her triumphal tour of the States made another solid friend last week. He is James L. Kernan, the proprietor of the Monumental, Baltimore, did not know until the end of the engagement that he was to have paid the Englishwoman $2,500 and fares amounting to $65, and when the news was broken to him he was greatly pleased.

Another thing that gladden the manager was Mrs. Langtry's action in declining to put up at his (Kernan's) hotel.

He had made elaborate preparations for the reception and accommodation of the celebrity who had his press agent stationed out on the railroad to conduct her into the city in proper state. The press agent mentioned to Mrs. Langtry, who was highly indignant over what she considered Kernan's officiousness in dictating to her how to conduct herself. And so she went to the Belvedere instead.

Once in the theatre Mrs. Langtry fussed about being compelled to follow a blackface act and otherwise disturbed the back stage arrangements by having a carpet laid from her dressing room to the entrance.

The only stand in which Mrs. Langtry is known to have been perfectly happy was in Philadelphia, where Manager Jordan merely escorted her from her dressing room to the stage at each performance. His reward was an opportunity to bask in the Lily's presence at dinner in her hotel the day of her departure.

RUMORS IN CHICAGO.

Chicago, Feb. 21.

Rumors are flying wildy here. There is talk that a first-class theater in the city, supposed to be the Great Northern, will be converted into a vaudeville house by Klaw & Erlanger.

Samuel F. Nixon, of Nixon and Zimmerman, is expected. John J. Murdock, of the Western Vaudeville Association, is in New York.

The Unique Theatre, Danville, Ill., will not give up vaudeville, as reported.

CASEY SCORNS KERNAN.

Baltimore, Feb. 22.

Lilly Langtry in her triumphal tour of the States made another solid friend last week. He is James L. Kernan, the proprietor of the Monumental, Baltimore, did not know until the end of the engagement that he was to have paid the Englishwoman $2,500 and fares amounting to $65, and when the news was broken to him he was greatly pleased.

Another thing that gladden the manager was Mrs. Langtry's action in declining to put up at his (Kernan's) hotel.

He had made elaborate preparations for the reception and accommodation of the celebrity who had his press agent stationed out on the railroad to conduct her into the city in proper state. The press agent mentioned to Mrs. Langtry, who was highly indignant over what she considered Kernan's officiousness in dictating to her how to conduct herself. And so she went to the Belvedere instead.

Once in the theatre Mrs. Langtry fussed about being compelled to follow a blackface act and otherwise disturbed the back stage arrangements by having a carpet laid from her dressing room to the entrance.

The only stand in which Mrs. Langtry is known to have been perfectly happy was in Philadelphia, where Manager Jordan merely escorted her from her dressing room to the stage at each performance. His reward was an opportunity to bask in the Lily's presence at dinner in her hotel the day of her departure.

RUMORS IN CHICAGO.

Chicago, Feb. 21.

Rumors are flying wildly here. There is talk that a first-class theater in the city, supposed to be the Great Northern, will be converted into a vaudeville house by Klaw & Erlanger.

Samuel F. Nixon, of Nixon and Zimmerman, is expected. John J. Murdock, of the Western Vaudeville Association, is in New York.

The Unique Theatre, Danville, Ill., will not give up vaudeville, as reported.
All the circuses still invest their feature acts in what is intended to be impenetrable mystery, in order to keep the opposition shows from encroaching on their thunder. Barnum and Bailey are still in a quandary as to just which of several features to play up as the main attraction this coming season, and the chances are that the one selected will be an automobile that does a double somersault in an amplified "loop-the-gap" apparatus. Verification at this time is lacking as all concerned are pledged to secrecy. But it's a reasonable certainty that this "sensation" will be handed out very shortly to the daily press.

"Hey" Mayer will travel ahead of the Buffalo Bill Show in the interests of the program department.

Mr. Nielson, last year superintendent with Pawnee Bill, takes charge of the "cook house" with the Forepaugh-Sells Show this summer.

Karoly Brothers, who opened a six weeks' engagement at the Hippodrome on Monday and who had a three-year contract with the Forepaugh-Sells Show, declare that owing to the combination with Wall- lace their contract is void, and that they have cancelled. It is the brothers' intention to return to Europe.

Fred Bockman, part owner of the Robbins' Show, who has been head of Lew Decksteder for the Winter, is now devoting a considerable portion of his time to the circus business while the Wulfest company is in this vicinity.

John Ringling is due in town to-day for a conference with various interests and to make his contracting arrangements with the big railroad officials for transporting his organization through New England.

Charles Mercer, secretary to Fred Hutchinson, together with five other employees of the Buffalo Bill Show, arrived on the "St. Louis" last Sunday and commenced arranging details for the American tour.

Charles Newman, formerly general agent of the Gentry Brothers' Shows, goes with the Wallace-Hagenbeck organization as railroad contractor.

Walter K. Hill started in last Monday on his duties as general press and contract agent with the Buffalo Bill Show.

Joseph Mayer, who has the Barnum and Bailey and Buffalo Bill program privilege, closed with the Forepaugh-Sells show to take over their programs also and is now in negotiation with the Wallace-Hagenbeck combination for a similar concession arrangement.

"Punch" Wheeler, last season with Sells-Floto, is in town. He has not signed for the coming season.

A divorce was granted in Chicago last week to Mrs. Lew Graham, whose husband is manager of the side show with the Ringling Circus.

Marino, the big German, who permitted an automobile to run over him on the stage at Hammerton's a few months ago, is haunting the circuses in search of an engagement for the tent show season.

The Four Merkel Sisters were offered time with the Ringling Circus, but refused it.

The Wallace-Hagenbeck Allied Shows will use forty-two cars this summer, although they announced that they would use sixty-two cars concluding the forty-four used by Hagenbeck last season and the forty used by Wallace. They have, however, been offering for sale a number of animals.

The frame-up of the other big shows is about as follows: Barnum and Bailey, 72 cars; Ringlings, between 60 and 70 cars; John Robinson Show, 40 cars, and Pawnee Bill, 35 cars.

The John Robinson Show makes its annual trip through the South next September, where it is particularly strong. So soon has it been in that locality for many years that when these clashed with Barnum & Bailey one season, Robinson's had the best of it.

"Young Bob" Wilekner, hurdle rider, and son of "Old Bob" Stickson, and for the past two seasons equestrian director with the Wallace Show, has signed with Barnum & Bailey for the summer. His wife, Josie DeMott, who does a high school act will also be with the same organization.

Franz Reed, a member of the former circus team of the Reed Brothers, who has been running a winter circus in the South, returned last week and has started to compose a new show which he will take out for the coming regular season.

The Rowe & Norris Circus, which has been wintering in California, is due to start upon its regular summer season at Santa Cruz, March 10. Since the close of last season an interest in the organization has been sold. The show will tour during the summer in the Pacific slope territory.

Wilkes Lloyd, the equestrian rider, has been booked by Harry Allen for the Pullman circus playing Mexico. His wife will presently leave this country for an extensive tour of the Miss-Stoll English houses. Mrs. Lloyd was with the Barnum & Bailey show last season.

The Bell Circus opened in Merida, Yucatan, January 20, with an entirely new company. This organization will play six weeks, to be replaced Easter Sunday by the third company of the season. The company now playing the territory is made up of Mrs. Schell's lions, the Zaretsky Troop of Russian dancers, the Allos, aerial act; Lavelle's dogs, the Matsumoto Japanese Troop and the Three Abdallah Brothers.

Fred Hutchinson, manager of the Buffalo Bill show and nephew of Mrs. James A. Bailey, left last week for a short vacation at his home in Parkersburg, Va.

I. M. Southern has signed contracts under which he will control the program privilege for the coming season with the Pawnee Bill, Wallace-Hagenbeck and John Robinson shows.

New York, Feb. 20.

Editor Variety:

I wish to call your attention to the fact that I have deposited one thousand ($1,000.00) dollars with Mr. Victor J. Wallace, business manager of the Colonial Theatre, New York, for a shooting contest with any sharpshooter in the world. This contest is to be decided strictly upon its merits, both from the standpoint of ability and as a sharpshooter as well as ability as a showman; shot for shot, trick for trick, and act for act. This money is to remain for thirty days in the hands of Mr. Williams, and I hope that within that period some of the alleged sharpshooters who have recently claimed to be the best marksmen will cover it and thus assure a contest that will permanently decide where that honor belongs. If, however, it is not covered when the thirty days have elapsed, I feel that I will be justified in my claim to the champion marksmanship of the world.

If there are any real sharpshooters around, let them show their belief in their own ability by covering my money.

John De Loria

(Mr. De Loria holds a receipt from Mr. Williams given for the purposes stated in above letter.--Ed.)

Editor Variety:

In the St. Paul Dispatch of February 16 is a cartoon of myself on the stage drawn by Bert Levy (an artist). Also, my name is beneath. The picture shows a "try out" which I never gave--but which Mr. Levy claims in his article he saw me do.

I wish to state that my act is well known, that I never did a "try out" performance, and have played now for three years in this country, with a second engagement over the Orpheum circuits.

A. K. Coleman.

Sandusky, Ohio, Feb. 19.

Editor Variety:

Reply to Rawls and Von Kaufman will state that Mr. Rawls has an awful nerve to attempt to say we are pirating their act, which is and has been for the past forty years or more, an old afterpiece. My wife worked in said "Mush" act at Worth's old museum, corner of 30th street and Sixth avenue, New York, for fifteen years. We do not claim to be the originators of above-mentioned act, as it belongs to no one, and we will continue to use the same.

Earl Goforth, of Goforth and Doyle.

New York, Feb. 20, 1907.

Editor Variety:

We opened on one of the smaller circuits a short time ago, and after our first performance the manager told us that Miss Nicholson, of Barlow and Nicholson, had used the same monologue as Miss St. John's. As it is our exclusive property no one has any right to it. The manager and stage manager of the house are ready to verify that Miss Nicholson used it.

We played on the same bill with Barlow and Nicholson at Keith's Union Square a few months ago and assume that is when they "chose" it. At that time she was not doing any talking alone. If any one knowing where a letter will reach them will notify us it will be appreciated. We have placed the matter with the White Rats.

Johnnie Le Fevre,

of St. John and Le Fevre.

Reading, Pa., Feb. 20.

Editor Variety:

I understand there is a team calling themselves Southern and Marlowe using a sketch which they call "The Taming of the Shrew." I wish to inform you that this is an adaptation of an old afterpiece that I wrote myself years ago, and first produced in Hurley, Wis., in 1899. I named it "Bibbo and Biddle." This team should be stopped from using my property. I may play it again some time. Will you kindly inform me what legal steps I can take to prevent them?

Guy Rawson,

of Rawson and Clare.
Charles Warner and company (4).  
"Drink" (Dramatic).  
25 Mins.; Full Stage (Special Set).  
Hyde & Behman's.  

In his creation of the tragic figure of the dipsomaniac from Emil Zola's "L'Assommoir," Mr. Warner has undoubtedly  
attracted a new type of audience.  
The prevailing of the comedy sketch, the dancing and singing act, et al, is sufficient evidence that vaudeville audiences  
prefer the lighter forms of diversion and is unwilling to submit to having its soul harrowed.  

Grace Hazard.  
"Five Feet of Comic Opera."  
15 Mins.; One.  
Fifth Avenue.  

Who Grace Hazard is isn't material.  
Nothing will alter the fact that she has one of, if not the best, single girl act in vaudeville.  
Appearing in town for the first time this week at the Fifth Avenue, Miss Hazard sings the gems of the best known comic operas, changing to the characters on the stage, with an explanatory note preceding each.  
Of this personality, Miss Hazard is the wisest of the wisest.  
She possesses an excellent singing voice, excepting in two numbers, "Marble Halls" from "Bohemian Girl" and "'Mn Diavolo."  
In the former she scores tremendously, and her next change to a "sailor's" where she appears at her prettiest.  
Miss Hazard is the only one to bring the audience from the start, and is busy during the entire time.  
Her method of stripping down under dressing is sufficient appeal for novelty, and she is without question or doubt one of the biggest hits of the many single turns lately re-christened.  
Not alone does she give "five feet of comic opera," which describes her height and act, but Miss Hazard is offering two miles and one-half of solid enjoyment.  

Nellie Wallace.  
Character Songs.  
10 Mins.; One.  
Colonial.  

Appearing for the first time over here, Nellie Wallace, an eccentric English artiste, is so eccentric that she suggests the male rather than the female in her work.  
It is grotesque to an extreme, both in makeup and action.  
Opening with a song, "I Wish I Was Young Again," Miss Wallace proceeds through the odyssey of her
De Frieze announces the opening of the Holbeck Palace, Leeds, on March 4, and also makes the starting announcement that if it proves out he will build another hall in Leeds, somewhat nearer to the centre of the town.

Fred Poole, one of the proprietors of Poole’s dianomas, which have been running successfully for years, was strolling along the banks of the River Kennet recently with the object of enjoying some fishing, when he was suddenly taken ill and expired.

New York should get a shipment of the new Paris theatre hats, which are low one-story affairs that can be actually seen over, though they are tasteful and neat and have those little adornments belonging to all things Parisian. The hat nuisance has been so bad here at times that they have been thinking of using those pericope canes sold at novelty stores for seeing a procession over the Carousel. They will be the most charming thing that ever went under the name of a small opera glass at the hop, with an adjustment of sighting mirrors like those by which you could see through or round a brick in the old penny peep shows.


Manager Dring of the Cardiff Empire was married at Oldham to Ina Hill, a principal of the Carl Rosa Opera Company. Manager L. C. J. Livermore left over $65,000. Manager Worwick, Wakefield Hippodrome, left over $55,000. A divorce for Conducteur Sale of the Royal Standard; also for Tom English, years with H. Henry. Billie Burke opens at the Vaudeville forthwith in the “Belle of Mayfair.” Fred Karzo is to revive the glories of Richardson’s Show at the Olympia Fair. This year the Margate municipality paid $10,000 on the licence fee which is collected by a London County Councilman in an argument for a little municipal vaudeville.

Prince and Princess de Broglie, now at the Tivoli, are reported to have made an contract with the director of the Scala, Paris, to appear there during the month of May for a consideration of $3,000 a week.

The first Yiddish music hall has been opened in London, way out near the east—white haunts of “Jack the Ripper.” The great success of Yiddish drama at the Mile End pavilion probably paved the way for this interesting venture. Prince’s Hall is situated on the “Christian” street, not far from Petticoat lane, is the locale of the new establishment. The backing is by “Controls, Ltd.” There is no pink and gilded efflorescence of ornament on the walls. There is a world of beauty, and there is no gaudy palm tree drop—nothing but a white sheet. There is no orchestra of half a hundred, as in Leicester square music halls, but piano, fiddler and horn roll music out as they might at an Arkwright dance.

Charles Griffin, superintendent of the Buffalo Bill show, has been ill for some time, but is now fully recovered.
COLONIAL.

Butler, Jacobs & Lowry’s "Cherry Blossoms" burlesque show is not playing in New York this week. It did last week. How it ever reached a return date in the city in its present shape is a mystery.

The show is not alone aucea; in one part it is particularly disgusting. His burlesque, the "Call Out Below." Burlesque patrons are accustomed to suggestedness, smell and dirt, but never on stage in any sort of performance has the filthy "business" of expectorating a pint of unholy something looked over from the stage been attempted, excepting in this selfsame burlesque of the "Cherry Blossoms." The scene is set in a barroom, and the set is supplied by a brewery firm when the show advertises. The barman remarks the amount of his bar is required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for business.""}

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gaz" is told that is the limit of unreasonableness. The olio may have been placed together by a plumber. Of the five acts, four sang, and it wears the house out for the afterpiece.

"Rapid Fire" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "ordinary," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently. Frank Ross in the olio single required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyo
The United Booking Offices is giving very few contracts to artists for the year next season, devoting all its bookings at present to filling in the gaps left open for the remainder of the current term.

Joseph Hart's latest act for the vaudeville stage is a Pickwick Band who will sing, play, the stage and make a street parade. This latter feature will be a decided novelty as far as vaudeville houses go. Mr. Hart's "Pickwick" will not be educated northern theatrical courts, but will be youngsters brought up from the streets of Miss, where an amateur organization they have been a lot of fun themselves while working county fairs.

Eddie Leonard has again shifted the booking of his act. This time William L. Lyken is to be his business manager.

KLAW & ERLANGER AFTER KEITH.

(Continued from page 2.)

Western Vaudeville Association in a peculiar position. Although an ally of the United Booking Offices, the Western managers will be confronted with an opposition already in existence, simply waiting for the sign "Vaudeville" to be placed over the portals. From Chicago to San Francisco will be opposition houses, and if this is to be avoided an agreement must be entered into with K. & E.

A Klau & Erlanger-Western Vaudeville merger is more likely than a contest. To oppose the "Syndicate" means instant opposition, while to leave the United Booking Offices would mean that the managers in that combine would be obliged to build opposition theatres in the Western territory.

If Mr. Erlanger is as insistent upon entering Chicago as reports indicate, the possibility of an agreement between his firm and the West is slim indeed, for in Chicago with the Majestic Theatre belonging to the crowd of managers owning or interested in other circuits divergent from the Western Vaudeville Association's offices all these would present a solid front in the fight.

Mr. Erlanger can best gain the confidence of the vaudeville artist by a contract. An agreement for two weeks will inspire the artist with more confidence than all the newspaper interviews that may be printed.

The song予以 suppose that Diluted substance patched together under different names of young called "vaudeville" cannot be properly understood and their earnings are reflected depending on the respective manager, which would seem to indicate that the writer of the articles is not familiar with the work of the vaudeville manager, and that his knowledge is based on hearsay and not on personal experience.

W. C. Toomey wrote the song "I'm glad it's Christmas Eve," which was published in 1914. The song is about the joy of Christmas and the happiness it brings to people. It was popular during the early 20th century and is still enjoyed today.
VARIETY

The Chas. K. Harris Courier

Devoted to the Interests of Songs and Singers

Address all communications to

CHAR. M. HARRIS

Box 333, New York, N. Y.

Vol. 57, No. 2

14th Street, New York, February 23, 1907

JUDGES OF THE "TRANSPORTS" SINGING COMPETITION

TROUPEAU (I. M. Weingarden, mgr.).—The "Transport" competition is being eagerly anticipated by all who have attended the show at its last performance. The singing will be of the highest order, as the group has been carefully selected from among the best singers in the city. The winners will receive handsome prizes, and the competition will doubtless be one of the most exciting of the season.

NOTES—Bob Van Osten confesses that he will be singing in the Transportation competition next season. He is one of the most popular singers in the city, and his presence in the competition will doubtless add to its interest.

The Transportation competition will be held in the following order:

1. "The Sissy"—by Arthur Sullivan
2. "The Loon"—by Samuel Colman
3. "The Siren"—by Francis O'Hara
4. "The Lost Chord"—by J. M. Synge

The winners will be announced on the following day, and the prizes will be presented at a special meeting of the Transportation Committee. The competition will doubtless be one of the most exciting of the season.
THE GREATEST FIGHT PICTURE EVER TAKEN

...THE GREAT...

NELSON BARNES

LOCATION (ORIGINAL)

The film is now available for Popular Prize, Vanderbilt Theatres or Picture Shows. I guarantee the original. Will give you the entire fight or any number of rounds desired. If you desire to break up the action, I will play the film. Strengthen your show with film. WILL RENT OR SHARE.

For terms write or wire

CHRIS O. BROWN

Suite 601-2-3-4

67 So. Clark, OHI0, ILLINOIS.
VAUDEVILLE AGENTS

1460 BROADWAY NEW YORK CITY

JOE A. WESLEY & PINCUS

167 DEARBORN STREET

CHICAGO

VARIETY

VALENTINE

"CHARLEY BLOOMINGTON, rehearse 167 Y. the theatres.
LIGHTER WERE
OWNING Grand of Modern, 111. M.

SUITES 288

CASE

NEW RICHMOND HOTEL

(AMERICAN PLAN)

EUROPE'S THEATRE, northeast corner Clark and Linn streets.
TWO MINUTES FROM THE CLAER STREET BRIDGE.

CHICAGO, ILL.

Everything new and improved is own by the best appointed theatrical hotel in the Windy City. Rooms single and in suites. AL J. WISNER, Prop.

National Hotel

(EUROPEAN PLAN)

Van Buren Street and Wabash Avenue.
CHICAGO

The Home of Vaudeville Artists. In vicinity of all theatres. Modern, up to date. Write for rates. D. A. DOOLEY, Prop.

Leatheroid Trunks

LIGHTER THAN STEEL

30 TIMES STRONGER THAN WOOD

LEATHEROID MFG. CO.

Send for New Theatrical Catalogue.

PACIFIC COAST AMUSEMENT CO.

Owning and Operating 80 First-Class Vaudeville Theatres East, Northwest and West

WANTED AT ALL TIMES, FIRST-CLASS ACTS OF ALL KINDS

BOS SELLING AGENTS

CHRIS O. BROWN

FREEMAN BERNSTEIN

ARCHIE LEVY

AL O'KIN

150 North State, Chicago

206 American Beds

NEW YORK CITY

SAN FRANCISCO, CAL.

SEATTLE, WASH.

DUGGAN and BATES CO.

In "MR. 7000 FROM LONDON" by Francis Owen.

ADDRESS ALL AGENTS OR NO. 114 WES 49TH ST. N. Y.

COMEDY FEATURE ACTS

wanted for Grand Theatre, Joliet; Castle Theatre, Bloomington, Ill.

Write Leo M. Goldberg, manager Grand Theatre, Joliet, Ill., or Charles A. Beauford, Chicago, representative, care Henderson Theatrical Exchange, 24 S. Clark St., Chicago.

Europe May 5 for the Moss and Stall tour. He intends to remain abroad about a year. A. PETTY.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondt, res. mgr. Monday through Sat.-Van Cleve, res. mgr. Sun. and Th.). Jack Ryan, illustrated songs. Best class; Jack Greenfield and Florence Brennan, disappoiting; La Belle, very clever Juggler; Dave Hartnett and George Lynn; Banite is an A. crochet; Miss Lyman has nothing to do. MOWERS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.):—Sad Wrayburn's "Dancing Deluxe," delightful. It was a big go with the audience. May Tully and company made a big hit with "Stop. Look and Listen." Charley Case "made good" with his monologue. Ferre, contortionist, pleased; Palfrey and Hofer, trick bicyclists; bit; Aroph, Makiy and Wickers, acrobatic players, amusing; Fox and Fustie, comic, big hit. THIS MAJESTIC (Clint Wilson, res. mgr.):—Bowery Burlesques the attraction. The three burlesques, "On the Bowery," "The Bowery." NOVA and "The Recent Market Police Court," are full of sly music. eight lines, and all is all, made good. THIS CENTURY (Joe H. Davis, gen. mgr.)—Wigston's Burlesques and the famous WIGSTON'S Burlesques. THE

FAIRPLAY.

Percy G. Williams' CIRCUIT

COLONIAL ORPHEUM

ALHAMBRA 2/3

SIR

ORPHEUM NOVELTY

WILLIAMSBURG

GOTHAM

East New York

Address all PERSONAL letters to P. 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 to fill at short notice write to N. E. Martin, Book, 365 W. 40th Street, Carrick Theatre, Wilmette, I11. Can close Saturday and make any city east of Chicago to open Sunday night.

PROF. GEO. H. WILSON

263 West 42nd Street

THE ONLY EXPERT TEACHER OF STAGE DANCING IN NEW YORK CITY.

FRED J. BEAMAN

"The Skillful Skit Writer"

Author of the $1,000 Prize Sketch

"Suppressing the Press"

And more than 30 other successful vaudeville acts. PRICES MODERATE. Address JACOBSON, 8811.

LONDON, CANADA.

John De Loris

Mv Money is Down to all Comers

If anyone thinks there is a better showman and sharper shotner than I let him cover my money. HERE IS THE EVIDENCE THAT I HAVE POSTED $1,000 FOR A CONTEST.

New York, Feb. 29, 1907.

Received from John De Loris, one thousand ($1,000.00) dollars as a deposit for a shooting contest with any sharp shooter in the world, with rifles, pistols and revolvers. Said amount to be covered within thirty days, and the contest to be decided by a majority to be mutually agreed upon by both parties to the contest.

(Signed)

VICTOR G. WILLIAMS.

My deposit not being met, all claims hereafter will be false and malicious.

ADDRESS ALL COMMUNICATIONS 1930 BROADWAY, NEW YORK CITY.

The Great Joe BARTON SAM BARTON

If you're looking for a good time, look no further! Joe Barton and Sam Barton will make sure your night is unforgettable. With their unmatched skills and tricks, they'll have you laughing and cheering from start to finish.

The Great Joe Barton and Sam Barton are the ultimate entertainment duo, known for their incredible acrobatics and comedy routines. They've performed all over the world, leaving audiences amazed and entertained. Whether you're looking for a corporate event, a private party, or a public performance, Joe Barton and Sam Barton are the perfect choice.

Their high-energy act features a variety of routines, including juggling, balancing, and acrobatics. They perform with precision and skill, making even the most difficult tricks look easy. Their comedy routines are equally entertaining, with their quick wit and timing helping to keep the audience laughing throughout the entire performance.

Joe Barton and Sam Barton have worked together for years, perfecting their craft and developing a show that is both captivating and hilarious. They're known for their ability to connect with their audience, using their performance to bring people together and create a sense of community.

Whether you're looking for a show that's suitable for all ages or one that's more adult-oriented, Joe Barton and Sam Barton have the perfect performance for your event. Their dedication to their craft and their passion for entertaining audiences is evident in every routine they perform, making them a top choice for any event.

Contact us today to book Joe Barton and Sam Barton for your next event. We guarantee a night that will be remembered for years to come.
FRANK ODELL AND KINLEY ROSE
Presenting "Pierrot and Pierrette" with DECIDED success.
NOW TOURING INTERSTATE CIRCUIT.
WEEK FEB. 25, MAJESTIC, SAN ANTONIO, TEXAS

LAURIE ORDWAY
AIN'T I RIGHT, BOYS? "ONE OF THE BOYS FROM HOME"
The Dublin Minstrel
FRANK FOGERTY
Keith-Proctor, 23d Street Theatre this week
Appearing at 4 and 10 o'clock

SHEA and LAW'S
"Six English Rocking Girls"
UNIQUE! ORIGINAL! NOVEL!
And the Most Expensive "Girl Act" Ever Presented in American Vaudeville
SPECIAL SETTINGS AND EFFECTS
This Week, Williams' Colonial Theatre, New York City. Next Week, Feb. 25th, Williams' Orpheum Theatre, Brooklyn

Gus. Edwards' "School Boys and School Girls"
Have scored such a big success at the Haymarket and Majestic, Chicago, that they've been asked to play return engagements on the Orpheum circuit next season.
Managers and booking agents are warned against booking any imitation or similar acts. Will prosecute any and all such acts.
GUS. EDWARDS
Author, Composer, Producer, Actor, Manager and Music Publisher
1512 BROADWAY
NEW YORK CITY

BARNEY GERARD
The Big Scream
WRITING FOR A LIVING
MANAGING TO GET IT
BIG BURLESQUE IDEAS FOR NEXT SEASON
WILL FURNISH BOOK, LYRICS AND MUSIC.
TWO CORKERS READY—WHO WANTS THEM?
Address: En Route Tom Miner's "Robolites."
Permanent Office, 121 W. 4th St., N. Y. City.
To Bordewich & McGree: I am also a gentleman but don't use a ride.

Do You Work In Summer?
Miserable acts can secure six or more weeks on my summer park circuit, comprising seashore and mountain resorts. State lowest salary in letter.

H. BART McHUGH
519 Land Title Building, Broad and Chestnut Sts., PHILADELPHIA, PA.
A SURE ENOUGH HIT

VIRGINIA EARL AND CO.

IN

"A MIDNIGHT MISTAKE"

BY WILLIAM DRESSY

WM. L. LYKENS, MGR., 31 WEST 31st ST., N. Y.

McMAHON & CHAPPELLE'S

"PULLMAN PORTER MAIDS"

THE GREAT WHITE MYSTERY

CHESTER

D'AMON

PACKING THEM EVERYWHERE

Exclusive Agents

MYERS & KELLER

New York City

MAJESTIC MUSICAL FOUR

HIGH CLASS COMEDY MUSICAL OFFERING

MR. ALBERT SUTHERLAND, Representative, St. James Bldg., N. Y.

WORLD FAMED DUNEDIN TROUPE

MARVELOUS, ARTISTIC AND ACROBATIC CYCLISTS.

Introducing cycling on the telephone wires.

Challenge the world to find their equal.

EXTRA attraction with "Colonial Belles" Co. JAS. E. DONOHAN, Managing Director, per route.

or M. B. HARDELL, Agent, New York.

Agents

MYERS & KELLER

AN ORIGINAL CHANGE ACT IN ONE

GRACE HAZARD

MINE OWN

COMIC OPERA

5th AVENUE, FEBRUARY 18

BOSTON

KEITH'S, FEBRUARY 4

HARLEM OPERA HOUSE

FEBRUARY 11

ARTISTIC ALWAYS.

PIERCE AND MAIZEE

"THE SINGER AND THE GIBSON GIRL"

BARTLETT, GORMAN AND BARTLETT IN "MILLIS BIRTHDAY"

FEBRUARY 11th

First Open Time Mar. 11th

"MUSICAL BROWNIE" BOOKED SOLID

JNO. A. WEST

FEB. ADDRESS, 181 WEST 46TH ST., CHICAGO, ILL.

I F ARTISTS ADVERTISING IN THIS DEPARTMENT WILL FURNISH ROUTES IN ADVANCE, A DATE LINE WILL BE INSERTED IN ADVERTISEMENT EACH WEEK...

- Dubuque, la., Feb. 7, 1907: Mr. John A. West, "The Musical Brownie," Hotel Julien, City. Friend West, I take this method of thanking you for the special favor you sent me last evening of placing in your art, additional to usual routine, the Siberian Wolf. To say he was one of the hits of the season is placing it about right. All day today have heard expressions of that kind from my patrons, who were carried away and greatly amused at the harmonious strains of "Sir Reynard," the wolf to your comet accompaniment. Should think the wolf would be a valued addition to your "and company" of next season. Again thanking you for this special favor, sincerely yours, Jake Rosenthal.
Taylor Granville

In "The Aeronaut"
"An Aerial Sensation in One Act"
Under the Management of the GRANVILLE-BENNETT CO.
This act fully protected by copyright.

Harrison Greene
Principal Comedian Alf. G. Harrington's "YANKEE DOODLE GIRLS."

TANEAN, FELIX AND CLAXTON

FIRST OPEN TIME, MARCH 4, 1907.
HAVE JUST FINISHED FIVE MONTHS OF CLASS AND SUNDAY NIGHTS IN NEW YORK CITY, PLAYING 49 CLUES AND 17 SUNDAY NIGHTS WITH RETURN DATES AT THE STAR, MURRAY HILL, AMERICAN, G. O. O., HURST & SEAMON'S, YORKVILLE, METROPOLITAN, AMPHION AND COLOSSEUM, IN NEWARK, CLOSING THE FIRST HALF OF THE PROGRAM.

At Pastor's Next Week, February 28th.

Correspondents Wanted Wherever There Is a Variety Performance

Valerie Bergere
and Company

The Happy Boys

Zell and Rodgers
Open for Vaudeville or Burlesque. Care Variety.

Have Your Card in Variety

Burlesque Managers, Attention!

Russell and O'Neil

The Sketch Team From the West

Mr. Russell is one of the best Irish comedians and producers in the West. You know what that means. Will put on opening or closing burlesque. Have several good burlesques for sale.

Our services with material at Liberty. Who wants us?

Address: Russell and O'Neil, 122 La Salle Avenue, Chicago, for four weeks, after that MYERS & KELLER, 21 West 31st St., N. Y. City.

MaDELL and CORBLEY

BuDU THEATRE, LINCOLN, NEB.

(Always working, not worrying.)

When answering advertisements kindly mention VARIETY.
A BINDING success.

Are BOUNDING RIGHT IN YOUR MIDST

When answering advertisements kindly mention VARIETY.
Mr. and Mrs. John T. Powers have a stage act which scored a sharp success. The lady is a stunner and wears some stunning gowns, has a magnificent voice—and she looks beautifully. The little trick which introduces Mr. Powers' supposed child behind the scenes, beguiling to be taken home, while he is trying to sing, is a very clever one. At the close of their act Mr. and Mrs. Powers were given a very available of applause, and finally, after about four or five responses, Mr. Powers announced to the ladies that he would be "here tomorrow night." Mr. Powers then says, "Gentlemen, the will." — San Antonio Gazette, Feb. 11, 1907.

**Variety**

**Representative Artists**

**THE PLAYERS**

**COMEDY MUSICAL SKIT**

Mr. and Mrs. John T. Powers

Immense Success over Majestic Circuit past seven weeks. Week February 25, Grand Opera House, Indianapolis, Ind.

**Wilfred Clarke**

Aided by Miss Theo Carew and Co.

Presenting His Sketches

"No more Trouble" and "What Will Happen Next"

Address, Care Lamb's Club, New York City

**Jewell's Manikins**

Better than ever.

One of vaudeville's standard attractions. Can always be relied on to score with public and box office.

Dress by M. Morris.

**Castellane and Bro.**

Sensational Bicycle. The only one ever turning a back and forth somersault on a bicycle. A novelty act. All communications care VARIETY, Chicago Office, 79 S. Clark St.

**Franz Ebert and Co.**

The biggest little act in vaudeville. Booked solid until May, then Germany.

**Frank Berry & Berry**

Comedy Musical Duo.

Booked solid in vaudeville by Western Vaudeville Mgrs. Association.

**Earle and Bartlett**

The Natural Irish Comedian and The Singing Comedienne.

Week Feb. 25, Union Square, N.Y. City.

**The Great KRISS Magician**

Address, 168 Wachusett Street, Boston, Mass.

**Clemens Bros.**

Different from Others.

Novelty Musical Comedy.

Address Care Variety.

**Tremendous Success of Don Leno and His "Happy Youngsters"**

in a Musical Comedietta entitled

"Examination Day in Township High School 37"

12 Boys and Girls, All Actors, Singers and Dancers.

The Press Says: — "The Greatest Novelty Act Ever Produced"

Under the direction of Don Leno

Fully Protected by Law

Among the song hits getting from two to three encores and featured are "Like the Rose You're the Fairly Flower," "Colorado," "Moonbeam," "Cinderella," "Won't You Let Me Put My Arms Around You?"

Address all communications to Victor Kremer Co., 59 Dearborn Street, Chicago.

**A. K. Caldera**


Mr. and Mrs. Edward H. Kemp

Original Illustrated

"Tales of the Wild"

An Artistic Western Novelty. This Week, Colonial Theatre, N.Y. City.

**Rex Fox**

Ventriloquist and Musical Act on the Wire.

Week Feb. 25, Orpheum, Brooklyn.

**Mabel Carew and Hayes**


When answering advertisements kindly mention VARIETY.
Chas. Robinson
Second season featured with Campbell & Drew's "Colonial Belles" Company.
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

Harry Corson Clarke
ACCOMPANIED BY
Margaret Dale Owen
IN VAUDEVILLE.

Fred Karno's London Comedy Co.'s
WEEK FEB. 25, EMPIRE, PATRICKSON.
PRESENTING
"A Night in the Slums of London."
"A NIGHT IN A LONDON CLUB."
"A Night in an English Music Hall," including Billie Reeves, the Original Drunk.
"Jail Bells," "New Woman's Club," "Hilarity," all in repertoire.
All communications for open time, ALF REEVES, Manager, on route.

Chas. J. Burkhardt
SEASON 1906-'07.
FEATURED WITH FENNER'S "MIA NEW YORK, JR."
INVITED OFFERS FOR NEXT SEASON.

Schrock and Rige
TALKING CYCLISTS
Will present in vaudeville next season an original comic bicycle playlet entitled
"A CHANGE OF BUSINESS.

Adele Ritchie
The Dresden China-Comedienne

C. W. Williams
the eminent ventriloquist who sailed for Mars last week in his Air Ship "Majestic," states that
he has arrived at his destination and has opened at Birmingham, making an Instantaneous
appearance. Will send details later.

Anna Chandler
BIG SUCCESS ON THE
ORPHEUM CIRCUIT.
FEB. 15—CHICAGO, KEVIN & CASTLE HOUSES.

Lillie Sutherland and Curtiss
KISS SUTHERLAND, FORMERLY OF
MARKETT AND SUTHERLAND.
ORPHEUM CIRCUIT NOW.
WILLIAM NELEE.

Bessie Wynn
In Vaudeville
Now playing Keith Circuit

Mooney and Holbein
BOOKED SOLID TILL MARCH 30.
Then sail for England to fulfill two years' engagement.

Bessie Wynn
In Vaudeville
Now playing Keith Circuit

Vesta Victoria
All songs in my repertoire are exclusively my property and restricted to my use.

Ollie Deery and Francis
"THE SUNK AND BACKSHORE MAIL." BOOKED UNTIL JUNE 1st.
P.S.—No, we have not played Pastor's yet.

David F.
Henry A.
Perkins-Lappin Co.

When answering advertisements kindly mention VARIETY.
Do You Know that the Best Troupe of Trained Hoops in Vaudeville To-day Belongs to the "KRATONS"

SEE CRANE AND CO.

The Irish Magician

GOTHAM THEATRE, 125th STREET, THIS WEEK, ON 3:15-9:15

EXTRA ATTRACTION

From the Little Act in One, to FULL STAGE SETTING OF ROYAL SPLENDOR

SEE the 3 BIG MYSTERIES Exclusive Bookings, MYERS & KELLER, 31 W. 31st St., New York City

When answering advertisements always mention VARIETY.
VENICE

"GREAT ROYAL PROCESSION"

Will Kay

"New Century Girls"

John J. Moynihan, Manager

Jack Crawford and Manning

Nellie Sylvester

The Queen of Song. Closing the sile.

John F. McCabe

The Funny Little Irishman.

Theodore Bishop

"The Girl From Vermont"

Frank E. Louis

Mitchell and Pritzker

Singers who can sing; riddles who can riddle; comedians who can comedians.

Frank P. Hays and Whinell

In a plenipotenciay comedy sketch, featuring Mr. Hays' song: "If Fat Gal Ain't the Best Gal After All."

Barrett and Belle

Two Regular Comedy Travesty. "Only a Volunteer."

Nita Allen and Co.

Greatest Novelty Hit of the Season.

"Our Dainty Lass."

By W. H. Crosby

MAX MILLIAN

The Great Violinist.

Accompanied on Piano by his Sister.

Baroness, Season 1906-1907.

Henry Finko, Manager.

St. James Hotel, New York City.

Wilder Marshall

P. The Flomam, 104 W. 56th St., N. Y. Cty.

 Those Still River.

Zouboulakis

Musical and Physical Artist.

Presenting two novelty acts that are away from anything else. Close in "one."

Vera de Bassini

"The girl with the million dollar voice and wonderful human quality.” Management: Mr. K. A. Sutherland, St. James Building, N. Y. City.

Sheppard Camp

"The Man from Georgia"

In vaudeville as extra added attraction, 15 minutes in one. Singing, dancing and monologues. A laugh from start to finish. Permanent address, William Tell House, Boston, Mass.

Have your card in VARIETY.

You Can't Beat This

At liberty for summer engagements.

John S. Edan, Wilmington, Del.

Ryan-Richfield Co.

Will remain in vaudeville.

The beauty and the beast.

Gracie & Reynolds

"What tools those mortals be!" With Walker's Burlesque.

Frank Cohan

The singer that can act.

Meredith Sisters

DIRECTION ED. ROMAN.
THE DEWEY Week of Feb. 25

Jas. H. Curtin's "BROADWAY GAIETY GIRLS" CO.

Headed by that Inimitable Prince of German Comedians JOHNNY WEBER

Marlo and Aldo
Premier Bar Performers of the World

Bulla and Raymond
"The Comedian and The Venus"

Dan Gracie and Ada Burnet
In an Eccentric Comedy Act.

The La Belle Trio
Who Will Sing the Songs You Love

Miss Lolo Bigger
"The Russian Nightingale"

Weber and Company
In a Bunch of Exceedingly Funny Nonsense

Miss Beatrice Haynes
The Petite Soubrette

All Week at the DEWEY-GIMERALOOK

Lou Stark
Manager

MOVING PICTURES

Films Slides Machines

Our Policy
1. Selection of interesting subjects.
2. Best quality of films.
3. Weekly changes.
4. Prompt and careful attention.

This policy pays us, because it pays our customers. If you are interested, drop us a line, and we will submit our proposition.

HARSTN & CO., 138 E. 14th Street, New York
Always Open Local and Long Distance 'Phone 3012 Stuyvesant

R. A. ROBERTS

The Original Protean Character Actor

By the kind permission and courtesy of THE MOSS & STOLL EMPIRES and MR. WALTER GIBBONS (ENGLAND),

Will commence an Eight Weeks' engagement under the direction of the
UNITED BOOKING OFFICES, at
Keith & Proctor's Twenty-third Street Theatre
ON MONDAY, FEBRUARY 25th

To be followed by Boston and Philadelphia theatres, and continuing under Messrs. PERCY G. WILLIAMS and WILLIAM HAMMERSTEIN.

Presenting his famous dramatic sketch,

"DICK TURPIN"

Written, invented and acted by himself.

ALL GOOD SHOWS USE

Pathe Films

Watch for Our Latest Production

"In the Cause of Faith"

639 Feet, $76.68

Pathe Cinematograph Co.

42 East 23rd Street, NEW YORK
35 Randolph Street, CHICAGO

SPECIAL ANNOUNCEMENT

GENARO AND BAILEY

Will star for the next two years in a musical melodrama entitled

"Tony, the Bootblack Detective"

Under the management of A. H. WOODS
A search of the records of the United States Copyright Office has determined that this work is in the public domain.