BUTLER'S PROPOSITION.

Although Col. James J. Butler, president of the Empire Circuit (Western Burlesque Wheel), declined to give the details of his conference held last week with Chic and Rialto of Hyde, of Hyde & Edman, last Sunday, while admitting that such a conference was held to talk over Hyde's proposition for a merger, it is learned from other sources that the Colonel came back at Mr. Hyde with a counter proposal which was immediately voted out of the question by the Eastern Wheel men.

Col. Butler's idea was to organize an entirely new corporation, for $1,000,000, calling it the Empire Circuit, and buy in all of the travelling burlesque shows of the Eastern Wheel member for $500,000, to be paid for with the stock of the new corporation. The amount claimed to have been paid into the present Empire Circuit Co., about $300,000, was also to be included, and $100,000 worth more was to go toward purchasing the stock of the Columbus Amusement Co. (capitalized at $200,000).

This would total up to $900,000. The $100,000 left might be placed on the market.

Col. Butler argued for his scheme that the profits yearly would give a dividend of fifty per cent on the new stock. In the second part of this statement he attempted to show that each of the forty shows which would then play on the circuit would average yearly profits of $10,000 each, yielding $400,000. With other receipts, including the profits of the houses now owned by the Empire Co., and also including booking commissions, estimated at $20,000 per season, the profits would be swollen to about $500,000, net, which would leave $100,000 for the sinking fund after the dividend of $500,000 was deducted.

No provision was made for the purchase of the theatres now owned by the Columbus Amusement Co., nor was anything said as to the future of the managers on both wheels who would be "wiped out" under this plan.

MELODRAMA ON EAST 14th ST.

The intention is declared of Charles E. Flaneley to build for himself a melodramatic home on Fourteenth street between Second and Third avenues.

There is no "thriller" building on the lower East Side excepting the Third Avenue Theatre at Thirtieth street and the Thalia Theatre on the Bowery. Mr. Blaneley thinks the Fourteenth street location excellent and may have by this time secured a site.

RIFE AND JONES SPLIT.

Walter Jones and Mabel Rife will play together the time they have booked, which extends to about the first of the year. After that Jones will do an act in his original trim makeup, backed up by a quartet of male singers. Miss Rife will essay a single singing and dancing specialty.

MOSS-STOLL BUY ANOTHER.

London, Nov. 23.

An important purchase by the Moss-Stoll circuit is that of the Grand Theatre, Birmingham, for $200,000. The present manager is J. W. Turner, the operat- tessor. The Grand will become a part of the Moss-Stoll tour in March next.

MORRIS LOSES THREE HOUSES.

Cincinnati, Nov. 30.

Three houses will be lost to the Morris booking office through the deal between the Empire Theatre (on Market) and the Anderson-Ziegler corporation. To-morrow (Saturday) the Olympic Theatre will pass under the new management, and stock will be installed there by the John Robinson Company on Monday. Plans for the Majestic, at Erie, Pa., may continue with vaudeville, but will be booked either by the Western Vaudeville Association or the Imperial Theatre Company in Chicago.

All bookings given through the Morris office for after this week in any of the Cincinnati houses will be canceled.

The arrangements entered into between the Olympic people and the opposition gives the Anderson-Ziegler Company control of the New Imperial Theatre, temporarily vacated by the last production. The agreement also secures to the Olympic company an annual return of at least ten per cent.

The Anderson-Ziegler Company of Cincinnati is the new corporate name of the concern which takes over the Olympic. It offered to buy all the outstanding stock of the Olympic company, but the latter's stockholders to a man were so well satisfied that no one would sell. The new corporation will control the Columbia, Walnut Street and Olympic theatres in the city, with the Grand Opera House in Indianapolis.

Rud. Hynicka is credited with the engineering of the Olympic transfer. George Cox, the political leader, interested in Anderson in the Shuberts' ventures, is said to have influenced Mr. Hynicka, who became angry upon receiving a wire last week from William Morris that he (Morris) must book all shows or everything would be lost.

The offer for ten per cent of the Olympic stock was made through D. F. McCoy, the local manager for the Olympic, having secured two acts directly from Chicago to complete his bill.

Upon receiving Morris' message Mr. Hynicka placed himself in communication with the other side and within two days the deal was put through.

The Olympic opposition is estimated to have cost Anderson & Ziegler from $1,000 to $1,500 weekly since the season opened through the increased cost of their Columbus Theatre's bills, with other expenses.

NOT THE AMMONS-DUBOIS HOUSE.

Cincinnati, Nov. 30.

John H. Ammons, of Ammons & Dubois, who have a chain of vaudeville theatres in Indiana, positively denies that John J. Ryan secured a lease of the Ammons-Dubois new building in Indianapolis and says that they will conduct the theatre at popular prices and book high-class vaudeville acts in conjunction with other attractions.

$500 FOR VIRGINIA HARNED.

M. S. Bentham has tendered an offer to Virginia Harned to play twenty weeks in vaudeville with William Courtenay in the one-act play entitled "The Love Letter." The salary to be paid to her is said to be $2,000 per week.

ORIGINALITY WILL BE PROTECTED.

Favorable responses to the recent letter addressed by Will M. Cressy, president of the Vaudeville Comedy Club, to vaudeville managers and agents requesting that the use of their vaudeville acts be limited to the accounts with the agents who originate, after such claim is proven, have been received from nearly all recipients. A few managers and agents have secured the acts of others that they were entitled to, but the following leaders in the manage- mental end of the vaudeville profession have signified their hearty endorsement of the movement through their replies:

E. F. Abele, general manager of the Keith Circuit; Martin Beck, general manager of the Orpheum Circuit; Percy G. Williams, of the circuit of that name; Leo Shubert, of the Shubert Brothers; Klaw & Eileran, William Morris, Tony Pastor; W. B. McCullum, manager of Cook's Opera House, Rochester; Charles Levenson, manager of Keith's, Providence, N. I.; F. B. Chase, of Chase's, Washington and W. L. Dockstader, of the Garrick, Wilmingon.

The cheaper priced circuits west of Chicago, on the other hand, taking in with the idea. John W. Considine, president of the Sullivan-Considine Circuit, wrote to Mr. Cressy saying: "I will stop any one playing my house that you assure me is using stolen material."

R. J. Fischer, of Goldsmith & Fischer's Northwestern Vaudeville Circuit, writing Mr. Cressy under date of November 21, says: "I heartily state that your company will render all assistance to the club in bringing pirates to terms.

BIGINew house for DULUTH.

Duluth, Minn., Nov. 30.

Plans have been perfected for building a new $150,000 theatre in Duluth by the Western Vaudeville Association. From the best information a site has been secured.

The plans are being prepared by Chicago architects. The building is to be five stories high and will have a seating capacity of 1,800. The architecture will be similar to that of the Majestie Theatre in Chicago. The Association wants Duluth on its circuit to "break the jump" between Minneapolis and Winnipeg.

LYRIC CONTINUES.

Cleveland, Nov. 30.

The policy of the Ryan house here (Lyric Theatre) will not be changed, adhering to C. H. Peckham, local manager. The talk of the past week that Ryan's Olympic under its new management would play stock led to a belief that the Lyric also would revert to that form of entertain- ment.

TOMMY ROSS WILL PLAY.

Thomas W. Ross has finally signed his willingness to accept vaudeville engagements, but stipulates that he shall receive $1,000 a week. He will probably consent to a slight reduction in price and begin his tour at Keith's, Philadelphia, within a fortnight.

.LEO DITRICHSTEIN AND ACT READY.

Leo Ditrichstein is actively engaged in writing a new farce for presentation on Broadway and is anxious to fill in about five weeks of his immediate time in vaude- ville with a sketch entitled "Who's Got the Button?"

AFFILIATION COMPLETED.

Indianapolis, Nov. 30.

Through Max Berol-Koronal, president of the International Artisten Loge of German, the following statement is made that the home body at Berlin has ratified the terms of affiliation agreed upon at the conference in New York City between the Arlothe Lige, White Rats and Variety Artists Federation of England. This means that the Artisten Loge accepted the terms without change.

The White Rats and the English society have already voted in favor of the alliance. The action of the I. A. L. marks the completion of the international affiliation between vaudeville artists on both sides of the ocean.

Mr. Konorah, who is playing at the Grand Opera House here with the Orpheum Road Show, his mysterious act "Meselettel," one of the show's features, did not go into the subject beyond the bare statement of the affirmative vote. It will require some time yet to arrange details in order that the societies may work hand-in-hand, and Mr. Konorah stated whatever of importance transpired in the future would be given to the press.

BENTHAM AFTER CASINO.

M. S. Bentham is negotiating with the Shuberts to take over the Casino for Sunday night concerts on his own account. He has a similar intention with regard to another theatre farther uptown.

The Casino had a short run of Sunday night concerts last spring when the Shub- bert Brothers agreed to divide the profits with the booking agents. The receipts never attained a height that necessitated a division.

ANDERSON OFF FOR EUROPE.

Sometime during December, around the 15th, Max C. Anderson will sail for Europe to look over the novelty acts on the other side, bojoe on behalf of the New York Hippodrome and his vaudeville theatres, with such other matters in mind as may have arisen in the past two months, the exact nature of which is unknown.

ELFIE FAY'S FEW WEEKS.

Elfie Fay will play at Hammerstein's Victoria Theatre the week of December 10, remaining in vaudeville for only a few weeks, after which Miss Fay will start rehearsals of a new play in which she will be starred under the direction of the Mittenhals.

ALBAUGH HANGING FIRE.

When asked regarding the rumors that he would take the lease of the Alhambra Theatre in Baltimore, lately under the management of the Irwin-Luecher Co., Frank A. Kenney, the Brooklyn manager, said he was after the house and would take it provided the lease could be se- cured upon his terms.

NEW ONE FOR INTER-STATE.

Chicago, Nov. 30.

The Inter-State Amusement Company has practically closed a deal for the erection of a new theater at Chattanooga. Ten, it will open shortly after the first of the year.
Geo. DeVere, while playing at St. Louis last week, lost the fourth finger of his right hand accidentally.

Vesta Victoria leaves London on January 5 to play the contracted engagement over the Williams circuit.

Burt Sheppard, an American comedian who has been in England for a long while, is now in New York on a visit.

George Evans has been offered a blanket contract for his entire time for next season by the United Booking Agency.

The Rooney Sisters, now playing Keith-Proctor time, have received an offer from Charles Frohman for musical comedy.

Charles C. Shay and Thos. A. Sheehan will be voted for as president of New York Lodge, No. 1, T. M. A., at the regular meeting to-morrow (Sunday).

John F. Burns, a well-known stage manager and one time with the late Sol Smith Russell, died in St. Louis this week.

Sella Bros. & Forepaugh's show went into winter quarters this week at Columbus, Ohio, after what they declare was a successful season.

Ray Harvey, the champion avadupioles carrier of the "Merry MAKERS" chorus, is affectionately termed "The Little Nugget" by her companions.

Mrs. Danny Mann, of Mr. and Mrs. Danny Mann, died suddenly at Lincoln, N. B., last week. The couple were on their way from the coast.

The McNaughtons, the English act, according to present arrangements, sail for America February 10, opening at Hammerstein's Victoria February 25.

Dick Goldie, now one of the principals with "The Tourists," will go into vaudeville as soon as his contract with the musical comedy runs out. Jack Levy is handling the act.

A foreign letter received this week remarked that if Genaro and Builey or Kelly and Violette played in London, either was practically assured of scoring an immediate hit.

An offer has been received by Archer's "Philippino" to play London and the Continent. The act has been considerably altered since first shown at Henderson's, Coney Island, last summer.

Klein, Ott Brothers and Nicholson, the musical quartet, will open December 24 with the Grace Cameron Opera Company as an extra feature, doing musical numbers with chorus backing.

Percy G. Williams was in Philadelphia last week. Mr. Williams has been making a weekly trip there with regularity lately. An announcement should be made shortly as to the object of the visits.

There are six single numbers on the Hammerstein bill next week. Willie Edouin, Coram, Ciquevail, Jack Norworth, Bessie Wynn and Leona Thurber. Three are foreign acts.

May Howard is producing stock burlesque at Dayton, Iowa, in the New Orpheum there. The company will hold forth eight weeks, changing bills weekly. The scheme is a new one for that town.

Lydia Yeaman Titus and her husband, Fred J. Titus, who recently arrived in England after an extensive tour of Australasia, will return to America after the first of the year for a tour of the Keith houses.

A Thanksgiving entertainment was given to the inmates of the Kings County Penitentiary by artistes on the bills of the Williams houses in Brooklyn. It has become Mr. Williams' annual custom to do this.

Under a new arrangement the bills at the Empire, Des Moines, Iowa, will be booked by the Chicago office of the William Morris agency instead of through the International Vaudeville Booking Association.

When she returns to vaudeville Adele Ritchie will go back to the dance she used in "Glittering Gloria," the musical comedy produced some time ago at Daly's. Miss Ritchie has not been doing any dancing lately.

Mack Edmonds, of Edmonds and Haley, recently broke his leg in an accident at the railroad station in Muncie, Ind. He was compelled to remain in Muncie, where he was cared for by the local lodge of the T. M. A.

The Sully Family may give up their tour in "An Interrupted Honeyymoon," retuming to vaudeville. The one night stands have bothered the children greatly and this course has been deemed advisable by the parents.

Credit for the strict police enforcement of the Sunday law is claimed in part by some artistes who have had their dates for the day cancelled, and in other cases by those who were billed to appear although not even engaged.

Commencing last Sunday smoking was permitted in the balcony seats at the Harlem Opera House. This makes the second of the Keith and Proctor houses to adopt the innovation, the Fifth Avenue having invested last week.

Alexandra Dagmar will be over in two weeks. It is six years since she appeared on this stage. Miss Dagmar has the reputation of having been the first to give the "rhinestone" dress to the stage. That occurred some nine years ago:

Joe Oyne leaves to-day for London to join Edna May in the new play she is to appear in over there. Mr. Oyne and Madge Critchon declined $800 weekly to appear in the Keith-Proctor houses. Twelve hundred dollars was asked.

Nellie Parks, who in the early part of the season was a member of Franz Ebert's company, has entered suit through her counsel, Leon Laski, for her salary for the season, alleging that she was discharged without the usual two weeks notice.

Emma Carus opens her starring engagement under the direction of William J. Block on December 17. Throughout her engagements in New York she will play dates at the local vaudeville houses.

Whether it is a coincidence or a direct thrust at the Shuberts in retaliation for permitting William Morris to play vaudeville at their theatre it is impossible to determine, but certain it is that one or two acts booked to play the Hippodrome have been asked by the Keith office to cancel the Hippodrome bookings.

Joseph Root, manager of the Garrick, Burlington, Ia., objects to the statement made recently that he tried to "bully" J. C. Pope into lengthening his act. Mr. Root suggests that better wording would be to the effect that he asked Mr. Pope in a business kind of way to try to fill in more time with his specialty. Mr. Root declares that he did this in the interest of the show and in a gentlemanly way.

Irene Lee and her "Candy Boys" will play the Palace in London, commencing May 6. Harry Lee, of Hoey and Lee, her husband, will go over in June for a six weeks' vacation. The team had several offers to appear on the other side in their Hebrew specialty, but Mr. Hoey always balked. It may have been caused through his dislike for water, or he may prefer New York.

During all the suspense and excitement of police interference with Sunday concerts Tony Pastor goes serenely on his way, having no annoyance on that point, as his Fourteenth Street Theatre has never been opened for his own profit on the Sabbath. The Dean frankly says that it is not from any religious scruples, but more a matter of custom with the house. He adds that the satisfaction of knowing the artistes have a rest for one day, if they wish it, and that he can run his business independently, without the supervision of the police department, more than recompenses him for his Sunday losses, estimated at $30,000, yearly.

A short time ago Perry Williams ran short one act for a Sunday show at the Alhambra. Frank Jones, for Mr. William's, called on Hines and Remington to come in and play the vacancy. The message was sent by telephone to their residence along the Hudson and was anwered "O. K." During the same afternoon (Sunday) Mr. Hines walked into Mr. Jones' office and informed him that, inasmuch as Mr. Williams had allowed Hines and Remington to cut one Sunday out a year previously in order that they might make Chicago, and did not cause a reduction in salary, they refused to accept any pay for the Alhambra engagement. The gentlemanly and appreciative course which Mr. Hines adopted to prove that he had not a short-lived memory has been held up as a shining example of the firm foundation the vaudeville artist could establish himself on were all built on the same generous basis.
**Scribner Answers Butler.**

Says the Columbia Amusement Co. has $1,050,000 of assets, and can take care of its own business.

**Accuses Butler of Trying to "Square Things."**

There were several different hitherto unknown specie of blue atmosphere when Sam A. Scribner, of the Columbia Amusement Company (which controls the Eastern Burlesque Wheel), read the interview of James J. Butler, the head of the Empire Circuit (Western Wheel), in last week's Variety.

Mr. Scribner telephoned at once for a Variety representative, and during the course of his emphatic and impressive remarks, with variations, it might be judged that any possibility of an amicable understanding between the two burlesque factions had been crowded far to the rear through the remarks of Mr. Butler. Mr. Scribner said: "First and foremost there is no chance in one thousand years for the Empire Circuit, James J. Butler or any member of the Western Wheel to play the Columbia Amusement Company, or any part of it. "Even if they have the money, we don't want to be connected with that crowd. The Western Wheel capital stock is $200,000 and it has assets of $1,000,000. Every dollar of that is assets; equities; understand that correctly. These assets do not include the shows of the Columbia Amusement Company's stockholders. The shows are individual properties."

"Mr. Butler says we are trying to 'beem' our company. We are doing very well in the Western Wheel knows full well that there is no stock of this company for sale. If any one has any he wants to sell, let him bring it to us; we'll pay the market value and be pleased to have it. "Will we make any agreement with the Empire Circuit? We will not. Why should we take our first-class shows and theatres, equal to any in the country, and link them with those on the Western Wheel? Why, there is no comparison, and we don't even consider the circuit known as the Western Wheel opposition. "According to Mr. Butler, we have to do with the other wheel. In three or four towns both wheels have houses, and we could place our theatres in each to good advantage at present. If the Western Wheel really wants to play their houses in those towns we will abandon our own for burlesque, booking our companies in their theatres. But it must be a business matter, mind, no understandings, agreements or anything else. We will just book the Western Wheel houses with our shows where they ask us to. Further than that, we want nothing to do with the circuit in an official capacity, or any individual member. "Neither the Columbia Amusement Company nor any of its members will treat with the Western Wheel in any way. All this talk about Hyde & Lehman going with the Western Wheel is buncombe. Richard Hyde is the largest individual stockholder in the Eastern Circuit. "Columbia Amusement Company, with Mr. Butler was that the Western Wheel wanted to affiliate with the Eastern, and when the newspapers told the truth about the matter, saying that the Western crowd approached us first on the subject, Mr. Butler found the ground slipping out from under him, and to 'square' things made this hullabaloo. It is a fact that Henry M. Wheel, Mr. Butler and Lawrence Weber for our side, held a conference before the Cincinnati meeting, and Mr. Marriott first proposed it. "We don't want the Western Wheel, we have proven ourselves capable of taking care of our own business; we have made no proposition; never had one in mind, and are perfectly content to continue the old line of relations in the past with the Western Wheel bunch do not warrant further dealings."

**Gans Engaged for Season.**

Commencing January 7 next, Joe Gans, the champion lightweight pugilist, has been engaged by the Columbia Amusement Company for the remainder of the season with Miner's "Bohemians" at a weekly salary of $1,000, provided Mr. Gans defeats "Kid" Herman when the two men battle at Los Angeles, New Year's Day. Gans closed his engagement with Tom Miner last week at the Monumental Theatre in Baltimore, having been loaned out to the "Burlesque Playmakers" there. From Baltimore the fighter went direct to San Francisco to prepare for the fray and look after his share of the Gans-Nelson picture receipts, of which amount has yet to make an appearance. The colored champion has proven a drawing card for the Miner show. At Los Angeles the "Bohemians" captured the house record with weekly receipts of $5,243. The average up to that time had been $2,500. Several other records have been broken since Gans joined the show. The Boston City Quartet joined "Cital and Rounders" last week at Albany.

**Rehearsed in 36 Hours.**

Weber & Rush have sent out a No. 2 "Dainty Duchess" burlesque show on the road to play one-night stands. It left the city exactly thirty-six hours after Ed Rush, the producing member of the firm, commenced to rehearse. Another second edition of the "Parisian Widows," which was organized for the same purpose, was afterward called "Paris by Night" and placed as a regular spoke of the Eastern Wheel.

**Improve Trocadero.**

Chicago, Nov. 29.

Important additions are to be made in the Trocadero Theatre, the Eastern Burlesque Wheel house in Chicago, after the close of the present season. The plot on State street immediately adjoining the theatre has been purchased for an addition to the building.

William Sells, the circus man, and "Punch" Wheeler, the press representative of the Sells Bros, will sail about this time next month for Paris to engage acts for next season.
**COMEDY CLUB MAKES A MOVE.**


Jules and Ella Garrison, the vaudeville team, reported at Poli's Theater here last Monday, a handbill to play a two-week engagement. They did not play at the matinee and have returned to New York. The management states they came on through a mistake. The vaudeville artists in the city say they do not consider the engagements reported at the theater upon the advice of the Vaudeville Comedy Club of New York, which will make a test case of a manager's obligation to fulfill his contract.

**JIM MORTON FIGURES IT OUT.**

James J. Morton is walking about town with a contract in his pocket for the Joe Weber company which he negotiated to sign and return to the music hall. “I fully intended to join Mr. Weber,” said Morton, and switched my bookings in vaudeville to the metropolis during rehersal time. But Weber insisted that I should not play the vaudeville dates in town while rehearsing. Then I went home and figured out that with the time lost in rehearsals, laying off all summer rehearsals, for fixing up the show after the first night, getting ready for new burlesques, etc., etc., I would not be receiving any more money on the year, would be playing ten hours a day at the music hall, while now my labor up foot just half an hour daily. I guess I'll stick to the 'two-a-day' a little longer.'

**POLI'S OPERATIONS.**

Sylvester Z. Poli was in town on Tuesday business connected with his building operations in Scranton and Wilkes-Barre. Asked whether he contemplated any further extension of his circuit other than the two towns mentioned Mr. Poli replied that he had his hands full for the present. The Scranton house, he said, is contracted to be completed by December 11, and in spite of a forfeiture clause of fifty dollars a day he does not expect the builders will turn it over to him before Valentine's Day. Furthermore, he added, he would not be ready until next September. Poli claims that the house recently acquired by Frank A. Keeney in New Britain is flooded on several times, but that he could not “see” the town as a vaudeville proposition.

**SQUEEZED MR. BOOM.**

Maurice Boom is going about this week with his engagement ring finger neatly bandaged by splints, having acquired a broken joint in his search for new material for his Pennsylvania circuit. Mr. Boom looked on at Pastor's last night in search of acts. In going into the house the outer door closed on his hand, breaking one of his fingers. He went through the evening without having the broken bone set, but declares that the acts he selected for use on his circuit must work half price in payment of his mental and bodily anguish.

**RUBY'S APPLICATION IS IN.**

Jules Ruby has filed with Commissioner of Licenses John J. Bogart his application for a license to do business as a regular booking agent. He will open offices on the ground floor of his own building to the bureau grants him a permit to run an employment agency.

**COLISEUM RE-OPENS CHRISTMAS.**

London, Nov. 22.

Harry Thomas Coliseum company reorganization scheme consists of issuing new $25 bills by which they advanced out for $5, $20 being considered paid. By this method it is hoped to raise $150,000 for working capital. Variety's prophecy that the Coliseum would open about Christmas will probably be fulfilled. The chairman of the Licensing Committee: "Mr. Stoll is proposing to reopen at an early date!" Mr. Gill: "It is anticipated at an early date, but even if the present scheme fails through and the place sold, it is important that it should be licensed." The license was renewed.

**KARNO’S PEOPLE RETURN HOME.**

Ten people who came over in the first Karno company and played “A Night in an English Music Hall" returned to England this week to take part in a new variety feature which is to be produced at Manchester for the first time December 24.

Harry Royston, who played the "drunk" in the "Music Hall" sketch, was among the number. Most were reported as desiring to climb to leave America. The larger salaries paid over here proved enticing and they were loath to return to the former stage.

The Karno company now playing "Amateur Night" at Hammerstein's will remain here with four of the Karno acts in its repertoire.

**KNOWS 420 PLAYS.**

A thorough knowledge of 420 plays and five sketches in his vaudeville repertoire is the high water mark for mental storage recorded by Mr. Corson Clarke. Mr. Corson is now on the Williams circuit with Margaret Dale Owen in one of the short plays. Mr. Corson is playing the Alhambra this week.

Before entering vaudeville Mr. Clarke conducted road companies, played in Western stock organizations and otherwise was interested from both ends in productions until he had accumulated intimate acquaintance with 420 plays, and Mr. Clarke stands ready to step into any of his former parts without a glance at the manuscript.

**MOVIE TO ABOLISH BILLBOARDS.**

Washington, D. C., Nov. 30.

There is a movement on foot among the municipal authorities and clergymen of this city to do away with the posting of theatrical paper. The contention is made that in frequent cases the pictures offend good taste and that in all cases they disfigure the beauty of the streets. The theatrical managers have called a meeting with the intention of devising means to prevent the carrying out of this plan.

**Jennie Jacobs, the London agent, now here, returns to England on the 19th.**

**KEITH-PROCTOR ‘UNION’ TROUBLE.**

The Amalgamated Association of Structural Ironworkers, who are leading the labor union fight against the Keith-Proctor palaces in Jersey City, have gone a step further in their campaign. All this week a delegate of the union has done picket duty, posted in a prominent position in front of the main entrance to the Keight-Proctor theatre, which the crowd going in and noting any member of a labor union who patronized the establishment.

The Keith-Proctor people have not been entirely effortless in holding up their end of the fight. Last week they caused the arrest of a driver who paraded the streets with a wagon decorated with certain legends setting forth that the vaudeville theatre was 'unfair.' A member of the stage mechanics' order was likewise arrested for posting up stickers bearing printed matter to the same purpose. The Keith-Proctor people will, it is said, push the prosecution of these two men, alleging that their acts were in the nature of a conspiracy.

**NEW YORK FIRMLY CLOSED.**

It is not likely that the Sunday concerts at the New York Theater will ever be resumed, at least not while the house is owned by the theatrical syndicate. The New York house, which is owned by the "trust" that was ever opened for regular Sunday performances, and Al Hayman, its mentor, has always protested against the members of the big alliance placing themselves in the attitude of going directly contrary to the precepts of the church element. The profits on one performance a week, he feels, do not compensate for the prejudice that might be aroused against their numerous congregations in the city.

**GOLDIE MOHR'S $6,000 ACT.**

Wilmingon, Del., Nov. 30.

Manager W. I. Deekstader of the Garick-Theater is of the opinion that pretty much the whole population of this town reads Variety. He had planned a large mystery for this week's bill with Goldie Mohr as the feature. She was unseated in the billing and the reward of the mystery was offered to the person who made the first correct guess. The winner was a longshoreman, who had read of Miss Mohr's engagement in last week's Variety.

The widow of the late Allan Wood sang three songs with a gorgeous costume for each at her first appearance in vaudeville last Monday. The first was an automobile with car and veil designed by Reno and costing $2,500; the second change was to an Irish point lace dress costing $2,000, and her last dazler, a green creation, is declared in at $1,000. Beside which she carries a rose drop worth $500. The whole outfit set back the Mohr exchequer $6,000. No one here seemed to care what while the wardrobe held out.

**LEAVE THE "AMERICANS."**

Several members of Minne's "Americans," which played the Dewey last week, closed with that show at the termination of its engagement on Fourteenth street. Among the members are the Breakfast Barrows, and Olga Roller and Robert Higgins, of Clark, Higgins and Bergman.
MOZART FOUND GUILTY.

Edward Mozart, head of the Mozart circuit in Pennsylvania, was found guilty last Saturday upon the charge of having assaulted with intent to kill Bert C. Weston, a member of the Eleven Raymond company. The case came up before Judge Hassler of the Court of Quarter Sessions at Lancaster, Pa.

According to the testimony at the trial Weston and his wife do a vaudeville act. They were booked at the Mozart Theatre, Lancaster, week of November 12. After the first performance they were closed, and Weston declared that while he was collecting his photographs in the lobby of the house Mozart accused insulting language to him and finally struck him violently across the face. Weston's testimony was corroborated by his wife, Mrs. Raymond, and the court held him guilty, setting a later date for pronouncing sentence.

Mozart denied that he struck Weston, but admitted that he slapped him and used nominal force in ejecting him from the house. This, said Mozart, was after Weston had used coarse language. Mozart was called upon to pay the costs of the prosecution, amounting to $818. He will also have to stand a civil suit for $850 damages Weston is about to bring.

MASSIE GOING TO PARIS.

On Thursday last Leo Massie, the New York representative of the H.B. Marinielli Agency, sailed for Paris, where he will consult with Mr. Marinielli.

Mr. Massie may go for a month, or three months, and it is not improbable that he will remain away until next fall. There is some scheme under way between the head of the agency and his subsidiary relative to American recognition possibilities in the variety line, but Mr. Massie utterly declined before leaving to breathe one word on the subject, although admitting such to be the case.

It is eight months since Massie assumed charge of the direction of the Marinielli office here. Although of a highly strong temperament, Mr. Massie has been energetic and decisive in behalf of his management, proving himself a capable and the artist. Despite denials of the report Variety printed that the Keith office had made overtures to secure Mr. Massie during his stay here, the fact remains as published.

ANTON E. JOHNSON.

He has been associated with Massie in the conduct of the office, remains in sole charge during his absence.

Mr. Massie will go direct to Hamburg to be present for a few days during the "Dommizelt" where he has appointments with many European managers. Mr. Marinielli will also be there.

SOUTH AFRICAN BOOKINGS.

Max Ritter and Grace Foster, at present with the "20th Century Maid's," are booked to play in London next May, afterward going to Paris and from there to the Hyman halls in South Africa. Greene and Werner are also to appear in London early next September. Following a run there they will go to South Africa, remaining away from this country about a year. Robert D. Girard, the Hyman representative here, arranged both routes.

ALDRICH WANTS TO RETURN.

There is a rumor that Charles T. Aldrich, who is starring under the direction of H. H. Woods in "New Service Songs," will return to vaudeville. Mr. Aldrich's starring venture has been a profitable one, but there are said to be constant bickerings over the division of the profits.

George M. Cohan has viewed with interest the growing demand for novelties in vaudeville and set his thinking cap a-gog to evolve an entirely new presentation should he decide to return to the "two-a-week.”

LAMAR AND GABRIEL BOOKED AHEAD.

Lamar and Gabriel in "Auntie's Visit," the present vaudeville sketch the former stars of "Buster Brown" are presenting, have been placed for thirty-five weeks next season by M. S. Bentham. This season is already fully occupied. Following the extensive bookings made it seems that the couple have no immediate intention of again forsaking vaudeville.

A CANADIAN OPENING.

The new Bennett Theatre (vaudeville) in Quebec will open its doors to the public on December 24.

ARTISTS' FORUM.

I desire to warn the public through your columns of an impostor, who, I understand, is using my name to secure favors from managers and members of the theatrical profession in general, as well as attempting to impose upon vaudeville artists.

An out-of-town manager recently sent to me a card which had been presented by my gramee to one Mr. Ollie Hoerl, in his box office with a request for courte-

The card bears the following inscription:

High-Class Vaudeville Acts.

HOWARD BRADLEY.

Road Booking Mgr.

Perry Williams' Circuit.

I wish to state that there is no one of this name in my employ, nor have I a "road booking manager."

Perry G. Williams.

Sheboygan, Wis., Nov. 27.

Editor Variety:

In last week's Variety it stated that Mr. Glissindo, formerly of Glissindo and DeLorelei, will shortly put on a musical novelty entitled "The Musical Battleship." That novelty and title belong to me. I have had it in my act since I first produced it, a month after the "Mains" was blown up. Hundreds of artists will verify this. I am surprised to know of any one intending to use this after I have played it so long around the country with my partner, Mr. Collins, and Madsen and Madsen. You will please notice that I am at present using it by above letterhead. I write this to save Mr. Glissindo the trouble of producing what belongs to a brother artist through right by priority.

Geo. Madsen.

Of Madsen and Cornan, formerly of Collins and Madsen.

Butte, Mont., Nov. 24.

Editor Variety:

We were playing a week of two-a-night stands in Huntington, Wabash and Peru, Ind., and while at Wabash we found on the second show the last night for not dancing in our wooden shoes. We were closing the bill and only a very few people in the house. The two men who were the managers, Kennek and Baker, one a saloonkeeper and the other a grocer, were in the rear of the audience waiting for a chance to take a few dollars away from some one and they made us the victors.

Now this is not the first offense of fasting on this week circuit, and the man-
gers boast about it.

We were told of the manager at Peru firing an artist for opening a window while the moving pictures were on. We can verify this statement by the Bennett Sisters and Major O'Laughlin, who were on the bill. Corrington and Hodges.

CARLTON & HUDGES.

Editor Variety:

I played on the bill last week at the Orpheum Theatre, Boston, with the Carlton-Powell equestrian act, and I think they deserve a vote of thanks from every artist that works in "Toms," and I take this means of challenging my gratitude to them. It won't harm if other animal acts profit hereby. Mr. Cotterell uses two big horses. When I went on Monday afternoon I listened for those horses to come tramping on the stage to make me nervous. It was that story, "for heaven's sake, drop the other shoe." There wasn't the slightest sound, however. When I came off the stage I asked Mr. Cotterell how it was. He told me that he brought his horses on the stage while the orchestra was playing my introductory music. He then stood the animals on his big mat until time for his act, and there they were not a sound. If other trainers were half as thoughtful it would be a great blessing to the poor acts that have to work in "toms" and try to make good, with a lot of noise against them.

Jack Norcross.

Minneapolis, Nov. 20.

Editor Variety:

In Variety I see Harry Prentice, of the Prentice Trio, says Edward Johnson and Archie Goulart ran away from him in Cincinnati. Such is not the case. It is just the opposite. He is the one that ran away. We are still with Ed Hayes' "Jolly Girls" company and intend to stick the season out. Now I wish to say to Mr. Prentice that he falsifies when he says I came to him penniless and worthless four years ago. It was I who built up his act and made it what it is today.

Edward Johnson.

Washington, D. C.

Editor Variety:

There has been so much argument about the title of "Divie Boy" that it has grown rather irregalional. I will just say, though, that all the claintants are wrong. Henry De Vay, at present living in Denver, played with the Sun Francisco Musistrel at Virginia City, Nev., in 1872 and was then the "Divie Boy." I was working with Geo. Madsen on the same bill. Jas. H. O'Neill.

In England they are speaking of the tour of Pollard Palmer and "Ted" Sloan, "who used to be playing the provinces, having been booked by Mr. Stott for thirty weeks." As the diminutive ex-jockey is in New York a mistake is being carried about by so many.
KENNEDY AND ROONEY BACK.
Clayton Kennedy and his wifeottie Rooney arrived Wednesday on the "Oceanic" after appearing for one performance in London at the Albamara Music Hall.

Mr. Kennedy regards the matter very much in the light of a huge joke and has no hesitancy in relating the details. He said:

"We were 'up against it' from the start. Our scenery was never put up and our 'prop' list called for a carpenter on the stage. As such a fellow going on we told that only eight minutes would be allowed for our turn and throughout the time a couple of uniformed stage hands were on with us, moving the furniture for the act that followed. The stage was kept extended to the footlights, compelling us to do our dancing on it. The stage manager in immaculate evening dress stood in the wings and beckoned us on, however.

The next day I called on the management and notified them that my wife was ill and we would be unable to appear. He professed the utmost regret at this, and offered us permission to retire from the program. Yet in spite of this hesitancy I received offers from Mr. Butt of the Palace and one other house to remain and play for them. We were in London for four weeks and it was all told, and America to America by the first boat headed this way."

JERMON RETAINS BON-TON.
Philadelphia, Nov. 30.

When any one in New York says that he or Harry Levey, the cleaner, holds the lease of the Bon-Ton theatre, he may be safely be denied; for Mrs. J. G. Jermon still retains the house and has never disposed of it, although Levey had some negotiations at one time.

Mrs. Jermon had about completed arrangements to have a gallery added to the theatre when the owners became convinced that she desired the improvement for the purpose of aiding in the disposal of it and refused to build. The gallery will be built, however, and it will be no surprise if the Bon Ton next season became a burlesque theatre on the Eastern Wheel.

ELY SAYS "DINED TOO WELL."
William E. Ely, manager of the Family Theatre in 125th street, would make no statement concerning his arrest this week on a complaint made by Mrs. Albertina Lorraine, professionally known as Allie Gilbert, except to say that he and Mrs. Lorraine had dined very well.

Mrs. Lorraine testified in the Yorkville Police Court Wednesday that she answered a newspaper advertisement in which Ely offered engagements; that Ely invited her out to dinner, afterward taking her to his home at 2020 Lexington avenue and there attempting to assault her. Ely entered a general denial, but was held in $500 for further examination.

Maurice Schlesinger, manager of the Ambition Theatre in Brooklyn, has had the nomination for Councilman of Philadelphia tendered him. That is Mr. Schlesinger's home city. If he accepts, which is equivalent to election, the management of Playhouse's Arch Street Theatre in that town will likewise be turned over to the then new city official.

Will English, formerly a Chicago bootblack and runaway, is one of the biggest favorites ever here and is an artist from the heels up.


License was recommended for a proposed new concert hall to be erected on the site of St. Paul's Church, Great Portland street, now being demolished.

Mrs. George Adney Payne will sing at the Canterbury anniversary. Eugene Stratton leaves December 8 for South Africa. Cyclist J. E. Dumedin will be back from the States for a Christmas visit.

In the provinces there is a big objection against the tiresome waiting in theatres queues and the system of charging advanced prices for "debut doors." The demand is for booked seats in every part of the house and one set time to open the doors to all.

John Palmer has lost his libel suit to stop cinematograph pictures of the Palmer-Moir fight. The judge said that for anything he knew to the contrary Palmer might have made such a gallant fight that the pictures would not have brought him into disrepute.

At Sotheby's noted auction rooms last Wednesday some interesting relics of the great Blondin were sold. Among them were the gold medal and diploma presented to him by the citizens of Niagara Falls for walking the rope across the same in 1851. It brought $24,525.

In justice to George Adney Payne, director of the Syndicate halls, he has spent heavy sums of money on both the Canterbury and Pennsylvania and his complaint is that there seems to be no finality in the requirements of the County Council. Evidently Mr. Payne is rather discouraged in this matter.

The refusal of the Canterbury license gives special interest to Gatti's Westminster, now closed, but granted a new license conditional on alterations. On November 29 the licensing board meet for a hearing of final appeals, and whether the Royal Canterbury will be able to amend its situation by that time remains to be seen.

Vesta Tilley will not appear in pantomime this season and opens at the London Palace in January. Giant Henri Cot, who goes your way, is 8 feet 7 inches high, but the letter object to be seen after him with a yard stick. He is said to weigh 390 pounds. Next year Moss & Stolle have a Continental giantess coming, 8 feet 2 inches high and weighing 575 pounds.

The new Belfast variety house to be known as the Royal Hippodrome, costing about $125,000, is fast approaching completion and will open early next March. It will have accommodations for 4,000 and is a new departure for Belfast, being run without bars and on thorough temperance lines. Will Siley, the well-known Manchester agent, will take the booking. The house promises to revolutionize the Irish variety business.

George Gray and company have incorporated for $5,000 to produce sketches, etc. Harry Jacobs, manager of Wonderland, and Carl Hooper, the agent and husband of Victoria Monks, for $150 loaned Hooper and $175 loaned his wife. Mr. Jacobs lost, as his case was not proven to the satisfaction of the court. Miss Monks said she received the loan money was "trumped up," and the judge believed her.

Through Counsellor Gill Mr. Stoll asked last week for a music hall license for the proposed Fujiyama Park Empire to be erected in Islington. Mr. Stoll stated the circuit of which he was managing director owned the freehold site and proposed to spend something like $125,000 in erection and fitting. The applicant would guarantee no Sunday shows, and if license were granted would be prepared to surrender the music and dancing license of the Holloway Empire nearby, which was deemed more available for a dramatic house. The license was opposed by several gentlemen of the cloth.

Phil and Nettie Peters have been snapped up by the Palace, where they are doing fifteen minutes very successfully. Herbert Lloyd is back at the Empire. Gus Drewee is at Barcelona. Tambo and Tambo are at the Deutsches Theatre, Munich, and have signed up about one year's Continental engagement on the strength of their Vienna success. A Continental bill just in shows Sahara billed in letters a mile high, while all the rest of the distinguished company are in diamond type, the idea being to show how much greater Sahara is than all the rest. That Des Rose certainly has the Continent down fine.

Gilbert Girard, the well-known American mimic of all that brack, bow, nevar, or cackles, and who is working at the Alhambra under the style of "Pacal, French clown," had a lively street controversy with a gentleman who claims he is an "act pincher" and who aggravated the alleged pinching by talking the imitations into a gramophone. The parties did not come to actual blows. The affair got into the courts, but the defendant was not found guilty. He is pressive in appearance and a good talker, and seems to have handled his case pretty well. However, for six months to come he must not punch the man who appropriated his dog fright imitation, under penalty of ten "quid," or $50.
NEW ACTS NEXT WEEK

Coram, Hammerstein's.
Bessie Wyman, Hammerstein's.
Willa Edouin, Hammerstein's.
Charles Warner, Colonial.
Jack L. Cuneen, Colonial.
Pearl and Freeds, Orpheum.
Una Clayton and Company, Pastor's.
Brockman and Boyle, Pastor's.
The Darrows (New Act), Pastor's.
Burns, Morris and Company, Novelty.
One and a Little Bit Over, Gotham.

E. E. Rice's
"Girl from Paris" (17).
45 Mins.
Full Stage, One and Close Full Stage.

The old E. E. Rice musical comedy does not lend itself to the cutting down process with any degree of success. Its talk is loose and hard to follow, even though the actors of an hour is allowed for its development. The first scene, showing the law of the Honeycomb house, has hardly a real laugh in it, the only excuse being the musical numbers. These were mostly supported by Ida Adams as Julie Boebon, who has a pretty voice. The second scene is in "one" and nothing happens except that the stage hands change the set. The company is not noticeably involved. The best of the whole proceedings was the work Joe Kane as Hans in the last scene where he has a quantity of first-rate comedy. Kane has played similar parts before with considerable success and makes a really funny Germain. As it stands, "The Girl from Paris" is much too long and slow in movement to make a successful offering and it is not easy to see where further condensation will improve it.

Albert Chevalier.
Character Songs.
31 Minues.
Colonial.

On Wednesday evening during the first week of the tour over the Williams circuit in its vaudeville reappearance, Chevalier sang "A Painter's Pastime." "Why You Do 'Le Lov Ol," "Mrs. Awkins," "The Court Bell" and "My Old Dutch." Though the audience was laudable for the latter, and so insistent that the singer was obliged to respond, although bowing several times before doing so. All these numbers were sung by Chevalier when he last appeared at the Circle. He has songs new to this side, but at Mr. Williams' request they remain unheard. Chevalier's popularity among American vaudeville audiences is unbounded, to judge from the Colonial verdict. He is liked whether in an English costumer selection or a character number.

Maude Raymond.
Songs.
16 Mins.; One.
Colonial.

Miss Raymond's return to vaudevill after a successful trip spent in "The Social Whirl" at the Casino brings with her a finish not before possessed, and this with her inherent style of singing "Bill Simmons" brought her alotted time to a highly successful close. Many have attempted the popular "coon" number, but no one approaches the original singer of it. Miss Raymond opens with a well-thumbed number of popular air, followed with a ragtime selection, and has a character song for her third entrance. The audience liked her in all. The applause for the opening bars of "Simmons" presaged the reception the afterward received.

Lee Harrison.
Monologue.
15 Mins.; One.
Hammerstein's.

Except one song at the opening, "Sherlock Holmes," Mr. Harrison is telling all new stories, and singing a freshly written "Real Life on the Stage." Monday morning was the first time Mr. Harrison heard the music, and he sang the number, a sketch of traveyry piece, in the afternoon. It will be very well received. Some of the stories were first class, that about the King being the only fool carrying a quiet quality of humor, while another regarding him getting a bag, preventing him from going to a fire, is still has people who heard it Monday evening for the point. Mr. Harrison was very much liked by a cruel, hard, friendly audience. He bowed his thanks twice, but gave no encore.

The Estrella Sisters (3).
Musical.
15 Mins.; One.
Colonial.

Costumed in picturesque gypsy dress, the three Estrella Sisters are presenting one of the best musical acts in vaudeville. A violin and harp are played by two of the girls, while the third has a sweet mezzo-soprano voice and is one of the very few singers who can be listened to with pleasure by the habitual vaudeville goer. The harp is a skilled artiste and the violinist a good performer on the instrument. The act is well laid out. No encores are taken, and the theatre is consumed by the young women pass rapidly.

Charles Wayne and Co. (2).
"10 A.M." (Comedy).
One, 6 Mins.; Close in Full Stage (Interr.) Pastor's.

The novelty of Charles Wayne's latest sketch is a biograph series following Ben Stein's (Mr. Wayne) drunken footsteps from the time he a poaches in "one" in condition until he is discovered sitting upon a folding bed in a full stage setting. On Tuesday night, owing to an accident at an inopportune moment, the machine was disconnected from the sheet, and suddenly, catching the players unawares behind it in full view of the audience. This was so disconcerting that justice was not thereafter done to the plot or char-}

Barth Brothers and Walten.
Comic Act.
13 Mins.; Full Stage.

The trio did well at the close of the Keeney bill. Walten makes a good knockabout clown, does not infringe upon any of the business of any one and goes away with some laughable burlesque tumbling. The Barth Brothers, particularly the elder boy, are smooth, fast ground acrobats and a whirlwind finish takes the act off in good shape.

Will H. Cohan and Lew Welch.
Conversation.
10 Mins.; One.
"Big Show," Murray Hill.

This pair were formerly together in "Khey and Aley" and showed this act for the first time at a Sunday night recently. They have been doing Weber and Fields roles some time now, and the present offering is largely made up of a rehash of the old music hall burlesque business. The rest consists of parodies on topical sub- jects, most of which are well written. Cohan and Welch develop characterizations of some value and make their talk funny.

Smith and Baker.
Songs and Dances.
13 Mins.; Full Stage.
Pastor's.

Dressed as two sailors, Smith and Baker are virtually giving a new act, placing themselves above the ordinary through the dressing, talk, and Smith's dancing, besides his appreciation of comedy. Smith, or Smith's only fault is the impersonation of Geo. Cohan. Cohan's song fits in, and that is all.

Williams Duo and R. C. Day.
Musical.
15 Mins.; Full Stage.
Pastor's.

The two men and a woman making up the act are thought to be a recent com- bination. The stage is dressed neatly for the musical apparatus and there is an effective finale, far and far beyond the customary "you must applaud" sort musical acts have become associated with. A sand picture is made by the woman and the music classes of an average kind. The younger man is a sort of page, announcing the selections through cards and arrangements the instruments to prevent delay.

Hayes and Wiltzie.
"A Tramp's Flirtation" (Comedy Bicycle).
14 Mins.; Full Stage.
Pastor's.

Alber Hayes rides a bicycle, first as a tramp and later "straight." Annette Wiltzie rides also, assisting in a few of the tricks, besides singing while her partner is making a change. The trick riding is well executed. Mr. Hayes is a rapid performer on the wheel, but shows nothing new. His tramp dress might be improved upon, but the comedy could be dropped altogether. Miss Wiltzie does not sing as well as she looks. For a team bicycle act it ought to do.

Terry and Elmer.
"The Doctor and the Show Girl" (Comedy).
12 Mins.; Full Stage.
Pastor's.

Walt Terry and Nellie Elmer are playing at Pastor's this week after a long absence. In the comedy sketch there are many bright lines, and Mr. Terry is a comedian with a quiet, unobtrusive, effective style. Leaving aside the comedy, his dancing alone would carry the act. Terry does not dance as others do. He has a method all his own, including an extreme gracefulness, especially when found in a man. Terry's pivoting alone is well worth watching. Miss Elmer, for what could be termed a large woman, dances well and has a good stage presence, with a beautiful blue and brown dress at the opening.

Frosini.
Accordeon Soloist.
10 Mins.; One.
"The Happy College Days."

Wool Orpheum Theatre, Mt. Vernon, N. Y.

terminated at an opportune time, Mr. Frosini as Bird Strong, a football player, is built physically for the part he assumes, and with the assistance of Mr. Sampson, William H. Tuite and Edward L. Lindeman as his fellows, very natu- rally carried out the pictures the author intended. There are some stirring college songs. With Mr. Tige at the piano, Loris Scarsdale sings two captivating numbers. The act is very prettily dressed, and was much liked.

OUT OF TOWN

Harry L. Tige and His Collegians.
"Those Happy College Days."
Orpheum Theatre, Mt. Vernon, N. Y.

Presented at an opportune time, Mr. Tige as Bird Strong, a football player, is built physically for the part he assumes, and with the assistance of Mr. Sampson, William H. Tuite and Edward L. Lindeman as his fellows, very natu- rally carried out the pictures the author intended. There are some stirring college songs. With Mr. Tige at the piano, Loris Scarsdale sings two captivating numbers. The act is very prettily dressed, and was much liked.

GREEN WITH SHAPIRO.

Burt Green, formerly the vaudevill advertising manager for The Morning Telegraph, to-day assumes charge of the professional department of the Maurice Shapiro music publishing house.

Mr. Green became popular with vaude- villians as the pianist at Pastor's, some time ago being a charmed friend of the business staff of the Telegraph, where he attracted many new friends through his intimate knowledge of vaudeville and the artists; a knowledge he made apparent each week through his usual comment in "Burt Green's Notes" in that publication.

A thorough musician with a legon of acquaintances, Mr. Green is a valuable adjunct to the Shapiro establishment.
SHOWS OF THE WEEK.

FIFTH AVENUE.

The decision to run an intermission at the Fifth Avenue from 6 o'clock until 7:30 has the effect of running the bill until after 11, but all the acts were held down to about a time limit as possible and the show passed off smoothly and rapidly. Business is picking up, the Tuesday evening audience making a good body.

Charles E. Evans and company were offered as headliners, backed up by a program of good average merit. The Evans fare went to a good percentage of laughs, even the opening scenes between the two wives evoking evident amusement. The fast complications of the later scenes pleased also.

Inman and company, the "company" being James J. Connors, were effective in a quiet way. Inman's early talk in a semitough vein was bright enough, although the frequent exchange of huge rolls of green stage money rather spoiled the famous roughneck from the Hoosier section. The story, Inman makes his "coon" man fairly real, and Mr. Connors develops a life-like and humanized characterization. The touch of sentiment at the end is overdone, but rounds out the entertaining sketch nicely.

The "Globe of Death" made an excellent final number, the spectacular "loop-the-loop" performance delivering a fine electric thrill, as promised in the billing. The act is neatly dressed and worked up, even the small delays in starting the motorcycle being gauged to arouse a deeper interest. Charlie Case kept a jump ahead of his audiences on many of his stories, but in the main his talk scored bull's-eyes. He is away well at the opening, with a dirge-like burlesque upon the sentimental ballad, and all through keeps away from the dull average of blackface monologue talk.

Julia Redmond and company's sketch goes to the utmost limit in the creation of insanefarce situations. Miss Redmond herself is funny in her makeup, but the sketch runs to impossible extremes of burlesque.

There was a good deal of shifting in the early part of the bill. Mr. and Mrs. O'Brien were moved forward a place or two and pleased with parodies and talk. Professor Dubois and his "monk" made a good comedy number, but the Professor might take time to explain why he insists upon appearing in shirt sleeves when the monkey does all the work. If he must deviate his person with white sleeves, however, it will work well to wear cuffs instead of wrist bands.

The Lucadoss opened the bill with a fair act involving strong man work, weight lifting and balancing, and Lily Smith, who was moved to a more important position than that set down for her on the program, pleased with her Yesta Victoria songs. William Zimmerman has a new entrance through the centre for each chorus number. The act remains unchanged in its essentials, although the Hammerstein impersonation at the close has been cleverly worked up with a capital lot of talk.

Hilty and Austin and Lew Troubadours and Olivotti both did well in important positions, and Macco and Fox got along fairly, chiefly through the dancing of the man.

ROBERT PAULTON and Gus W. Hogan wrote the opening piece, the program says, but it is not due particularly to their efforts that the offering is amusing. Ruth Everett, George Guhl and Arthur Clamage divide the labors of the principal parts. Miss Everett has a stunning stage appearance and dresses strikingly. Everybody liked her from her first entrance and she held her popularity throughout the show. Guhl in a German dialect part was funny for once. Good voices are rarely heard in a restaurant scene. This bit is built upon an old burlesque idea, but some of the talk was really good. Clamage had the conventional Irish part and did well with it. Al Gruet played a "Rube" and at one time did a few steps that suggested he could dance. He didn't, though, until the olio. More of his dancing could be used with profit.

Maida Dupree and Tillie Storke make up a first-rate pair of soubrettes, Miss Dupree being possessed of an agreeable singing voice well adapted to "coon" numbers.

There are fourteen girls in the chorus, six appearing in Amazonian line at the opening and remaining in tights pretty much throughout. That is evolved into a pretty costume changes the dressing being particularly lavish for the burlesque. The finale showed one of the prettiest costumes of the piece, an adaptation of the "pick" dress with pantaloons and a blouse effect in white China silk.

Miss Dupree opened the olio with a soubrette act. She shed successfully from good "coon" numbers and her act passed smoothly. She might put a little dancing into her offering.

Gruet and Gruet, in addition to Al Gruet's capital dance, have a quantity of first-rate comedy talk and business in their blackface sketch "Sam's Substitute," not to speak of their playing on cornet and trombone. The act has plenty of variety and makes an entertaining item in the program.

Miss Everett's mechanical doll was a real novelty. There is an odd mechanical quality to her voice and a laughable fix in her face. Her Australian selection is funny, as is the illusion perfectly. George Guhl and Arthur Clamage as Germans helped out with fairly funny talk and knockabout business that is by no means funny. The best thing they do here is to manipulate the doll.

The Zarrowes have worked up a quantity of new comedy business in their bicycle act, which now goes with even greater success than ever. It is a little straight trick riding, but the act opens with a laugh, thanks to a good entrance and the fun does not slacken for one moment.

Garden and Somers, "the musical pair," close the olio with xylophone duets. The pair secures a good deal of volume out of the instruments and some strong concert effects. The Patriotic medley was the best.

The show is without offensive talk or business, the dialogue approaching the danger line only once or twice and then not very far. The only weak voices of the burlesque was the singing of an Italian number by Perrin Somers backed up by the chorus.

A "Buster Brown" chorus led by Baby Smith scored through the agreeable appearance and manners of the leader, who had a quantity of amusing business with one of the boxes and a number called "Lulu" did nicely, although the principals were not particularly appealing. The adaptable chorus made an attractive picture and a medley used as the finale rounded out the musical program agreeably.

JOHNNY GRASS WIDOWS.

Robert Fulton and Gus W. Hogan wrote the opening piece, the program says, but it is not due particularly to their efforts that the offering is amusing. Ruth Everett, George Guhl and Arthur Clamage divide the labors of the principal parts. Miss Everett has a stunning stage appearance and dresses strikingly. Everybody liked her from her first entrance and she held her popularity throughout the show. Guhl in a German dialect part was funny for once. Good voices are rarely heard in a restaurant scene. This bit is built upon an old burlesque idea, but some of the talk was really good. Clamage had the conventional Irish part and did well with it. Al Gruet played a "Rube" and at one time did a few steps that suggested he could dance. He didn't, though, until the olio. More of his dancing could be used with profit.

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The Zarrowes have worked up a quantity of new comedy business in their bicycle act, which now goes with even greater success than ever. It is a little straight trick riding, but the act opens with a laugh, thanks to a good entrance and the fun does not slacken for one moment.

Garden and Somers, "the musical pair," close the olio with xylophone duets. The pair secures a good deal of volume out of the instruments and some strong concert effects. The Patriotic medley was the best.

The show is without offensive talk or business, the dialogue approaching the danger line only once or twice and then not very far. The only weak voices of the burlesque was the singing of an Italian number by Perrin Somers backed up by the chorus.

THE PHAYS THREATEN SUE.

J. T. Fay, of The Phays, threatens to sue R. E. Keith for $1,000 damages for each of the "The Phays," the exposure act, has been playing over the Keith stage.

Mr. Fay claims that the billing of "The Phays" is designed "to mislead the public into believing that the original Phays, the exposure act, has been playing over the Keith stage."

Mr. Fay has not computed the total sum he will sue for. A decision by the Appellate Division on the appeal from the dismissal of the application for an injunction restraining "The Phays" from using the original's name is awaited before the amount will be set. Next week it is thought the higher court will hand down an opinion.
A bill that is as attractive on the stage as on the billboards is jamming the Colonial to the doors this week. The entrance to the theatre around eight o’clock has all the appearance of an incident plot.

Chevalier is the big feature, and he with the Elliot Sisters and Claude Raymont, another drawing card, are under New Acts. Pauline Cooke and May Clayton made up an imposing opening act with their spectacular shibbets, and with a musical finale played by the rifles that gains generous applause. The girls are dressed cleanly and neatly in short-skirted costumes, but there was an antique-looking billboard on the stage Wednesday night that gave the setting a dining-room appearance rather than a shooting studio.

Williams and Tucker in “Skinny’s Return” have shaved the act down, taking out the opening and the quartet, leaving dialogue mostly for the laughs, although Mr. Tucker sings his own composition, and it amuses greatly. The lines are bright and laughable. Miss Williams remains the same sweet, cheeky “Mary Ellen,” playing with an art that is all her own. The old finale of “Skinny’s Finish” has been placed in the later sketch, but somehow “Skinny’s Return” lacks with the success, and Mr. Tucker has acted wisely in making the radical changes.

The Cotrell Powell Troupe, with acrobatic bareback riding on two horses by a man and woman, was much appreciated by the audience. The “woman” may be an impersonator. The horses are beautiful. There is, some acrobatic work on the ground at the close for an encore that does not fit in.

Thorne and Carleton opened the second half with a “conversation” in a sketch-setting. Mr. Thorne does most of the talking, and his stories, containing two or three ancient examples of humor, have not the depth to cause too much thought. His delivery, together with some comedy face and easy bits, brings out the laughter in large chunks. Miss Carleton is an excellent “feeder.”

In a beautiful black satin Princesse dress LeRoy and Thorne are made the opening stage. The dress, and with her “four picks” won out in the next to closing position, rendered the more difficult through following Chevalier. The youngsters are changing for each song, and they look like real “picks.” Miss Thorne sings several times, complimentarily overlooking the colored children, who seem to be under her complete control.

The three Delton Brothers in acrobatics were on the family attempting comedy close.

SHOWS OF THE WEEK — BY SIME

Colonial.

Mr. Pastor has placed a bill together this week with enough variety to make a triffe more novelty. Charles Wayne and company, Hayes and Willats, Terry and Kliner, Smith and Baker and the Williams Duo and R. C. Day are under New Acts.

The front of the Dewey Theatre is plastered this week with lithographs of good-looking women, presumably with Whallen Broder & Co. The “Merry Makers” now playing at that house, were Lilian Clark, “the hit of Paris;” Edythe Hall, Myrtle Calvert, Jeannette Reynolds, Amelia Sanderson, Anita Ray, Harriett Morrelle, Genevieve Garland or the Sisters Kenton, have made an impression interesting, and there is on the billboards the show would be greatly improved. It may be old “paper” or simply an illusion of the management, but one takes cognizance of their absence before the opening “Running for Mayor” has been running very long.

The Gana-Nelson fight pictures are not shown, their place being taken with the burlesque “The Mayor’s Vacation,” and it serves to save what would otherwise be an ordinary show. Charles B. Nelson and J. Casey play the characters of a harelipped youth and stuttering boy in it. Both are double-talkers, Nelson in the part of Dave Acrobatic, and Casey especially, as he was considered hopeless after the sketch “Simon, the Butler,” in the olio, participated in also by Nelson and Minnie Maltz. Nelson plays the part of Mr. T., until a word is nodded for “Johnny Chinpin’s Polonaise Militaire.” It is too heavy a selection for the bally, or at least when the only accomplishment is a piano. Mike Bernard is playing it this week in masterful style, Miss Kenton giving the impression that the bally simply attempts to accompany him. The other and lighter numbers won applause, being more appropriate to the instrument. For her first appearance at Pastor’s Miss Kenton was a great big hit. She could have exhausted her repertoire on a very appreciative audience, both through her playing and personal appearance.

The “Tally-Ho Duo” sang songs, and while the man passed through safely it will become necessary for the woman to remain on the stage. Her voice is quaint, and when she opens her eyes before she will arrive. Singing with more ease may be of assistance. Carr and Jordan in “Roman Rubbish” gave travesty and singing, and Demoloch and Grinnell, with a pretty picture, had the rough comedy of the man for support. Without a route sheet supplied for the program the billing causes speculation.

The Juggling De Pontas “and their funny dog” were there, but the animal does not claim to be a comedian. He howls while the woman sings and this draws laughs. The juggling is not extraordinary, while the makeup is not over mouthful.

ANOTHER VAUDEVILLE AUTO.

James Plunkett has arranged with Bar- ney Olfield to present the auto race scene from “The Vanderbilt Cup” in vaudeville with the consent of Liebherr & Co. A sketch has been written leading up to the song sensation and the opening has been named “The Vanderbilt Cup Race.”

H. D. Marcellini is also in negotiation with Liebherr & Co. for the right to present a sketch in Europe employing the automobile race scene for a climax.

-harding and Ah Sid are playing Keith Proctor’s Jersey City house this week.

George McKay, formerly comedian of “Wonderland” company, and Johnny Cantwell, late star in “Little Johnny Jones” company No. 2,” have formed a partnership and will show a new eccentrical comedy skit, “Harding of Young’s Pier,” Atlantic City, November 26.

Mr. Casey (who is a bachelor) makes light of the incident, denying at the same time his qualifications as an expert in literature, but when Miss Holland’s name is mentioned his eyes assume a dreamy expression and he remarks, “You should have seen her. Peaches!”

Merry Makers.

Upon the “Oceanic” arriving in port on Wednesday night last, Alice Holland, the foreign singer, who was a passenger through on accident on the trip over which had disabled her, could not walk down the gangplank.

Mr. Casey has been the favorite, he appeared at the Morris office, and who has attained some local fame as the “announcer” for Marino, the strong man, at their performance during the past three weeks.

Casey seems to have profited by studying Marino’s methods of making heavy lifts, and when he saw Miss Holland’s dilemma Mr. Casey was “there.” Perhaps Miss Holland would have received the same attention from the garrulous Casey though she did not possess a handsome figure and figure, but she arrived safely in a carriage, carried there by the gentle “Pat,” who received the thunderous plaudits of the multitude assembled on the pier, most of whom envied his exhibition of strength.

Mr. Casey did not conclude his performance with this pleasant feat alone; he thereafter, with the custom inspector, did the rounds, over the contests of Miss Holland’s test, and was given for their removal to the Hotel Arlington, where the singer is now resting easy.

Mr. Casey (who is a bachelor) makes light of the incident, denying at the same time his qualifications as an expert in literature, but when Miss Holland’s name is mentioned his eyes assume a dreamy expression and he remarks, “You should have seen her. Peaches!”

George McKay, formerly comedian of “Wonderland” company, and Johnny Cantwell, late star in “Little Johnny Jones” company No. 2,” have formed a partnership and will show a new eccentrical comedy skit, “Harding of Young’s Pier, Atlantic City, November 26.

Mr. Casey’s new auto which should be removed to give a youthful appearance. His face is a little “bounced.”

Miss Milbee with considerable of Bert Leslie’s slug, plays two characters part capably, and Grace Patton dresses the stage, does nothing else, while Jon. H. Sudd- ler and Geo. Garland are well enough when they are away from the Clipper Comedy Four. Rough “comedy” with two suggestive jokes are the quartet’s dependence. The Dewey Theatre has always been deserving of it.

The Elton-Polo Troupe, a casting act, is the principal feature of the “Merry Makers.” The flier is somewhat heavy and
CORRESPONDENCE

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

Owing to holidays, numerous correspondence arrived too late for publication in current issue.

CHICAGO, ILL. 
By FRANK WIEBEG.

VARIETY's Chicago Office,

111 E. Washington St.

L. Brown, President, and T. C. Talafasco, Treasurer of the exposition and representing the State Fair Association in that city, $250,000 will be expended in amusement and entertainment at the Exposition grounds in January, February and March, '07, the attractions to be furnished by Mr. Barnes.

This is said to be the largest sum ever arranged for amusement purposes by any fair association and the features will consist of new and novel shows and hippodromes. In addition to the many novelties and European feature acts which will be brought over from the other side by Mr. Barnes, several of the largest brass bands will be engaged.

Luna Park will be the name Buffalo's summer amusement resort, formerly called "Athletic Park," will be known by when it has its May day opening. Three animal quarters will be built to house Frank C. Bostock's wild animals for a season's engagement. A scenic railway will be built at a cost of $35,000. About two acres of ground will be added and the whole park will be beautified. Features will be changed at a cost of $100,000. Most of the old shows will be cut out. The electric displays will be improved. Manager Mac Broom will be in the city in a few days to take up the work.

M. J. Heins has sold Electric Park, Kansas City, to a railroad company which wanted the ground for a rail yard. It is promised that Mr. Heins will build another park within the city limits to cater to the summer amusement requirements of Kansas City citizens.

The opening of Island Park at Easton, Pa., for the winter has been postponed indefinitely, owing to the inability of the traffic company to procure suitable cars for the winter service.
ORDERS FOR THE
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OF
VARIETY
ON
DECEMBER 15th

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Advertising copy or photographs (with reading matter) should be sent at the same time.

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ANNIVERSARY NUMBER, DECEMBER 15th

Be represented in the first annual number of the representative variety paper

No advance in advertising rates for that issue.

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Hathaway's (T. B. Judd, mgr.)—Good bill. Jack Norris, the "College Boy," is playing a special engagement here through Dec. 15th. His monologues in a very clever, though many of the points go past the middle audiences. Ward and Correll are old favorites here and are going well. Grand Opera Co., Rileys, Walters and Croker, Henry Clare, Bert and Carl and the De Magie complete an all-around good show.

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NEW HAVEN, CONN.

POLYVA (Frances Miller, mg.)—Good bill. Monday, Tuesday (10:00).—Harrison, Ives, Bowers; Wednesday (10:30) — Ives, Bowers, Johnson; Thursday (2:00) — Ives, Bowers, Johnson; Friday (2:00) — Ives, Bowers, Johnson; Saturday (2:00) — Ives, Bowers, Johnson.

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NOW ALL FILLED.

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VARIETY

VOL. IV., NO. 13.
DECEMBER 8, 1906.
PRICE FIVE CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.
COMEDY ACTS BOOK WITH WILLIAMS.

A great deal of talk has been current the past few days concerning the Vaudeville Comedy Club, its members and Percy G. Williams.

There are two stories, and it is denied both Will M. Cressy, president of the A. and James J. Morton, its secretary, that the society took any official action in the matter or has any minutes on its book relating to the matter whatsoever.

The first story was the effect that at a special meeting held Friday night, November 30, at 11 p.m., the Vaudeville Comedy Club voted to offer the acts of all its members to Percy G. Williams for next season before booking or accepting contracts elsewhere.

The other side was that Mr. Williams is in conversation with Cressy told the president of the club that he was not assured of contracts for next season, of at least six weeks each, from all members of the Comedy Club, he (Williams) would be obliged to go into the booking business for bookings to protect himself, thereby eliminating opposition. It is reported that Mr. Williams dwelt particularly upon the position of the artist in that event, and the probable reduction in salary.

To keep Mr. Williams away from Keith the special meeting was called, and members called upon to deliver contracts to Mr. Williams for the time desired next season, regardless of any other engagements.

It was not an official action by the club as a body, but came as a "suggestion" from one or more of its officers. A great number of contracts are understood to have been received by the Morris office for Mr. Williams to date, with very few members of the society yet to be heard from.

This undoubtedly accounts for the rumor during the week that Williams was thinking of going into the Keith office.

The White Cats of the society were requested to take up the subject, but declined to give it any attention officially, although presenting the question to all of its members, leaving the rest to their discretion.

CRESSY DENIES OFFICIAL ACTION.


Will M. Cressy, the Vaudeville Comedy Club's president, when asked regarding the report from New York that the club had pledged its members to Percy G. Williams before booking elsewhere, said:

"The report that the Vaudeville Comedy Club has entered into any agreement for its members to book with Percy G. Williams is absolutely false. What Mr. Williams' plans are or what agreements he may have made with individual artists in or out of the club, I have no means of knowing."

FRISCO'S ORPHEUM, DEC. 30.

San Francisco, Dec. 7.

The opening of the Orpheum, San Francisco, has been delayed and will not occur until December 30. By September 1 next, the New Orpheum in Oakland will also be in operation, giving the Orpheum circuit six weeks on the coast.

CAHN & GRANT AFTER MORRIS.

Julius Cahn is now carrying his campaign of reprisal into the Morris camp—at least so far as opposition to the Hathaway houses in Lowell and New Bedford is concerned.

Beginning Christmas week they will put vaudeville acts in their theatres in the two towns mentioned to get back at Andrew E. Hathaway, who has opened a picture show in a store directly opposite the Cahn & Grant house in Salem.

Edward L. Bloom, general manager for Cahn & Grant, confirmed the above on Thursday. He said: "It is not our purpose to enter into competition with any one who does not interfere with us, but whether Mr. Hathaway does so unprofessional a thing he must be prepared to have us come back. If Mr. Morris' office, or any other agent, will not give us our acts, I can assure them direct. On this score I don't think we have much to fear."

MOZART FINED $75.

E. E. Mozart, the manager of the Mozart circuit of vaudeville theatres in Pennsylvania, who was convicted recently of assault upon Bert Weston, of Eumus Raymond and company, was sentenced to pay a fine of $75 late last week. He paid the fine and the incident was thereafter closed.

Mr. Weston takes exception to the wording of the newspaper reports, in which he says it was made to appear that the act had been closed for incompetency. He explains that the act had played all the other Mozart houses and when it came to Lancaster three other sketches had also been supplied for the bill.

EVA TANGUAY'S DANCES.

Eva Tanguay, now starring in "The Sambo Girl," proposes to bring her semifolies dawns into vaudeville upon the closing of the musical show presently. She will have several members of the company with her and in all probability will "break in" the act at Utica.

HEADED OFF FRITZ WILLIAMS.

Just as Fritz Williams was poised to launch himself into vaudeville with a sketch the Klaw & Erlanger people approached him with a persuasive smile and shook hands of contracts. Consequently Williams' vaudeville tour is all off and he is bound for a term to the "Syndicate."

LYRIC'S NEW MANAGER.

Cincinnati, Dec. 7.

Ed H. Anthony, who has been the press representative and treasurer of the Olympic Theatre, has been appointed manager of the Lyric Theatre at Cleveland.

MCKEE RANKIN AND NANCE O'NEILL.

Levy has secured from McKee Rankin and Nance O'Neill the right to offer them for vaudeville. Needless to say, he is doing so.

Miss O'Neill was booked upon at one time for the past season and had been on the future "star" actress. Boston and other cities, even up Australia, had so acclaimed her—then Miss O'Neill played in New York City.

Mr. Rankin is a veteran at acting, and if time is secured a dramatic sketch will likely be the couple's offering.

SUNDAY SHOWS ALL RIGHT.

There is a general feeling of relief among theatrical managers over the report spreading about that no further interference with Sunday shows from the authorities may be expected.

Some one in a position to forecast further proceedings in the matter has said that the question of violation of the law through Sunday concerts will be turned over to the Corporation Counsel by the Commissioner of Police for the former's opinion as to the law in the case.

If the Corporation Counsel, through the many intricate points involved, should require considerable time to go through the question, say until next June, and the police meanwhile take no action pending his decision, all parties concerned may be contented.

The New York Theatre which closed down its Sunday shows two weeks ago has decided to again open the house, commencing with the last Sunday in December.

WILLIAMS ENGAGES ANOTHER BAND.

From present indications bands will soon be an established institution in vaudeville. Previously they have enjoyed the greatest vogue at summer parks.

This week Creature is playing at the Alhambra Theatre, and on Thursday Percy Williams engaged the Schilyzon's Royal Hungarian Band for a tour of his houses.

The organization has about twenty-five youthful musicians and will open at the Colonial Christmas week.

OLYMPIC STOCK HOUSE.

Cincinnati, Dec. 7.

The opening of the Forepaugh Stock Company, which has held forth at Robinson's Theatre for three seasons at the New Olympic, will occur Sunday. The house was dark this week. What disposition will be made of the Robinson house is still undetermined.

MCCOY AT FAMILY.

D. F. McCoy, former manager of John J. Ryan's Olympic Theatre in Cincinnati, has been shifted to the same position at the Family Theatre in Harlem, a Sullivan-Considine house. He succeeds W. W. Ely.

GUERYS AND CRISPI.

Charles Guer and Ida Crispi have formed a combination and will open in Pittsburg on Monday with an amplified presentation of the old Guer and Daly act. If the team comes up to expectations they will play Paterson and Hoboken immediately afterward and other houses on the Keith circuit to follow.

LONG TIME FOR MARINO.

A. Z. Marino, the man who permitted himself to be run over by an automobile twice a day at the Victoria Theatre for three weeks, has been booked for twenty weeks over the Orpheum circuit by Martin Beck, opening December 17 in San Francisco.
The net profits of J. H. Moore’s Temple Theatre at Detroit for this season are estimated at $100,000.

The "Bon Ton" burlesque showed broke the house record at Rassen’s Theatre, Chicago, last week by $500.

Charles Deulin, formerly with the "Bon Ton," is now located permanently at Proctor’s 129th Street Theatre.

The Rooney Sisters were billed to open the show at Trenton this week and quit rather than assume that position.

The Picchian Troupe of acrobats was unable to leave to open in London, owing to the illness of two of the members.

Business in the variety theatres this week has fallen off to an alarming degree, generally thought to be due to the coming holidays.

Walt M. Hyde has closed his comedy act "A Load of Hay" and will work for a while doing a twelve-minute monologue.

The Three American Girls have dissolved. The act was composed of Marie Therese, Isabella Hurst and Mrs. Hurst’s daughter.

Karlo’s "A Night in the English Music Hall," after playing a return engagement at Hammerstein’s next week, will go over the Poli circuit.

Burns and Morris in a new act were booked solid until June by Wesley & Pincus after an appearance at the American Theatre last Sunday.

The White Rats are now located at 1439 Broadway. The society will remain in its present quarters until May 1, when they intend to move.

Juliet Winaton, now doing a single singing act on the Keith-Proctor circuit, may go out "at the head of the "Postal Telegraph Boys" soon.

Marcel’s Art Studies has been booked over the entire Moss-Stoll tour in England. I. Johns, the Stoll representative here, engaged the act.

Ethel Fairbanks, late of the Lou Glaser "Dolly Darrall" company, will make her début in vaudeville shortly, under the direction of William L. Lyken.

Mabel Sinclair, the foreign female ventriloquist, will play the Keith circuit the spring, when engagements at the Palace, London, compel her return.

Martin Beek and J. J. Murdock arrived in New York on Wednesday to hook up a lot of material for their circuits and expect to leave town again on Sunday.

Arthur Matlatt, for four years the leading man of the Forepaugh stock company in Philadelphia, has entered vaudeville in a dramatic playlet entitled "The Marshal," under the management of I. Kaufmann.

The many stories appearing in the New York dailies concerning negotiations with Count Boni Castellane for an appearance on the stage are made of whole cloth.

Clifford C. Fischer is scheduled to return to America about January 1. Before leaving he intends to establish a London office, sending his brother over to take charge.

"Dick" Staley has a three-act musical melodrama, with five transformations and fourteen musical numbers, which he wishes to place with some Broadway manager.

Work is being rushed on the New Musher Theatre in Altoona, Pa., which was burned down recently. It is promised that the house will be opened in January.

The Eight Primrose," the English dancing act of Dollie Bell’s, join the "Thoroughbreds" when that show comes to the Eighth Avenue week of December 17.

Charles Acker has retired from the partnership with William Lester, his place in "The Little Immigrant" being taken by John Manning, lately of the Frohman forces.

It is not generally known that P. F. Nazh, of the Keith office, is the inventor of what is believed to be a practical pencil sharpener that is about to be put on the market.

Active negotiations are now in progress for the signing of Alex. Carr, of the "Wine, Woman and Song" show, with the Shuberts for a starring tour beginning next fall.

Guran, the ventriloquist, leaves New York the latter part of January, being booked to appear at the Palace, London, February 4. He will return here next September.

Frank A. Keeney gave a champagne dinner to the artists playing his New Britain, Conn., theatre on Thanksgiving. Fred C. Curtis, a former Poli manager, is in charge of the house.

De Witt C. Young, "The College Boy Juggler," who has played altogether in the West heretofore, claims to have something new in the juggling line and will shortly show it in New York City.

Grace Wilson and company, three people all told, have a new sketch for vaudeville, written by Will M. Cressy, which will probably be first shown on the Keith circuit in about three weeks.

The Four Nevarros, the old trio, now increased to a quartet, opened in Chicago recently with a new novelty wire act and are coming East to play it. Myers & Keller are arranging the time.

Jas. H. Curtin, manager of the London Theatre, received the first prize for selling the largest number of tickets for the benefit to Lodge No. 1, T. M. A., New York City, at the Academy of Music last Sunday. Mr. Curtin has received the same annual distinction for the past number of years.

Joseph Perry, who has been appearing with McVatters-Tyson company, will sever his connection with that company on January 1, appearing alone as a Hebrew impersonator in vaudeville thereafter.

A great many of the big acts in vaudeville will lay off for the week before Christmas, and as business is far from good everywhere managers are curtailting expenses by putting in cheaper shows.

Norman, "The Frog Man," is in New York arranging metropolitan bookings. This will be his first appearance in the big city in twelve years, during which time he has been playing in the West.

Chester D’Amo, the mindreader, is said to give an act which is in part responsible for the Pays’ hasty decision to visit the other side. At Atlantic City, recently, D’Amo was held over for a second week.

Walters and Prouty, the Hebrew comedians, have in preparation a new act for production in the fall of 1907. It will be called "Back to Gutenburg’s," Special scenery and an extra man will be required.

B. A. Myers, of Myers & Keller, is arranging for a European trip in May, returning in July, when his partner, E. S. Keller, in company with Louis Simon, of Simon and Gardner, will go over for two months.

"You’ll Have to Wait Til My Ship Comes In," the latest song written by Ben Shields and Geo. Evans together, will be sung continuously next week at the Madison Square Garden during the six-day bicycle race.

Ferra, a young man not afraid of automobiles, will allow one to run over him next week at the Lafayette Theatre in Buffalo, having been added to the Rose Sydel’s "London Belles" company which will play the house then.

Joe Hart’s new act "Polly Pickles’ Pets in Petland" opened in Atlantic City this week. It carries fourteen people, the characters being made up to represent the animal creations of the Sunday comic sections of the newspapers.

"Moon" Gumble, accompanied by his wife, Clarice Vance, leave for Palm Beach December 31 for a week's vacation. Mr. Gumble is keeping this important trip a profound secret, as he is anxious not to be disturbed with business cares.

Frank Coombs, of Coombs and Stone, is ill of appendicitis in Seattle, Wash. It is hoped that he will be able to pull through without the necessity of an operation. Upon his recovery the team will continue over the Sullivan & Considine circuit.

Frank Manfield, an amateur sharp-shooter of New England, may have a look in on vaudeville. He was discovered up in New York by one of Variety’s correspondents, who secured him a date in Polito’s, Worcester. The house manager liked Manfield and sent him on to the New York Keith office with a letter of recommendation.
ATTACH "INNOCENT MAIDS." Milwaukee, Dec. 7.

The Fields Brothers, who left Thos. W. Dunkin's "Innocent Maids" in Chicago, today transferred the company for $1,500, claiming salary due for the remainder of the season. Adolf Marks, of Chicago, is attorney for the brothers.

A bond of $7,000 was furnished by a local surety company and the attachment vacated.

CLOSING FOR LOUISVILLE. St. Louis: Schloss was in Louisville early this week closing the deal by which the Eastern Wheel will acquire a burlesque house in the Kentucky city. Upon leaving St. Louis he went across to Cinncin-

nati to attend with Jules Hurlig the au-

nual meeting of the directors of the Co-

lumbia Amusement's house in that place.

He returned late this week.

Mr. Sierro left last Saturday over the Pennsylvania Railroad. Upon arriving at the Jersey City depot early in the morning he accidentally walked into James J. But-

ler, president of the Empire Theatre (West-

field), reading in (Scribner) interview in

last week's Variety. They salut-

ed each other cordially and made the journey together, Mr. Butler returning to St. Louis.

LONG RUN CHANGES ROUTE.

The engagement of Mortimer M. Thies's "Wine, Woman and Song" at the Circle has been extended from four to five

weeks to carry it over New Year's. The advance sale is said to reach into the fourth week.

The arrangement which makes possible the lifting of the Thies show out of the wheel makes it necessary for the shows to jump from Philadelphia to Providence.

Miney's "Merry Burlesquers," at the Tro-

cadero Theatre, Philadelphia, this week, are the first to play the revised route. Sim Williams' "I Idea" takes up the "Wine, Woman and Song" time.

REHEarsed TO QUICKLY.

The "No. 2" "Dainty Duchess" burlesque show, prepared by Weber & Rush for a road tour and sent out after rehearsing for thirty-six hours, closed almost as quickly after opening. It disbanding some where in the wilde and the firm is so in-

different as to its fate that the exact loca-

tion is not known.

JOHN GRIEVES INJURED.

John Grieves, the burlesque manager who recently retired from partnership with W. Stair, of Toronto, in the own-

ship of the "Parisanian Belles," broke his arm in alighting from a train at Roch-

ester on his way here. He went on to Syracuse, where it was found necessary to place him in a hospital for treatment.

Mrs. Grieves joined him, taking a severe cold on the trip and is also laid up in the Salt City.

BENTHAM HAS GOTTCHALK.

Fredinand Gottchalk has been prevailed upon by M. S. Bentham to essay vaudeville in a sketch built on lines which will give him a part similar to that which he cre-

ated in Amelia Blingham's production of "The Climbers."

BENEFIT AT THE NEW YORK.

The benefit for the building fund of the Vaudeville Comedy Club will take place at the New York Theatre Sunday night, December 22.

About twenty numbers will appear, cov-

ering forty-five acts in addition to a twenty-minute sketch by Will M. Cressy called "The Hayseed," in which fourteen num-

bers of the club will take part in the piece.

The women who are to appear at the benefit will be selected by drawing lots, the solicitations having been so numerous. It has been settled that Louise Dresser, Rose Stahl and Blanche Dayne will also take part in the piece.

LEGAL DECISION UPHOLDS ASSIGN-

MENT.

In a decision handed down Monday Jus-

tice Day in the Supreme Court in this city, Judge Brown and Judge Erikson have established a legal principle having vital bearing upon contract relations between authors and producers of vaudeville acts and sketches.

The point is this, that when an author sells or gives the production rights of his work to another, the second party may assign, sell or transfer such rights to an-

other and the transaction shall be legal so long as the assignee or purchaser ful-

fills the conditions of the original con-

tract.

The case at issue was an argument upon an application by E. E. Rose for an in-

junction restraining Otis M. Vesper from continuing to produce his (Rose's) play "A Square Deal." Herman L. Roth ap-

peared for Thayer.

Rose's contention was that whereas Vic-

tor M. Shafer, the original producer, had disposed to Thayer of his production rights, which he held under a contract with Rose, at a receiver's sale, the contract had been abrogated.

Thayer had decided in favor of Thay-

er, denying the injunction. The scope of this decision is of course somewhat nar-

rowed by the fact that it applies only to cases in which the original contract be-

tween author and producer does not carry the specific stipulation that the right of production is not transferable. In such case the sale or assignment of such license would constitute a breach of contract and the agreement would thereupon be-

come void.

DOLAN & FULLER.

A new firm has been formed through the association of James F. Dolan, of Dolan & Lenharr, with Mart M. Ful-

ler for the purpose of representing the Hailey Land and Improvement Co., real estate operators with large interests at Harrison-on-the-Sound, New York.

Mr. Fuller has retired from the stage and will give all his time and attention to the business, making his headquarters at the offices of the company, 104 East 125th St., New York.

Dolan & Fuller, as the firm has been styled, will promote the interests of the land company among professionals mostly.

ASK KENNEDY AND ROONEY BACK.

Kennedy and Rooney will play the Nov-

city, Williamsburg, next week, taking up the time they abandoned to make their short-trans-Atlantic trip. The foreign agents have offered them an opportunity to return to London to show their act in a smaller theatre than the Alhambra. The team will go providing the agents "square" the managers on the other side whose time they cancelled.

NO CHANGE IN BOOKINGS.

M. J. Karger, manager of the Empire Theatre, denies the truth of the report that he has or intends to change his bookings from the International Theatre Company to the William Morris Chicago office.

The Fays (John T. and Eva) leave to-

day for England.

WANT TO SUE RYAN.

Several artists who hold contracts call-

ing for service at one or another of the vaudeville houses formerly called "Ryan's" at Cincinnati, Cleveland and St. Louis are pro-

posing that a meeting be held to devise ways and means to compel fulfillment of the agreements.

Richard F. Staley, who has had a week at Cincinnati last week, is anxious to see how the movement started, and several other individuals have expressed a similar de-

sire.

It has been openly said that should any suit be commenced under the Ryan con-

tracts the defence will be the "Sunday clause," calling upon the artist to open the week's show on a Sunday.

At the Morris office it was stated that the Metropolitans did not specify Sunday as the opening day, but said "on or about," leaving that technical loophole. An inspection of a signed Ryan contract re-

vealed that, while the words "on or about" were printed in the document, they had been crossed off, leaving Sunday as the definite date of opening.

Another clause of the contract calls for "seven days' notice and fourteen days' notice on no other construction possible than that Sunday is intended.

The artists concerned will probably have a legal opinion as to their chances for suc-

cess in a suit before any action is brought.

TO "CIRCUS" BODIE.

Dr. Walter Bodie, the English "beater," will come over here in March under the producing wing of Mark A. Lebow, who will manage the Doctor for Al H. Woods. A sensation is predicted for him. An effort will be made to secure either the Metropolitan Opera House or Madison Square Garden for the exploitation of Dr. Bodie. After his New York appearance the Englishman will travel, appearing at the convention halls in the outside towns.

Bodie first came into public attention when, according to the account that comes from the other side, he entered a public hospital and "healed" a patient there. He has been given up by the most eminent physicians of the English capital. He afterward printed the names of the physicians who had passed the case as helpless. A number of medical men sued him for damages, but the "mir-

acle worker" won.

$5,450 BILL.

Boston, Dec. 7.

The "American" prints under a heading of "Prenzied Vaudeville" the following list of acts (with weekly salary) playing at the Orpheum this week:

Manager David Robinson of the theatre is quoted as saying that this is the larg-

est salary list ever paid by a vaudeville manager—at least in Boston:

$2,000

The Great Lafayette

1,800

Eilly S. Clifford

350

Maude Lambert

250

Linton and Lawrence

350

Olympia Quartet

250

Barber-Ritchie Trio

250

Kronemann Brothers

350

Vitagraph

50
FIGHTING NEWSPAPER.

Detroit, Dec. 7.

One of the humorous happenings of the present theatrical season here is the fight between the "Evening Times" and the theatre. The newspaper "roasts" every show and hill playing the city, excepting at the Crystal Time, which advertises its columns.

According to the "Times," the Crystal has "the" show of the universe, but Detroit still wanders in to see the others, once in a while.

SHANNON'S NEW PARTNER.

Owing to the decision of Sam Sidman, formerly of Sidman and Shannon, to retire from the stage and to enter the commercial business, a new partnership has been formed to go on with the German comedy sketch "The Astrologer." The new members are Kitamura, who was last season with Max Rogers in "The Rogers Brothers in Ireland" and until a week ago the principal member of E. E. Rice's vaudeville version of "The Girl from Paris." The partnership will be called Shannon and Kane.

MACY WON THE RAFFLE.

The point about this story is that James J. Morton is not as sore as he might be. He has the comforting thought that two others "got it" worse than he did.

He and Carlton Macy took chances on a suit coat valued at $150 and fitted with all the requirements of the travelling man. The tickets ran from 50 cents to $5 and in the drawing Morton selected the check that cost $4.98. Macy's selection carried a 25 cent penalty. Of course, Macy drew down the prize.

MARTIN WANTS VAUDEVILLE.

I. M. Martin, manager of Chester Park at Cincinnati, has been in the city this week. While here he secured an option of ninety days from William Morris for the booking privilege through the Morris office for Cincinnati, should he decide to operate a vaudeville theatre in that town. At present Mr. Martin has the remodeling of a large hall in mind.

Fred Rommel, director of the Kitamura extemporizations, has returned from Europe, where he was for two months.
NEW ACTS NEXT WEEK

Alice Hollander, Union Square.

Elle Fay (Reappearance), Colonial.

Nettie Carroll, 234 Street.

Bertha Herron, Pastor's.

Bowers and Curtis, Pastor's.

Kimball and Lewis, Pastor's.

"Polly Pickle's Pets," Keeneys.

Charles Warner and Co. (g).

"Heard at the Telephone" (Dramatic).

14 Mins.; Three (Interior).

Colonial.

For his first American vaudeville appearance Charles Warner, the English legitimate actor, is presenting at the Colonial this week his original one-act dramatic sketch "Heard at the Telephone," first shown here in vaudeville by Charles Leonard Fletcher (with Mr. Warner's consent). The Englishman carries a company of three, laying the scene in the apartments of a young couple whose house is to be sold for the night, his suburban home being so far distant to attempt the trip in the storm. After a late dinner he is called up on the telephone by his wife, and explained to her that he will be unable to leave until the first train in the morning. Inquiring for the children, and after hearing a few domestic details, the telephone conversation is ended. While speaking with his wife, the bell again rings and the wife at the other end of the line expresses alarm over suspicious noises heard on the outside of the house. From here on Mr. Warner carries the house with him to the intense finale, where he draws a vivid picture, through ejaculations, of the experience his wife is going through, the intruders having entered the house. Up to this point Mr. Warner has not gripped his audience, who could not get in sympathetic touch with his fears. The consummate art required to carry the complete story from his end of the phone secured ready recognition, but it was only when he experienced the anguish of helplessness over the possible fate of his loved ones that the auditors were moved, and this final scene brought the actor numberless curtain calls. The playlet is well adapted for the evening than matinees. Of the unnamed support, the woman looked pretty, with three or four lines to speak. The man in evening clothes seemed lost, both to his part and setting. A servant's role is also in the piece. Mr. Warner is a vaudeville success, but no sensation.

Rush.

Jack Lorimer.

Scotch Comedian.

18 Mins.; One.

Colonial.

Jack Lorimer may be professionally termed a "knockout." He is appearing at the Colonial Theatre this week on his first visit to America. Mr. Lorimer is a Scotchman and dresses as such, with songs sung in the dialect, and played on the lute. He also is an exceptional dancer, both centric and "loose," but withal he is a comedian; with comedy of a character and quality both new to this side. In the opening selection "Three Jolly Companions," Mr. Lorimer appeared as what is probably in Scotland a tramp. The second "Curly Dog" was sung in boy dress, while the third song, the title unknown, had a melody almost identical with that of "Old John Brown." At the conclusion of this Mr. Lorimer showed his dancing; also the control he has over his voice, impersonating a child and again doing a "kid." In addition to the above, "Daddy's Been Away," which was not cared for by the audience, who had applauded continuously for two minutes before the Scotchman consented to respond. Lorimer may have on Monday night mentioned Clayton Kennedy, of Kennedy and Rooney, incidentally. If so it was a curious coincidence, for Mr. Lorimer resembles Mr. Kennedy in dancing and method, the most closely of any American comedian. With a larger stage space the dancing could be shown to better advantage.

Willie Edouin.

Impersonations.


Hamerstein's.

It is about five years since Mr. Edouin presented "with his star" at the Capitol. His present trip is a vaudeville one and Hammerstein's has the first week. Mr. Edouin's "impersonations" consist of character studies, possibly, of types strange to American audiences, with more or less consideration, counting also the what seemed interminable long time given to each, it caused little surprise that the Hammerstein audience received the English artist on Monday afternoon rather coldly. The preliminary introduction to the actual work which was to follow; the lapsed novelty of "making up" on the stage; the idea carrying so much repetition in the dialogue of the characters, and the improbability of both the characters and dialogue utterly ruined Mr. Edouin's chance for American success. Mr. Edouin's act, as given at Hammerstein's on Monday will not do over here. He undoubtedly discovered that himself before he reached the end of those awkwardly twenty-eight minutes.

Rush.

Herz's Performing Stallions.

Animal Act.

11 Mins.

Hippodrome.

This act has been travelling with a circus during the past season and appears in New York for the first time. In action the manoeuvres of the six animals are done with machine-like smoothness, and in the free work, of which there is a great deal, the horses obey signals like a "Varsity" football team. The trappings are clean and neat, but the horses, for some reason, have an air of neglect and lack of care. This absence of proper grooming injures the offering considerably.

Rush.

Unas Clayton and Company (s).

"What's In a Name?" (Comedy).

24 Mins.; Full Stage.

Pastor's.

For the first local showing Una Clayton and company are appearing at Pastor's this week with a sketch below the caliber of the players. It is on the mistaken identity theme. "Papita" is a horse's name, but the wife (Una Clayton) believes it to be the name of a rival for her husband's affection. From this misconception arises the comedy of the piece. Jacques Futrelle is credited on the program with having written the sketch, but one of this nature needs simply to be placed together. There is a handsomely-looked Scotch colliie used as a simple "tricks," and George Geibhardt plays in an uninteresting style the part of the sister. Miss Clayton and Mr. Mory assume the comedy, doing well enough in a follow-the-manuscript type of acting, although toward the end Clayton gives a short "droll" act of no little merit. She has a prepossessing manner. Mr. Mory seems capable. "What's in a Name" will do, possibly, in a mild way; but we hope to secure big time rapidly until the girls, grinning dizzyly, whirl in wide circles.

Rush.
or money, and it would be advisable for Miss Clayton to secure another piece having more solidity, better comedy and at least some originality.

**Sime.**

Max Tourtellon Troupe. Bicyclists.
11 mins.; Full Stage.
Hammersmith's.

After a season with the Wallace Circus this foreign act is making a New York appearance at Hammersmith's, playing the city for the first time, excepting a week at Hyde & Behman's. There are six in the troupe, three boys and three girls, although one of the "girls" is open to suspicion as to sex. They work slowly, although seen at the first performance, and the questionable girl does most of the attractive work, among which is included some bicycle jumping after the style of Ralph Johnstone. The finish is spectacular and the act furnishes a pleasing closing number.

**Sime.**

The Baggroons.
Comedy Juggling.
14 mins.; Full Stage.

"The Funny Waiter and the Juggling Waitress" is the program description and both adjectives are accurate. The man is a clever pantomimist, winning laughs at the opening without horseplay. He makes use of the flypaper stunt, although he has ability enough to get along without resorting to such old business. A good deal of the act consists of crockery smashing, in which he has several novel and screamingly funny tricks. The woman does more work than usually falls to the female in this sort of an act and gets away with it nicely. The Baggroons are reappearing in the country, after having opened at Fifty-eighth Street last week.

**Rush.**

Brockman and Boyle.
"Are You Happy?" (Comedy Musical.)
14 mins.; Full Stage; Close in One, 13 mins.
Pastor's.

Two of the former members of Brockman, Belmont and Boyle, James Brockman and Charles H. Boyle, are together for the second week, having opened down East somewhere. Talk, singing and piano playing by Brockman are the component parts. The finale where Boyle does a skirt dance brought a couple of recalls and would seem to indicate that the more grotesque and ridiculous the sketch were made the more laughs it would bring. Both dress in evening clothes, Boyle having a comedy makeup, and the title is explained once during the act, where one remarks to the other. "Are you happy?" It is really a question which should be addressed to the audience. Brockman's piano playing and singing counts several points, the men are working well together, and after one or two old-timers in the joke line have been replaced the sketch will be in good shape.

**Sime.**

The Darrow's.
Shadowgraphs.
11 mins.; Full Stage.
Hastings.

Mr. and Mrs. Stuart Darrow are devoting all stage time now to shadowgraphs and silhouettes, appearing at Pastor's this week with a new act of that order. Both work together in making the figures on the sheet, and this plan affords a wide scope for effects and comedy. A new idea in presenting silhouettes of well-known people is ingeniously shown, and the act as it stands has the beginning of a first-class comedy offering. It might be lengthened out a trifle and attention given to comedy only in the shadows. It might also be well to reverse the present layout, presenting the silhouettes first and closing with a strong comedy finish. The light now used seems extra-strong and is plainly seen through the sheet from the front.

**Sime.**

Dill and Ward.
Songs and Dance.
10 mins.; One Pastor's.

Charles Dill and Emily Ward are probably from the West. This is their first appearance in the East, as far as known. Both dance and sing, as duettists and soliloquists. The girl makes one change from an ugly red spangled dress to a pretty pink costume, with a corsage of brilliant sequins on, giving a glittering effect under the spotlights. He makes one change as a tramp, and dancing runs a trifle above the average, the pair look well and should gradually work themselves into a position of importance.

**Sime.**

OUT OF TOWN

Preston Kendall.
"Across the Lines" (Protea).
25 mins.; Full Stage.
Orpheum, Minneapolis.

This former member of "The Shepherd King" company has written a tarkly melodrama around the seven characters he assumes. Mr. Kendall appears as a Southern planter, a Union soldier, a Confederate, a miserly old man, an old maid, a young girl and a negro servant, making each of the eleven changes necessary to the play in from three to seven seconds each. Some are remarkably rapid, while in others, he adopts the devices of appearing between portraits, allowing his dresser to finish their work while he makes his first speech. Probably the most puzzling makeup is that of the negro, for which he appears to have an entirely new method. The act, while several minutes too long, has been very well received here.

**Chaple.**

Jack Mason's "Chickslet" (s).
"Girl Act."
Full Stage.
Orpheum, Allentown, Pa.

The act is composed of Katherine Daly, Loll Wells, Laura Lyman, Flossie Wilber and Harry Pifer, formerly with Max Witter and His Corsets. Your songs are given, in three of which pretty dances are introduced, and the other, a "sleepy" selection, is sung by Pifer, seated on the end of suit case in the centre of the stage and is the best of the act. The costumes are tasteful and a change is provided for each song. The girls dance well and make a splendid appearance.

**Mock.**

Lizzie and Sally Daly.
"The Golden Butterflies."
15 mins.; Open Full Stage; Close in One. Auditorium, Lynn, Mass.

Two settings are used in this act, the first being that of a military camp. One of the girls dances in military costume, during which a drop is lowered and moving pictures of battle are used. The setting for the second scene is a design of huge butterflies and web. Both the girls dance in gorgeous butterfly costumes, closing in "one." Notwithstanding the evident need of rehearsal, the audience liked the act very much.

**Sime.**

The Allen-Mueller Co. (3).
"The Haunted Cave."
25 mins.; Full Stage.
Coloseum, Newark, N. J.

The Allen-Mueller company are now in this line and are new in ideas as shown in "The Haunted Cave." Special setting with mechanical and electric effects which are carried were worked smoothly, and the abundant silent comedy interspersed provoked steady laughter. The act as a whole proved the hit of the bill. A. D. Allen and Ed Mueller, together with Louis Conway, formerly of the Juggling Ashton's, handle their respective pantomime roles well and the act will go.

**Joe O'Bryans.**

NEW HOUSE IN NEBRASKA CITY

Nebraska City, Neb., Dec. 7.

The Idea Theatre, a new stopping place on the Jackson circuit, opened in Nebraska City to packed houses Monday. The first week's bill is as follows:

Ringing and Williams, farce by the Idea Stock company, Claudine Riley, trick comic, Little Baby, Dee, illustrated songs and moving pictures. James L. Ring is manager.

**Rush.**

ROOSTER COSTS 27 WEEKS.

York, Pa., Dec. 7.

John C. Crighton, who presents a troupe of trained roosters in vaudeville, lost one of his birds this week. Mr. Crighton claims that owing to the death he will have to cancel twenty-seven weeks, it being the time it usually takes to properly train a rooster for the stage.

**Leitch.**

ARTISTS' FORUM

Contact 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.

**Brooklyn, Dec. 4.**

Editor Variety:

In reply to the challenge of Chas. Fimberg to dance against me I wish to state that I have never met defeat by any dancer, and as for Mr. Fimberg, I have never heard of him. No doubt he is looking for a reputation. The public would not be interested in a match between us, as it would be a foregone conclusion that Fimberg would meet defeat plato on the dance floor.

**Louis Epstein.**

"The Original Lemon Kid."

Editor Variety:

Permit me to acknowledge on behalf of Mrs. Harry Richards a service done both my client and myself by your valuable paper. Mrs. Richards, who is in circumstances almost destitute, has brought an action to compel her husband, a vaudeville artist, to contribute to her support.

Our best efforts to locate the defendant and serve him with the proper papers had failed, the husband playing somewhere in the West. A short news note setting forth these facts published in your paper had the desired result.

Mr. Richards, who is in San Francisco, read the item and immediately forwarded to Wellman & Wellman, a New York firm of attorneys, a letter instructing them to accept service on his behalf and appear for him in the trial of the suit.

The distance which separated Mr. Rich- 


dants from the court and the speed with which the news reached him is a remarkable tribute to the success of your paper.

**Herman Roth, Attorney.**

**Philadelphia, Dec. 4.**

Editor Variety:

Kindly contradict the report that I intend to give up my part. "Deedemons," with M-lisyre and Heath's "The Ham Tree" to enter vaudeville. I am perfectly satisfied with my present arrangements.

**Belle Gold.**

CLOSED THROUGH NEGLECT.

Smaltaig, a Danish illusionist, played the Family Theatre on East 130th street last Monday afternoon for a trial performance, having been booked for the theatre for the season after the first show and claims that he had received proper attention from the stage hands his act would have been successful.

His complaint in this regard appears to be supported through an offer made by another illusionist of $25 weekly for the use of Smaltaig's two tricks.

ALVINE'S GRADUATES BUSY.

Among the manifold activities of the Alvine Institute are announced two openings and bookings:

"Pigeon's Pollux," a one-act operetta by Claude M. Alvine, to open in London in December; Harry Creston Clark, a pupil of the institute who took Carter De Haven's place with "Dullie Dollar," will presently do his specialty in vaudeville. Other pupils who have been booked by the institute are: Alken Brothers, fourteen weeks; Hughes and Hughes, eight weeks, and Reta Hu Matt, a toe dancer, who will presently be seen in New York with a novelty act. Fay Stanhope, also of the Alvine graduates, recently made her vaudeville debut as partner of J. Francis Dooley.

HAS ANSWER FOR BELASCO.

Marion Russell, author of Violet Black's new sketch, is waiting for David Belasco to set up a "bow" that "Tekla, the Half-breed," as the sketch is named, was copied from his "Girl from the Golden West." Such case Miss Russell is prepared to return with the assertion that she submitted the playlet to Belasco and received from him, September 18, 1906, a letter saying Belasco could not use it. Miss Russell incidently remarks that "The Girl from the Golden West" was not produced until December 17 of that year, and that the third act of the drama has striking points of resemblance to Miss Black's sketch.

**VARIETY**
WINTERGARTEN "SOAKING.

In an account received over here of the list of expenses rendered an American act playing the Wintergarten at Berlin recently, it would appear that either the Wintergarten employs the highest salaried workmen in the world or have acquired a habit of "trimming" artists who play that house.

A charge of $30 for fireproof scenery was made. The actual expense of the work would have been about $5. Thirty-five dollars was charged for "electrical fittings" and other smaller charges amounted to $28, all deducted from the contracted price.

TROUBLE OVER COMMISSIONS.

There is a heated argument on between the booking offices of William Morris and H. B. Marinielle in the matter of commissions for buying Mrs. Langtry for six weeks.

Mr. Levy denies, claiming he has had no help or assistance, and points out that he has been split off from the agency. London agent and himself, Morris having no part in the business.

The amount involved is $300.

NEW "RUBE" QUARTET.

Under the management of Mr. Josh Daly "The Country Choir" will open at Fall River, Mass., on December 17. Frederick Raymond, formerly with "The White Cat," is the soprano, while the others have all been soloists in Broadway productions.

VARIETY

MULTUM IN PARVO.

No act of this nature appears in the open time books of the agents, but if it can be located the Land of Promise is open to its members. For their services are rendered by the manager of Rockford Gardens, near Kingston, Jamaica, West Indies, for a season of four to six weeks.

If you don't believe it, witness this letter, written to Maurice Boon by the manager of that munificent institution:

"Dear Mr.—Kindly let me know what chance there is of getting a small vaudeville troupe to come down here for a season of say, four to six weeks next spring.

"I should like, say, three girls and two men. The girls must be good looking, good singers and dancers, with elaborate costumes and a repertoire embodying the newest things in both singing and dancing. They should also be capable of taking part in the farces and other stunts. The men should also be capable of singing good songs, and, incidentally, come, be must be manipulators, jugglers, and do legerdemain. I believe comic turns generally in short, I require "multum in parvo" and would be willing to pay salaries averaging $100 a week for the first girl and $70 for the second. If you can put your hand upon such a combination please let the hearth from you quickly.

"The picture of the manager swarming with importance as he casually "mentions $100" in an edifying one, so "Multum in Parvo" please write.

"Boom made reply that he had never heard of five people being "required so short" before and added that he was not running a bureau for Chinese contract labor.

MISS ENGLETON "THE PERFECT WOMAN.

Reata Winfield has resigned the star role in Al H. Woods' forthcoming production of "Nellie, the Clock Model," at the request of the management. Woods is having a somewhat strenuous time in securing a striking woman who can, in addition to filling the (models) requirements, act a little. Vivian Bissell has been tried out and even Frankie Bailey given some consideration. At last accounts Mr. Woods was endeavoring to corral Nan Engleton and if the monetary inducement is sufficiently alluring he will probably close with her for the part.

"ABRAHAM LINCOLN READY.

Benjamin Chapin, carrying a company of five people, is now in the vaudeville season with his condensed version of "Abraham Lincoln" at the Colonial Theatre December 17, with the remainder of his circuit to follow. The piece was to have had a preliminary center at the Doric in Yonkers for the preceding week, but Henry Myers and Max Hart, who is looking the act, could not agree on terms.

SUces FOR $5,000.

The papers have been served upon Cooper, Kendall & Paley in an action brought by Maurice Shapiro for $5,000 damages, the charging breach of contract under an agreement of sale.

The firm admits its members signed a menu of sale, but claims that, insomuch as no money passed at the time, valid consideration was not received and the agreement is not binding.

SOME SMALL TALK.

By BURT GREEN.

The strict enforcement of the Sunday laws has handed many a laugh to the wise ones who are "on" to the vaudeville game around town. At the Third Avenue Theatre last Sunday there was a very zealous officer on duty. When Fred Gray, of Gray and Graham, appeared the officer made for the stage and, going to one of the wings, yelled to Gray, "Take off that coat or I'll run you in." Fred did so.

Then the officer said, "Off with the hat." At this Fred became angry and he striped down to his undershirt and trousers. In two minutes the officer put the coat back on the table, turned to the cop and said, "There, are you satisfied?" and he went on with his act.

Bert Howard and his petite wife Leona wish to announce that, although they were on quite early this week at the Fifth Avenue Theatre, they almost made a hit.

Jack Norworth, "the college boy," was horribly bitten by an English waiter on Monday afternoon at the matinee at Hammerstein's.

Sydney Grant, Lee Harrison and Dave Lewis are members of the Comedy Club, and one of the club's stringent rules is that the material of its members shall be respected. These three, however, tell the same joke—the one about the umbrella. I have been wondering what would happen if the three monopolists were on the same bill. Who would tell that joke?

At a table in Zeimer's restaurant one night this week four artists (May Orletta, Minnie Leroy, Cliff Farrell and Fred Taylor) were telling how they lost their fortunes. As it is always interesting to know what people do with their money, I will leave you to judge which one had the best excuse. May Orletta financed a "rep" show. A small Maine town saw her financial finish. Minnie Le Roy was with a face-comedy whose members had entirely forgotten salary day. Minnie sent home for her savings and bought out the show. In two weeks Mr. Fred Taylor lost his on the wrong horse. He still believes his system, if properly played, the correct one, and Fred is saving up for another try. Cliff Farrell owns an automobile and keeps it in New York. He never will be out of debt.

It is unusual for a vaudeville gathering to go into ecstasy over anything, but Creators and his men had them standing up at the Alhambra this week. At the close of his appearance I looked at my watch and Creators had occupied the stage forty-eight minutes. You must take off your hat to a caterer who dishes up a treat like this and at the same time pray that you never have to follow it on the bill.

George Evans, the "Honey Boy," remarked to friends on the stage entrance of the Fifth Avenue Theatre one day this week who intended waiting for George and asked how he was to know when he (Evans) had finished: "If you see a big crowd leaving the theatre, I'm on—and so is the audience."
Shows of the Week - By Rush

VARIETY

WINE, WOMAN AND SONG.

M. M. Thiele's "Wine, Woman and Song" show presents an embarrassment of riches. The offering has little resemblance to a burlesque until very late in the proceedings; in fact, it has little resemblance to anything else, being unique in any class.

Alexander Carr opens up a new line of characterization and demonstrates the abiding principle that burlesque audiences are endowed with the delicacy of comprehension and keenness of perception for which few have given credit. Indeed, the whole show goes to corroborate this same observation. It was hardly to be expected that the clientele of the New Circle, where the show is now playing (for a four weeks engagement), would be on speaking terms with Maude Adams, David Warfield, Fay Templeton and the other stage celebrities, but they caught the spirit of Mr. Carr's and Bonita's excellent impersonations completely, and laughed heartily at the clean, bright fun that they would at all a negative talk a burlesque show ever used.

There is a start of surprised delight at the rise of the curtain when a singing organization of the bugle lines and quality displays itself. From that on the entertainment is a series of pleasant shocks, not the least of which is Bonita's mimery of stage people. She has the real gift of impersonation and in voice inflection and gestures approaches perfection. Her "Lillian Russell" made a beautiful stage picture.

Carr uses up the mirror to the original "Music Master" with surprising fidelity and developed quantities of delightful comedy from the characterization. Allan Coogan as George M. Cohan was excellent in makeup and action, beside contributing a decidedly good wooden shoe dance, and Charles Raymond as the tough vaudevillian from the "wild and woolly" made the type as real as George Ade did in "Folks I Live Among".

In all the singing numbers strength was added by the presence of six men. Hearn, James Mullen, Charles Raymond, Allen Coogan, Sid Fern and Sam Liebert, one of the present prettiest and most skillful pony ballasts the season has shown.

The olio is one of unusual strength. Raymond and Clayton opened with a particularly bright line of talk and a song or two. Miss Clayton is pretty.

In "The End of the World" Carr creates a Hebrew type which offers him unlimited possibilities in further development. The sketch is an oddity and altogether escapes classification and analysis. In itself it is rather crude in plot and a bit dull in action, but Carr makes it wonderfully interesting by pure force of his methods and personality.

Bonita in a prettily dressed singing specialty backed up by the pick of the pony ballet has an excellent voice and makes the "monkey room" numbers go with snap and dash.

Fern, Hearn, Liebert and Mullen did "roughhouse" quartet work with agreeable singing in places as well as holding up the ensembles. Fern and Liebert, in a lead of the gallery and Miss Moore's dancing was liked.

Sherman and Fuller did fairly with comedy acrobatics. The clown is funny at times and the straight man has an excellent trick in a leap across six chairs to a handstand on the table.

Jack Symonds was billed for the closing olio place but his specialty was moved into the afterpiece.

HIPPODROME.

The circus events in the big amusement place are pretty well subordinated just now by the newness and novelty of the two spectacles which precede and follow. The seven acts are crowded into an hour or less.

Powers' Elephants lead off with an act almost unchanged from last year. The animals work smoothly, without delays, and the "comedy" catches laughs. A considerable amount of the work has been shown in vaudeville by Eph Thompson's herd. "Hill," the baby elephant, makes an interesting feature of the act, working a number of amusing tricks that would be impossible for a full-grown animal.

The Four Holloways, wire act, the Dollar Troupe and the Patty-Franks, the two latter acrobatic, were on the stage together. The Dollar Troupe and the Patty-Franks occupied opposite ends of the huge stage and kept their work running pretty even, frequently using the same tricks simultaneously.

The former had a little bit of the best in the dressing, and the presence of the woman in the organization gave them an added interest. They are using several excellent feats employing the youngest member, one, a twirling somersault into a two-high being particularly striking, and another, a double from the basket to a table, which an explanation even from an audience distracted by divided attention.

Their work with the "springboard" was liked also.

The Patty-Franks, six men, showed clean, fast tumbling and acrobatics with a number of capital formations and smooth team work, but both acts were hampered by the shortness of the time allowed, being compelled to rush their work to get through something like nine minutes.

The Holloways held over after the exit of the acrobatic troupes. The audience liked the work of the woman best, although the three men had not a few striking feats, both singly and in combination.

The woman carried the burden of the act and made an excellent close with a bicycle riding trick.

The Rowlands, a novelty act, showing high-school riding and acrobatics, Herzog's Performing Stallions and the Curzon Sisters, aerial novelty, are under New Acts. All these have been working with circuses and are seen in New York for the first time.

In "Pioneer Days" and "Neptune's Daughter" the Anderson-Shubert people have outdone themselves. The Western spectacle abounds in the dramatic and picturesque and makes a worthy successor to "The Raiders," while the second piece is a triumph of mechanical skill and intricate ballet effects of the finale indicated the work of a genius quite as worthy of attention as that which conceived the air pressure system that saved the "normal" curls.
SHOWS OF THE WEEK

COLONIAL

For some unknown reason the business at the Colonial Theatre fell away off last Monday night, after a packed house at the matinee when the weather was against a good attendance. It could not have been on business, as the hill and it would not be fair to insinuate that Watson, Hutchings and Edwards in "The Vaudville Exchange" were accountable; still it is at all time a natural business occurrence, and no one should realize that more than the trio themselves, Percy Williams aiding. The piece draws laughs; its rough and crude humor must, if the management would sit in the orchestra during a few performances, the adverse judgment of the regular patrons as freely expressed would offset the loud laughter of a few, and likely prevent the "old act" being demanded any more, if a new one were in readiness.

Smith and Campbell have all new matter and songs, and it's funny, especially the "traitors" and tangle of dialogue. Without dialect, it is difficult to believe that either follows a manuscript. A stone post would have to laugh. Better "star" men than Smith seldom played in New York. Smith and Campbell ably take care of his end. The encore might receive some attention. It drags toward the finish.

The strength of the bill followed the introduction, with Jack Lorimer leading. He has with Charles Warner is under New Acts. The La Tour Sisters in a next singing number which would increase in value were more stylishly dressed opened the program. "The Tennessee Students" (colored), with Abbie Mitchell, the act shown by Ernest Hogan on Hammerstein's Roof last summer, met with a good reception through Miss Mitchell's singing and the dancing of the boys, not forgetting the real "coon" song voice of a girl with an always smiling face. Henri French has worked his diversified act around until he is give a talk-class show. Two new disappearances have been placed in. One is a bear and the other he calls "Jack the Ripper." Both are well and speedily worked. French is a splendid performer on the single bicycle wheel and has pleasant manners, besides plenty of grace to win the favor and applause of the women particularly. The juggling occupies its former location, but the impersonations have been adored altogether. An acrobatic quartet, three girls and a boy (Dankmar-Schiller Troupe) closed. The youngest girl gives the best acrobat. One does hand balancing while supporting herself by head and feet upon the top of two chairs that surpasses anything in that line. Holding the lightest girl in her outstretched hands, she gradually raises her arms to fall beyond her head until they are almost parallel with her horizontal position. The strain, although the girl is light, must be in the head as she is bit by the awkward position on the chairs. The boy is a good tumbler, but heavy on his feet, a fault with all. Some excellent head balancing of the Steins-Errotto order is also shown.

The Four Gregories will open in Amsterdam next March and are booked abroad until 1906.

HAMBREITSTEIN'S

If Jack Norworth, "The College Boy," had had his "gang" with him last Monday afternoon there would have been "some doing" at Hammerstein's. At five o'clock from a poor position Mr. Norworth made a clean run down the field through a crowd of headliners and scored a goal with his songs and patter that won for him the most applause of the afternoon. Mr. Norworth is a hard worker to give the bill a draggy look Monday, although as a matter of fact the performance was not over until 5:30. Beatie Wynn, Willie Edouin, Goram and the Max Tourbellon Troupe are under New Acts. Daisy Harcourt was billed, but owing to illness her engagement was placed forward one week.

What was it that a new act is the musical specialty of Snyder and Buckley. With the exception of some of the old business revived, little remains of the old offering. The beer drawing from all available points has shown. The directing of the orchestra by Snyder has been given up for the finale; opening now instead with the conductor made up as a messenger boy, fireman, soldier or trolley conductor; it isn't make perfect what is intended. As a laugh-maker the new venture does not equal the old yet, Snyder not seeming as funny. The finale is novel, with comedy effects, and this should be worked out for plenty of laugh. "Tell Me, Pretty Maiden," has been placed on the shelf, but "Moccasite" remains. Mr. Buckley retains the drum. It must be given a versatile appearance to the setting. The present act is too long. It runs twenty-four minutes and should be chopped down.

Cinquemilla makes his reappearance. He is juggling as graciously, with some added pretty work with the billiard balls. The comedy of his assistant is becoming a strong feature of the act. The boy is a first-class pantomimetist, prone to overdo his mugging work but losing nothing for a laugh. "The Blackbirds" of Leona Thurber were lively under Miss Thurber's direction and with Miss Mary three Dallars brothers opened the show with acrobatics.

Jack Lorimer, the Scotch comedian, who made a successful debut at the Colonial Monday, will hold over there next week, giving another act. Mr. Lorimer will play two weeks at each of the Williams houses. His present contracted time over here is twenty weeks.

Cliffie Berara's (Woodward's) Seals were wanted for the Wintergarten in March to open December 16, but owing to failure to leave Pittsburgh in sufficient time to make the boat connection it cannot perform.

Mattle Vickers, who starred in "Dutch" character roles for some time in town looking for vaudeville time in this vicinity. She has played a few dates in the West already and announces her intention of sitting in the vaudeville game for some little time.

It is said that the Keith office has thirty-one acts walking the streets this week but drawing salary, owing to the change of policy in a number of the houses.

HAMBREITSTEIN'S

The bill runs heavily at Pastor's this week, and although Grace Emmett (the headliner) in "Mrs. Murphy's Second Husband," closed the show, it was the correct position for the sketch, as it left the audience with a pleasant lingering sense of the humour of the act and of the actor himself. The audience of the first two acts was not equal to the last two acts of the act, and had to be removed. Grace Emmett's and Grace Emmett's foreign act, and F. J. Casey, of the Morris office.

In the last issue of Variety appeared a story of Casey's courteous attentions to the assurance of the foreign artist, and F. J. Casey, of the Morris office, for The last issue of Variety appeared a story of Casey's courteous attentions to the assurance of the foreign artist, and F. J. Casey, of the Morris office.

STOOD BY CASEY.

Last Saturday morning, bright and early, H. H. Feiber, the Keith foreign agent, read Variety. Mr. Feiber makes it a point to say he does not read Variety, but that another story. This has to do with Miss Hollander, the foreign artiste, and P. J. Casey, of the Morris office.

In the last issue of Variety appeared a story of Casey's courteous attentions to the assurance of the foreign artist, and F. J. Casey, of the Morris office, for the Keith office.

Mr. Feiber called on Miss Hollander directly. He told her about the article, and laid their good offices at the feet of Phil Feiber and Mr. Feiber thought. Mr. Feiber knew Casey and Mr. Feiber thought—perhaps, oh, perhaps, it was all a scheme to steal his act, Miss Hollander having been booked over here by Feiber for the Keith office.

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Miss Hollander knew not "Peaches," but she did know Casey, and swiftly replied to Feiber, "Well, if Mr. Casey said it it must be so.

HOOKED BUT NOT LANDED.

Clara Thropp and Lydia Dixon, the latter former leading woman of "Checkers," who recently entered a partnership and will show their new sketch at the Lykens Monday, are meeting with conflicting emotions. Certain emotions are likewise surging in the breast of William L. Lykens, but he preserves a stony silence. It is understood thus:

When the Misses Thropp and Dixon had their offering in shape to offer to the agents they worked their way through the burglars-proof portals of the Keith agency and laid their good offices at the feet of Phil Nash and D. F. Hennessy. They sent the pair to talk it over with Lykens. Due arrangements were made between agent and artist and the girls departed with the assurance that their time would be laid out as soon as might be.

Miss Thropp had played the Morris time and after the Lykens conference it occurred to her that she might drop into Hollander building agency quarter- sarily and without knowledge that she was committing vice majorate. When she left she carried a contract to play the Doric.

This vaudeville thing is so puzzling. I don't know what to make of it," said Miss Thropp when the delicacy of the situation was explained to her. Which observation is little balm to the soul of the Lykens member.

Robert E. Irwin, formerly of the Irwin-Luescher corporation, which held the management of the Halfway Theatre for a time, has decided to abandon vaudeville altogether, having found it too complex. Mr. Irwin will resume his former activity among legitimate theatricals.

Harry S. Sanderson, the agreeable gentlemen whom every one seeks when call is made at his office today, has a touch of the temporary emergency this week. Out of pure consideration for Mr. Sanderson, who is highly esteemed, no artist tells any joke containing the word while the itching continues.
CHICAGO, ILL.

VARIETY'S Chicago office.

SILJ E. JENKINS (old J. Euson, exc.)—There were no new developments at this office as brought by the usual early-Friday press car which displayed two binders with headlines, "The Magic of the Movies," and "How to Form a Chain for the Chicago Film Industry." The city was noted for its animation and if the material allowed full, accurate comment, it is apparent that the company's performance would reach the expected level.

The New Musical Comedy: "The Light Cavalry," was seen by TBO and is a perfect example of the best possible production of a fine score.

The action is fast and there is no lack of humor. The singing is excellent and the dances are well done. The show is a fine one and should be attended by all who appreciate good entertainment.

The cast is well chosen and there is no weak link in any part of the show. The songs are all well sung and the dances are well done. The acting is good and the direction is excellent. The show is a fine one and should be seen by all who appreciate good entertainment.

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The following well-known singers are now singing in the MIRANDA HOME, 510 W. 57th St., N. Y.:

BARBER, Miss: Miss Byrd Barlow, soprano; Miss Bessie L. Smith, contralto; Miss E. W. C. Browne, mezzo-soprano; Miss Alice T. H. Miller, tenor; Miss Alice W. M. S. Howard, baritone.

KIRK, Miss: Miss Ada Kirk, soprano; Miss Ada W. M. S. Howard, contralto; Miss Ada W. M. S. Howard, mezzo-soprano; Miss Ada W. M. S. Howard, tenor; Miss Ada W. M. S. Howard, baritone.

MASTERS, Miss: Miss Ada M. Masters, soprano; Miss Ada W. M. S. Howard, contralto; Miss Ada W. M. S. Howard, mezzo-soprano; Miss Ada W. M. S. Howard, tenor; Miss Ada W. M. S. Howard, baritone.

SHAW, Miss: Miss Ada Shaw, soprano; Miss Ada W. M. S. Howard, contralto; Miss Ada W. M. S. Howard, mezzo-soprano; Miss Ada W. M. S. Howard, tenor; Miss Ada W. M. S. Howard, baritone.

WILLIAMS, Miss: Miss Ada D. Williams, soprano; Miss Ada W. M. S. Howard, contralto; Miss Ada W. M. S. Howard, mezzo-soprano; Miss Ada W. M. S. Howard, tenor; Miss Ada W. M. S. Howard, baritone.
CRYSTAL (J. H. Ammons, prop. and mgr. - Monarch, Polls. 10:30).—Week 10: Herbert Crom- nery and company (in "The Third Generation," St. John's).—Next week: "The lamp of Wisdom."—This act (such a hit at the National) is being presented by Mr. Jones, under the leadership of Mr. F. W. H. Stone, and is proving every inch as successful as predicted. It is not every night that we can present the same act on the same stage so many weeks in succession, and to the credit of the manager it is a very creditable one. In the same vein, the Flanders Company, under the direction of Mr. F. W. H. Stone, is presenting a very good and well balanced program, one that is sure to please. The company is well received, and the songs, and especially the songs, have a very pleasant effect.

NEW ORLEANS, LA.

Odeum (Martin Beck, gen. mgr. - Monday to Thursday).—The cast of "The Silver Horde," under the direction of Mr. Martin Beck, is proving every inch as successful as predicted. The act is not every night that we can present the same act on the same stage so many weeks in succession, and to the credit of the manager it is a very creditable one. In the same vein, the Flanders Company, under the direction of Mr. F. W. H. Stone, is presenting a very good and well balanced program, one that is sure to please. The company is well received, and the songs, and especially the songs, have a very pleasant effect.

POCAHONTAS, I. A.

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READING, PA.

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WILMINGTON, DEL.

STAR (Frank Troutman, prop. and mgr. - "ParLIAMENT BODY"")—Contributing to their excellent program: "The Love of Love," by Mr. and Mrs. F. W. H. Stone. Mr. and Mrs. F. W. H. Stone are proving every inch as successful as predicted. The act is not every night that we can present the same act on the same stage so many weeks in succession, and to the credit of the manager it is a very creditable one. In the same vein, the Flanders Company, under the direction of Mr. F. W. H. Stone, is presenting a very good and well balanced program, one that is sure to please. The company is well received, and the songs, and especially the songs, have a very pleasant effect.

MICRON, I. A.

STAR—Jones and Raymond, comedy novelty act; fairy; Frank Gray, pictured melodies.

HAMILTON HILL’S GREAT ENGLISH MUMMIE DANCE

"EVERY CLOUD HAS A SILVER LINING"

APPLY TO

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AMERICAN AGENT

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MORGAN, IND.

LYRIC (Gus B. N. H. 

... Week 12: Le Comus, "man of fun"; good; cutting; Haynes and Montgomery, good; Blue Skidoo, singer; Star; Vaudville, mindreader, excellent; The Colosseum, company; playing; N.A.

WILMINGTON, N. C.

STAR (Frank Troutman, prop. and mgr. - "ParLIAMENT BODY")—Contributing to their excellent program: "The Love of Love," by Mr. and Mrs. F. W. H. Stone. Mr. and Mrs. F. W. H. Stone are proving every inch as successful as predicted. The act is not every night that we can present the same act on the same stage so many weeks in succession, and to the credit of the manager it is a very creditable one. In the same vein, the Flanders Company, under the direction of Mr. F. W. H. Stone, is presenting a very good and well balanced program, one that is sure to please. The company is well received, and the songs, and especially the songs, have a very pleasant effect.

MAYNARD, I. A.

STAR—Jones and Raymond, comedy novelty act; fairy; Frank Gray, pictured melodies.
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FOR SALE AT ONCE
TRAINLED ANIMAL NOVELTY
Not wild animals nor dogs. Nothing like it in Europe and the only one of its kind in America. Can be worked by woman or man. It is not playing vaudeville. Lowest cash price $1,000. Address to D. B. K., care Variety, 1440 Broadway, New York. Other season opens the park will be improved to the extent of several thousand dollars. The Travers Company of New York is to build the largest circle swing ever erected in the South. The Labb Con-

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The ONLY Comedian who changes his character from Hebrew to Italian IN FOUR SECONDS

I HAVE TWO WEEKS OPEN IN 1923

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"Just Kids"

A substantial Sketch, replete with Comedy and Pathos

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IN "THE AERONAUT"
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MAJESTIC MUSICAL FOUR
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Master JULIUS MARX
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DE MORA AND GRACETA
A REAL HIGH-CLASS ACROBATIC NOVELTY, A NEW INNOVATION.
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"THE TWO DIXIE BOYS"
Will shortly produce one of the most spectacular acts in vaudeville.

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PRESENTING
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TWO OF THE FEW STANDARDS RESIDING IN VAUDEVILLE.
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Creating a Furor of Laughter in
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Have issued "HIS DAY OFF" to Chas. Leonard Fletcher for Australia, and "UP AGAINST IT" to Mabel Bardine for England.

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The Only Colored Expert Wooden Shoe and Roller Skate Dancers
Week Dec. 2nd,
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MANAGERS WANTING THIS ACT SEE ALBERT SUTHERLAND, ST. JAMES BUILDING.

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POSE AS A THISTLE AND YOU'LL NEVER BE SAT ON

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ASK D'AMON
THAT WILL DO

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The Biggest Single Act in Vaudeville
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Engaged as a Special Feature by the Columbia Amusement Co.

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Featuring the novel and unique acrobatic feat of pirouetting around the border of an ordinary handkerchief in fifteen flip-flops; afterwards turning 40 consecutive flip-flops on the handkerchief.

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Merry Christmas and best wishes to all his friends for the ensuing year.
NOW ON ORPHEUM CIRCUIT. BOOKED SOLID SEASON '09-10.

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Special engagement, playing the leading Hebrew part in "Fiddle Dee Dee" in Weber & Fields' burlesque stock at the Bel Theatre, Oakland, Cal.

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FEARS OF ALL DANCERS

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IN ENGLAND WILL SOON RETURN
THE BIG SINGING TRIO.

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ELLIS-NOWLAN TRIO
PREMIER ACROBATIC ECCENTRIQUES
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Frank Odell and Kinley Rose

Back in town again after six months' tour presenting
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New York address, No. 46 West 24th Street

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"Quo Vadis"—"Capt. Kidd"

In Their Original Travels.

Wheeler Earl—Vera Curtis

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Carlisle and Baker

The Colored Aristocrats.

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"Polies Marigny, Paris Twice Prolonged"

A Le Matin—"The Biggest American Hit in Years."

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Edward E. Rose and Henry B. Herts

Vaudeville Productions


"Room No. 1"

"Warning!"

Dave Genaro and Bailey Ray

Boothleak parlor act is copyrighted and infringement will be prosecuted to the full extent of the law.

Jessie Couthouy and Co.

Presenting the Clever Monologue Sketch Entitled

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Booked on Keith and Proctor's Circuits.

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Booked solid until February, 1907

Mr. Rawls is considered, both by managers and critics, to be one of the best Blackface comedians in the business.

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| DEC. 10—NOVELTY, BROOKLYN. | DEC. 17—GOHAM, BROOKLYN. |

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**MYSTERIOUS**

**Howard Brothers**

The World's acknowledged thought transmission and telepathic wonders.

**SIX DAY RACE**

is on at the Garden and the

St. Ongie Bros.

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We have Reading Standard Wheels.

Are you on?

36 on the red wins. Are you all on?

For inside info ask Fred Saint O.

**DOLLY IN PROGRESS**

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EXCELLENT!

The eccentric form.

CREATING A FUGURE IN THE WEST AND CALIFORNIA.

PER. BOTH AND ALL LATER TIMES OPEN.

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Presents her Sensational Playlet, "THE END"

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Presenting Living Portraits from the Hall of Fame.

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**Adele Purvis Onri**

The Prettiest Act in Vaudeville

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**Earle and Bartlett**

THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIENNE.

THOS. J. RYAN-RICHFIELD MARY

in "MAG HAGGERTY'S RECEPTION"

BY WILL M. CRESBY.

STARTING TOUR 1907-8 DIRECTION P. G. WILLIAMS.

### MAY TULLY and CO.

From the Legitimate to Vaudeville

AND NO GOLD BRICK

"STOP, LOOK and LISTEN"

WANTED---Strong Comedy Man and Woman Act. Woman must be Good Looker and Singer. Must be Good Laughing Act. Address Al Reeves. WEEK DEC. 10, HURTRO & SEAMON'S 128TH ST., N. Y. CITY.

### Elinore Sisters

**In VAUDEVILLE**

Direction GEO. HOMANS

### ASHTON AND EARLE

**"THE EDITOR OF FUDGE"**

A BRIGHT SPOT ON ANY BILL.

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What Slim says in Variety: "Reilly and Morgan in 'An Unexpected Arrival,' written by Ted Sally, were moved up several numbers in the program after the first show. The audience liked the act immensely. It contained any tops and made an especial hit, especially in the inventor of the idea, giving over the other sides. Mr. Reilly plays in vaudeville this week, doing very well, and Miss Morgan is a pretty girl with a pleasant singing voice. None of the tattered dialogue might be given to her.

The New York Clipper says: "Reilly and Morgan in 'An Unexpected Arrival' were a hit and moved many laughs."

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WILLIAMS' EMPHATIC "NO."

The report became general in the early part of the week that Pery G. Williams had either entered into some arrangement with B. F. Keith or intended going into the Keith office for his bookings.

No one in the Keith office seemed aware of any basis for the rumors and were as anxious for the truth of the gossip as others to whom the reports seemed alarming.

One story had it that Messrs. Williams and P. F. Albee, the Keith general manager, had had a conference at which an understanding was arrived at.

There is little doubt existing that Mr. Keith sent to Mr. Williams within the past three or four days a proposition to the effect that if Mr. Williams would withdraw the Orpheum Theatre in Boston from the field of vaudeville, make no move to enter any other city holding a Keith theatre or booked by the Keith office, Mr. Keith would discontinue vaudeville at the Harlem Opera House, which was started in opposition to Williams' Alhambra in the same neighborhood, and both managers were to cry "quits" in the fight, the question as to Williams coming into the Keith office for bookings or consolidation being open for his decision, although several restrictions placed upon such a move last week, when Williams and Keith conferred, were removed.

When Mr. Williams was seen at his office in the Holland Building this week and asked for a definite statement regarding the reports, and also the confirmation of the rumored "understanding" arrived at with Keith, he said:

"You can deny absolutely that I have any understanding with Keith in any way, shape or manner. You may also say that I have seen no one connected with the Keith office since last Spring. Whether I have been approached upon the subject of consolidating with Keith & Proctor or booking through the Keith office, I am not in a condition to state at this writing. I do not believe there is any more possibility of my connecting myself with other vaudeville interests at any future time than there is at present.

Upon Mr. Williams being asked if by his statement "to increase my circuit" Philadelphia and Pittsburg were meant, he declined to commit himself; neither would he comment on the story from Cleveland, printed elsewhere in this issue, that the location for a Williams theatre there would be at Broad and Cherry streets, where a new house next to the Erie building, although in the latter instance he likewise declined to be quoted as making a denial when asked to do so.

The rumor that the directors of the Orpheum Theatre in Boston had given him "vote of confidence" was laughed at by Mr. Williams. "Rot," he said. "There has been no meeting. There are only two stockholders of moment, myself and another."

CHANGES NAME OF SHOW.

"The Yankee Doodle Girls," a Western Burlesque burlesque show, will hereafter be known as "The Alsatian Beauties."

QUIET ABOUT SCHENECTADY.

There has been a good deal of talk this week crediting the Empire circuit with intentions of going into Schenectady. None of the Western people will admit the truth of the report, but it has come to the ears of the Columbia Amusement Company (Eastern Wheel) and, as previously printed in Variety, Weber & Rush will build a new theatre on a site upon which they now hold an option. Vaudeville will be moved here from the present Weber & Rush Mohawk Theatre this week, and Eastern Burlesque shows substituted for a three-night stand.

AN OFFER FOR LEW DOCKSTADER.

It is understood that the Keith office has made a tempting offer to Lew Dockstader, the minstrel, who, it is also understood, is much dissatisfied with his past routings on the road.

The Keith people have offered Dockstader time for the remainder of the season, and the minstrel is reported to have said that unless Klau & Erlanger give him a satisfactory route to follow after the season ends he will remain on the East Side for the remainder of the season also may be devoted to that style of entertainment.

Arthur Fabish, the Morris representative in Chicago, made arrangements and will take care of the bills to be placed here.

BENNETT'S OTTAWA OPENS.


The handsome two thousand seat Bennett Circuit was opened here last night. The program was excellent and hugely pleased the large and representative audience assembled for the "first night." Governor-General Earl Grey, Premier Laurier and the royal party occupied a box.

TAYLOR MAKES UP NEW ACT.

A new act has been placed with the "Parisian Belles" by Charles R. Taylor, the manager. It is "The Rose and the Dagger" of Rosario Guerrero and will be a playlet in pantomime, the dancer having a solo assistant.

RINGLINGS BUYS HAGENBECK SHOW.


The Carl Hagenbeck circus and trained animal show passed into the hands of Ringling Brothers, according to advice received from Baraboo, Wis., the winter home of the Ringling show. The conundrum is not mentioned, but it is understood that John Havlin and Frank Tate, part owners of the Hagenbeck show property, are well satisfied with the transaction.

With the Hagenbeck show, Forepaugh & Sells circus and the Ringling show in their fold, the Ringlings are a dominant factor in the circus business in America. One clause in the operating agreement between the Ringlings and Carl Hagenbeck is that the show shall be supplied with trained wild animals from foreign lands. The Ringlings intend to augment and improve the Hagenbeck show to the size and splendor of their other enterprise, which is scheduled to open at the Coliseum early in the spring.

The Hagenbeck show will go into Winter quarters at New Orleans upon completing its Texas dates.

A WEEK END FOR FOUR MORTONS.

Concluding next Monday the Four Mortons will be the feature attraction at Keith & Proctor's Harlem Opera House for the week, having as opposition Albert Chevalier at Pery G. Williams' Alhambra around the corner.

The Morton show, "Bring ing into Society," will have a full play during Christmas week, and the family accepted the engagement in order to be kept busy. It is two weeks ago that the same Four Mortons played for Mr. Pery G. Williams' Orpheum Theatre in Boston against the Keith house there.

This state of affairs has been accepted as proof positive that a "good" act will be booking under favorable circum-

KATIE BARRY EXPECTED.

"Manzelle Stillie," the play in which Katie Barry, the English comedienne, is being featured, closed at the New York Theatre to-night. It will surprise no one if the closing is permanent.

Miss Barry is reported to have a vaudeville sketch in readiness in anticipation of that event and will play it on the Keith circuit, having received an offer from its booking office.

CIRCLE SHOWS RUN INDEFINITE.

It is reported about the Empire Circuit that "Wine, Women and Song" will continue at the New Circle Indefinitely, its initial engagement of four weeks having been extended to run more than twice that length. Business has picked up heavily since its tenure, a group of ticket speculators making a nightly stand before the theatre.

LAMKIN TO TRY AGAIN.

II. H. Lamkin, with a vaudeville record stretching over several States, but principally in Ohio, has formed a partnership with Dr. Campbell, of Detroit, Mich., and will open the Lafayette Theatre in that city on December 24 or on vaudeville to be booked through the New York office.

Mr. Lamkin's season in the past while managing vaudeville houses is no indication of steadfastness, and little faith is placed in the permanency of the Lafayette as a vaudeville theatre unless it is highly successful from the opening, a condition quite unlikely in Detroit, where J. H. Moore's Temple, catering to vaudeville patrons and booked through the Keith office, has firmly implanted itself in the hearts of the population through the excellence of the bills at all times, even though no opposition existed.

Dr. Campbell, the partner of Lamkin in the venture, has a burlesque show called "The Nightingales" playing on the Western Burlesque Wheel circuit.

LONDON COUNCIL SIDES WITH A. F.

From the latest reports reaching this side the labor members of the London County Council have taken sides with the Variety Artists' Federation of England.

The report says, was shown at the last licensing meeting of the board when the licensing of the South London Music Hall was opposed on the ground of the managers barring artists under contract for a year or two years ahead.

The license for the Hippodrome, Brixton, which was desired for performances, was granted subject to one performance only to be played.

This establishes a precedent in the battle between artists' organizations and the trusts and is decidedly "blood for the artists."

The story goes on to say that Fred MacAughton, the chief of the Council all about it, but as no one paid any attention to him he quickly subsided.

To one who has seen Baug (pronounced "baw") holly artists at Female Minstrels, Music Hall he would be tempted to say that on this point also the artists received a little bit of their own back.

Artists who have worked for Mr. MacAughton's "Bully" will appreciate Mr. "Haw" being silenced by a wave of the chairman's hand. Baug is the manager of MacAughton's London houses and the terror of the small English act.

The last licensing meeting of the Lon- don Council is expected to be a lively one.

KEENEY IN HARTFORD.

Frank A. Keeney, the Brooklyn manager, has acquired a fondness for New England. His entry into New Britain, Conn., has led him into another city in the same State.

The Jennings & Graves Opera House at Hartford, Conn., will probably pass under the Keeney management if it has not already been transferred to him, and vaudeville will be given there in opposition to Polly's in the same town.

Mr. Keeney still holds hopes of the blight Thistle's interest in the Baltimore coming to him. Mr. Albaugh is said to have been in the city this week, calling at the Morris office to talk over the prospects.
VARIETY

A Variety Paper for Variety People.

Published every Thursday by
THE VARIETY PUBLISHING CO.
Kiewlecker Theatre Building, 1409 Broadway, New York, N. Y.
Under the act of Congress of March 3, 1879.

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"Is honesty the best policy? Variety will give the answer in its Anniversary number."

The paragraph was the first on the editorial page in the initial issue of Variety, December 16, 1905. The Variety of to-day is the answer, and the words, "Is honesty the best policy?" could have made this first Anniversary number possible.

Variety sprang up in a field fairly well watered with theatrical publications. Devoted to the variety forms of amusement, with an avowed purpose of becoming an artist's paper, without fear or favor, Variety built for itself a niche in which it has firmly stood.

Several things combined to help give this paper whatever success it has met with, but first and foremost has been the "news." Although a weekly, Variety has been a newspaper. It has secured more clean news "beats" in its one year of existence than all the other theatrical publications combined, not even excepting the dailies which give all or part a attention to amusement.

In any number of instances Variety has published exclusive news stories so far in advance that other papers have claimed the credit for first recording the occurrences long afterward. Variety numbers among its readers through this not alone those interested in variety only, but legitimate circles as well.

It is being read by the public. Through out the country the sales of the paper in districts title facts print thousands of

people outside the profession in this land are interested in the theatrical lines covered by Variety, and the paper is gradually finding its way to the fireside as well as to the hotel and dressing room.

Variety was so frequently quoted in foreign publications that it became known all over the world before six months of age. It has printed more foreign news of interest than the foreign papers, and this partly accounted for because Variety does not seek to locate the ultimate result of a news item in its business department.

This feature is what has built Variety up and is what will sustain it. A newspaper reader wants to know what's going on. He doesn't care what happened yesterday if the happening is a dead issue. He wants to know what is being done today, and, better still—what will or may happen to-morrow.

Variety is a unique theatrical paper in a way through the style of its critical reviews. These are written fairly and impartially. Not alone is that unique in what is classed as a "trade paper," but it has done as much to establish Variety in its own field as it has in the world of artistry.

Variety is also indebted to the many artists who have kindly furnished us from time to time items of news. We might offer in explanation of some of this information which was afterward printed in an unrecognizable form, that it led to other matters of importance, and the particular information forwarded by the artist was lost in the article, although forming the basis for it.

Variety makes no claims for credit. Its only objects are to print the news and as- sist the artist. If both are accomplished we are satisfied. Our readers from the beginning will recollect that nearly all of the early numbers of the paper contained one or more articles bearing on manage- ment. This was equally true of the West as well as of the East. It is seldom now that Variety re- cuits a similar occurrence. The publicity given in the past has served to cause man-agers to grow more discreet in their treat- ment of artists where the facts will be- come known through publication in Variety. Variety has become a magical wand for many an artist who has no other means of defense or help at hand. A threat of publicity is usually the best ar- bitrator.

In our first Anniversary number we have sought through contributions to give our readers the matter most interesting to them. We express our appreciation to contributors and trust to be further honored by their written views in the future.

Ethel Levy, of the "Geo. Washington, Jr.," company was taken ill on the road last week. Sam H. Harris, manager for the show, asked Percy G. Williams to re- lease Vinie Daly from vaudeville time to take Miss Levy's place, but Williams declined.

Harry Holman's parodies with the "Ruled Off the Turf" company were so well liked that when the company was playing Camden, N. J., Manager Taylor invited him to write and deliver a recita- tion for a big vaudeville bill to be given December 17.

The Welsey's, four people, arrived on Wednesday evening, and will open at Keith's, Boston, on Monday. They are said to do a fighting set tonight on the lines of the Auspice Family, who also landed this week for an Orphans' Relief engagement.

Natalina Rom's finel trained horse "Agrie," died at Jacksonville, Fla., last week. Mile. Rosati considered it the best animal ever under her charge, it having been trained by a celebrated German circu- mis manager. The ignorance of the grooms is given as the cause of death, they having neglected to give attention to a cold until too late.

Ettinge, who has been abroad for some time, is expected home about January 25. He is now playing in Vienna and has encountered a great deal of trouble with agents on the other side.

Rawls and Von Kaufman, who have been playing for a long while, are again in the East, playing Trenton next week. They are booked without break until February.

At present there are no foreign acts known to be here with any reasonable prospects of staying. The Empire Theatre is doing splendid business.

It is reported that several $25 fines have been imposed upon members of local unions who attended performances at the K.P. house in Jersey City.

While Martin Beck, the general man-ager of the Orpheum circuit, was in the city last week he had lunch with Percy G. Williams. The week before Mr. Williams had lost an automobile through his chauffeur's decision to climb a tree rather than run down a boy. A junk dealer offered the manager $100 for the remains. In recounting the experience to Mr. Beck, the latter offered $200 for the machine, which was accepted on the spot. Beck then asked as a matter of business that Williams give an order for the machine. Calling for paper, Mr. Williams wrote, "Dear Suppliers: You will kindly deliver the lot of scrap iron, formerly an automobile, now residing in your junk pile, to Martin Beck or bearer. Kindly see that all the pieces are delivered. Beck read the order, looked at Williams and simply said: "Is it as bad as that?"

Violet Hall has found so many admirers among the nobility of Europe that she declares America holds no further claims for her.

The published report that H. C. Dan-forth had purchased the Bijou at Freeport, Ill., is not true. The house is owned and operated by Dr. A. J. Shimp.

Sydney Drew was booked at the Grand Opera House for next Sunday, but when he arrived at the theatre found that he was not billed. Drew insisted on the full- ment of his agreement and was permitted to go on.

Sam Tisher, who has resigned his po- sition as manager of the professional de- partment for Frank Day & Hunter is anxious to rent a vaudeville theatre in Poughkeepsie.

There is a scarcity of good chorus girls just now in London, as there was some time ago in America. Every advertisement broker lies beyond hope. The stage doors, but most can not live on $2 per cent only are waiting.
SUNDAY NIGHT AGITATION.

Orders were sent out this week from Police Headquarters for a strict observance of the Sunday law until "further word is received."

The "word" is expected to be, as Variety printed last week, that the matter has been referred to the Corporation Counsel for final decision relative to the rights of the authorities to interfere. Pending his action all interference of the police will be suspended.

FREEMAN SELLS MUSEUM.


W. W. ("Doc") Freeman has disposed of his "Wonderland" museum to the Mills Novelty Company, which will continue the place under the same policy. Mr. Freeman has met with considerable success in the venture since opening it last spring. He is now visiting his mother at Columbus, O.

Harry Houdini, "the handcuff king," after completing his present tour of the Keith circuit, will return to England.

MASSE BIG BOOKINGS.

(Special Cable to Variety.)


Since arriving here from New York by way of Paris, Leo Masse, the Marinelli representative, has been busy booking American acts for this side. Mr. Masse has placed over fifty thus far at salaries ranging from 8,000 marks monthly ($2,000) to 1,200 ($300). Names of acts booked can not be obtained.

Carmencita, the Spanish dancer, will join the Fred Irwin "Big Show."

JUST WAITING; THAT'S ALL.

Just as soon as the Keith people receive any authoritative word that Percy Williams will invade Philadelphia it is their intention, they claim, to erect a million dollar vaudeville house alongside Williams' Orpheum Theatre in Brooklyn. This, it is said, they are fully prepared to do.

Jean Schwartz, the composer, goes to Europe in March, making an extended Continental trip occupying six months time.
LUISCHER WITH PROCTOR AGAIN? 

Through a process of deduction it might be argued that there are negotiations under way between F. E. Proctor and Mark A. Luischer, the former Proctor general manager, which will possibly terminate in Mr. Luischer once again assuming a position of importance on that part of the Keith-Proctor circuit lately belonging to Mr. Proctor alone.

The vaudeville men had lunch together the other day, engaging in earnest conversation meanwhile. As Luischer established a reputation for himself while in charge of the Proctor bookings as a keen and accurate judge of acts, Proctor may have reached the conclusion that his services would at present come in handy.

SIGNED RELEASE UNDER DURESS.

Rice and Prevost played three days in Portland at the Jefferson Theatre as "strengtheners" to a repertoire show last week when James Rice, the clown, was taken sick with a recurrence of his stomach trouble and had to close. They requested payment for the time they worked, but M. J. Garry, local manager for Cahn & Grant, "policed" the New York office for instructions. He was ordered to refuse payment and to demand a release from the artists at all hazards.

Incidentally thereupon a demand was made for $112.50 alleged to be due the Rice office for one-half the ten cent per charge Mrs. Langtry for playing in five houses, three on the Williams circuit and one other two on Proctor's. Mariniello claims the commission was "split" with Mrs. Langtry's London agent in accordance with an agreement made.

NO SETTLEMENT ABOUT COMMISSIONS.

The difficulties over commissions between the booking offices of William Morris and H. B. Mariniello still remain unsettled. Morris withheld all payments of commissions due through his office to Mariniello, amounting at the present time to about $3,000, owing to an unsettled claim for $12,500 alleged to be due the Morris office for one-half the ten cent per charge Mrs. Langtry for playing in five houses, three on the Williams circuit and one other two on Proctor's. Mariniello claims the commission was "split" with Mrs. Langtry's London agent in accordance with an agreement made.

SHUBERT'S PRINCIPALS REGAIN.

Julia Sanderson, one of the principals of "The Tourists" playing the Majestic, and v. H. Burnside, general stage director for the Shubert Brothers' productions, have resigned from their respective positions, consequent, so it is reported, upon a discussion arising concerning the production of musical numbers in the show.

According to the story that reaches the outer world Grace Leffue was the storm centre. A letter from Miss Leffue's residence to the "The Tourists" Miss Sanderson was given the song "Mary's Lamb." Miss Leffue's unfortunate experience in "The Blue Moon" brought her back into the cast of the Majestic show, whereas she employed one of the new Shapiro Publishing Company's new numbers to the exclusion of Miss Sanderson's song.

Miss Sanderson took her complaint to Mr. Hurmainse. He backed up her objection and threats of resignations were passed. The Shubert brothers refused to interfere and the two resignations came at the close up.

During all this time Miss Leffue was not involved in the controversy and declares that she and Miss Sanderson are the best of friends.

LEVY'S BAND IN VAUDEVILLE.

"Sunny" Levy, leader of the Joe Weber orchestra is reported to have been a vaudeville conductor. He commenced rehearsals with his new orchestra at the Casino on Tuesday. According to his schedule he will be the feature of Printinio, Paris, beginning in May. His first date will be at the New York Hippodrome December 30.

Some time ago it was announced that Levy would head a band playing a long spring engagement at Atlantic City, but now it is reported that when the band has been whirled into shape he will play around the Williams circuit of vaudeville houses, filling in with other time until the departure for Paris. Fifty pieces will constitute the organization, among them are J. L. Clarke, the famous cornet soloist, being a member.

LEDERER STARTS "CHICAGO CIRCUIT."


Inspired by the success the Star Theatre in Milwaukee avenue has met with since opening several months ago, and having satisfactorily ascertain the popular demand for vaudeville in the different sections of the city other than downtown, Manager James L. Lederer has promoted and organized a corporation known as the Star Theatre Amusement Company, for the purpose of operating a circuit of ten and twenty cent theatres in Chicago.

Two sites on the North and West Sides have already been secured and the construction of theatres will begin as soon as the plans are completed.

Julius Altman, of Hannah & Hopp, is financially interested in the enterprise with Mr. Lederer and is one of the incorporators. The Star Theatre is not operating the Northwest Siders higher class acts than formerly.

Winfried Stewart, of Sam Devens' company, was married to a Mr. Somers, of Duhuth, Mass., last week.

INDOOR CIRCUS MANAGER SKIPS.

The Great Travelling Society Indoor Circus aggregation which was announced several weeks ago to go out under the management of one Harold Bushe, formerly manager of "Beast and Burles," a feature of the last Cincinnati Fall Festival, has come to grief.

The show's first engagement was at the benefit for the Second Battalion, 21st Regiment, New York National Guard, at Albany. The entertainment started Monday, December 2, with a $2,000 net and the proceeds were good, it is reported, but according to the story of the various performers who straggled into the city last Monday morning, Bushe had decamped the Saturday afternoon. The show, it is reported, has been left without leaving behind nothing but a complete manager and an unpaid salary list.

The acts were booked partly by Al Sutherland and Henry Myerhoff, the latter of the New York Vaudeville Contracting Company.

Sutherland's contracts specifically stated that if the transaction he entered as agent and could not be held for any loss of salary. The Myerhoff concern settled with its acts, most of which are under its own management, upon their return to town. The Norris, Apdale's Animal Circus and Lieber and Williams, upon their own initiative, agreed to accept a reduced salary in view of the loss sustained by the booking agents, but the Keshi Brothers, Japanese jugglers insisted upon full payment and received the contracted price.

Mr. Sutherland has instructed his counsel, Thomas Fitzpatrick, of this city, to take care of the claims of the acts booked for the Albany show through his office.

According to the story which came to New York this week Bushe carried off between $4000 and $4000 of the receipts. There is no allegation that this action constitutes larceny. The arrangement between Bushe and the Armory people was a division of receipts on a basis of 80 per cent for Bushe and 20 per cent for the Armory. The manager of the show was last heard of as being headed in the direction of Cleveland and every effort is being made to locate him there.

Edward Blodell, manager of the New York Contracting Company, reached Albany Saturday night and the receipts of that performance were divided pro rata among the performers.

Among the acts who worked the week were Rose Westworth, the Three Liviers, Lowanda, Apdale's Animal Circus, Jack Joye, Lieber and Williams, Fairvue Sisters, Mlle. Zerka, Harman, Bottomley's Troupe, the Keshi Brothers, Blanche Sloan, Barton's Dogs and Ponies and Mlle. Clarise and Kemper.

Freakwheed, of Bloomsky & Kaufmann, the law firm of 35 Nassaue street, are handling the interests of the acts booked by the contracting company.

$134 JUDGMENT AGAINST MANAGER.


In the attachment case of George J. Meeker and George J. Clark, known as Baker-Meeker, against Bob Manchester's "Vanity Fair" show, a judgment was rendered in favor of the trio for $134.

An appeal has been granted Mr. Manchester and the case will be tried again in the Common PLEASE COURT.
"NAT" HAINES "FELL."  

"NAT" Haines, the monologist, became quite popular during his stay here last week when he played the Grand Opera House. Especially is he well thought of by the country milk dealers attached to the Onondaga County Milk Association.

The convention held during Haines' visit, and all the "rubes" within a radius of 100 miles who ever owned a cow came in the city to see the sights. Haines was one, and the president of the company saw him first. He explained the convention and told Mr. Haines how nice it would be if the monologist would "spring" a few "gags" about milk. Mr. Haines said he would pleased to, remarking, of course, that his concert services ran $100 per, to which the head of the cream factory made satisfactory reply.

All the grangers assembled in one evening at the theatre and Nat "pulled" more milk jokes than were ever heard under one roof before. He even without apology went as far back as "A cow won't give milk; you have to take it from her."

It was a "circuit" of the yaps, and after the show was over Haines met the president in the Yates Hotel. "Very fine performance you gave to-night, Mr. Haines," said the boss of the milkers. "Oh, yes," said Haines, "but settle."

"To be sure," replied the milkman, "and we want to do it right. You select the best hat in town to-morrow and send me the bill."

DAVE REED DIES.

On Friday, December 7, Dave Reed, father of the Reed family, was buried in the Eden plot at Evergreen Cemetery, Brooklyn.

Mr. Reed was seventy-six years of age at his death. He is survived by a widow and several children, known on the vaudeville as "The Reed Girls." With whom a father had appeared on the stage for the past seventeen years.

Mr. Reed's first public appearance was at the age of ten, when he played in blackface in the side shows of Spaulding & Rogers' circus. At twenty he was a full-fledged minstrel and worked on a floating palace on the Mississippi before the Civil War. Reed was the oldest living minstrel and known from one end of the country to the other. For the past two years his place in the vaudeville-- was taken by another.

MOZART EXPLAINS.


Edward Mozart, head of the Mozart circuit, makes this statement concerning his trouble with Bert Weston:

Weston closed the Empire Raymond company, including Bert Weston, after the first show in Lancaster. The act was set up to the standard of my house. Weston acted in an ungentlemanner way after being closed, threatening me, with the results published. I was fined $20 and costs--total $43.30--for assault and battery. That's all there is to it.

Neil Kenyon, a Scotch comedian who is considered second only to Jack Lorimer on the other side, has been booked through the Marlinell office for an American appearance on the Williams circuit next season.

SULLIVAN-CONDISIDE ADDING IN CALIFORNIA.

Senator Timothy D. Sullivan and Joku consiside of the Sullivan-Condiside vaudeville circuit is travelling west and, according to a statement which comes out of the New York headquarters of the concern, upon the Senator's return he will have announcement to make of the acquisition of numerous new houses in the far West. The pair are now in California and are said to have closed for several houses in that State. The Sullivan-Condiside circuit controls a considerable chain of amusement places on the Pacific coast, but it has not been the custom to play the better class of acts in these places. Their bills are looked at from Seattle. The new houses, it is promised, will be a quality to handle the best of the Sullivan-Condiside bookings.

GRANVILLE-BENNERT INCORPORATION.

A certificate of incorporation was filed with the County Clerk of this county and the first meeting of the directors of the Granville Bennert Company was held at 1320 Broadway Monday night. The incorporators are Taylor Granville, formerly the outcast jockey in "The Futurity Winner"; Bennett, formerly of Bennett and Rich, and Mark Marlo. The purposes of the corporation are set forth to "buy, sell, lease, produce and operate vaudeville, musical and dramatic attractions." Capital stock is $25,000 (nominal) and May & Jacobson are the attorneys.

The first offering of the new concern will be "The Aeronauts," with nine persons, now in rehearsal. Taylor Granville will assume the leading role.

NOT SO, SAYS WAYBURN.

The report that the Wayburn Attractions, Incorporated, would discontinue making vaudeville productions after January 1 next, is denied by Ned Wayburn, the managing head of the company.

Mr. Wayburn says his company will make all productions originally planned, together with others under contract and believes the report given out about the discontinuance, by an official of the corporation, was unintentionally misconstrued.

WILL AGAIN STAR.

After an absence of eight years from the legitimate Mr. and Mrs. Perkins Fisher will again return to that field next season with a three-act comedy built up from their vaudeville sketch, "The Half Way House," written by Earle Kendall. During their stay in vaudeville Mr. and Mrs. Fisher have been very successful, and some entering legitimate managers will take hold of the starring tour, their well-known names having a potent drawing power.

"PRIMROSES" IN DEMAND.

The "Eight Primroses," a Dolly Bell "girl act" which has been playing hereabouts, will strengthen "The Thoroughbreds" at Miner's Eighth Avenue Theatre next week, pending their permanent location in a Shubert production by that firm, to whom the act is under contract.

Annela Stone, the former Shubert prima donna, will sing at the German Winter Garden in February.
NEW ACTS OF THE WEEK

New Presentation or First Appearance in New York City.

Frances Knight, Gotham.
"At the White House," Colonial.
"Chicklets," Pastor's.
Dorothy Breck, (Reappearance), Pastor's.
W. E. Whitte (New Acts), Pastor's.
The Jacobs, Pastor's.
Walter Strad, Pastor's.


Captain Auger has played about in the circuses in this country considerably, the Keith-Proctor program announcement of his arrival here. Miss Hearne (Sylvia Hearne) from the clutches of the giant in a mortal combat. The description suggests a rough burlesque, but nothing could be further from the impression given by the sketch. It will delight the children and the antics of the little fellow should be amusing for the grown-ups. Romnell, Caroline Hans, Judy Field, a servant in the giant's castle, and Miss Hearne all do specialties that keep the act moving entertainingly.


In the absence of any information on the program as to the source of Miss Bergeres’s sketch, the audience is left to suppose that it is original in conception, although it is a fair inference that "Trilby" furnished the motif, rather than Dumas’ "The Lady of the Camille." Whatever its origin the playlet is skillfully adapted to vaudeville purposes. It makes its appeal along the broader lines of pathos, without falling at all into the maudlin class, asserts a strong dramatic appeal, maintains a high tension of interest, and grips the sympathies with a sure and certain hold. Roy Fairchild has built his sketch with an unsparing instinct for the vaudeville requirement of swift and sustained effect, and Miss Bergeres, notwithstanding her odd mannerisms of speech and action, realizes the title character to its fullest. She makes Kittie Kennedy, the roughly bred child of the gutter, a somewhat idealized creature, but a decidedly attractive one, and withal, and displayed emotional powers of a sort distinct from those formerly employed in her Japanese characters.


Daisy Harcourt is appearing at Hammerstein’s this week with enough new songs and dresses to be called a "new act." Miss Harcourt is without question one of the best character comedians which the Harcourt has sent to these shores. She is pleasing to the eye, for she is different. The Englishwoman understands how to give expression to her songs and allows no point to escape. This week she is opening with "I’m Poor, but I’m Particular," originally introduced over her by "What Is Man?" a new comic number, followed, with Miss Harcourt making a quick change to a new and pretty yellow costume. The third section is descriptive of how different people act when sitting on a tack, and besides having laughable lines was well sung. For the finale Miss Harcourt gave her original "gallery boy" song in a handsome blue dress, which with her stage walk won for her the plaudits of the audience that she laughed continually during her performance.

Bertie Herron. Monologue and Songs. 10 Mins.; One. Pastor’s.

Labeling herself "The Minstral Girl," Bertie Herron, with fame attached as one of the end girls in Mr. L. M. Brainard’s "Miss America," returns to vaudeville as a single entertainer with the same idea. First appearing in whiteface, with long cloak thrown over her minstrel suit, Miss Herron tells jokes such as a song, best "gag" (and it is her own) is about the "spinal column." She says "one end your head is set on, and the other end you set on." Another introduction to a song, remarking it is called "Back Your Head; I Asked for Liver," should be dispatched to a creary. The first person who said this has never been discovered, but there are several hundred claiming the honor (1). Miss Herron "makes up" in view of the audience for blackface and sings, with the Wayburn-taught dancing included. She has an engaging manner, falls into the audience’s good graces without delay, is humorous, and not prolonging her act one moment unnecessarily, and altogether makes a most satisfactory single girl act in a convenient stage location.

Markey and Moran. Conversation and Songs. 13 Mins.; One. Pastor’s.

While Markey and Moran, who call their conversation "On Guard," are not strange hearabout, even with their present offering, it is some time since they have appeared locally in vaudeville. Moran is a Scotchman and admits the character is adapted after that of Harry Lauder’s, the eminent music hall artist now playing in England. Markey is made up to resemble an English "Tommy Atkins." The idea is excellent, and Moran capably handles his Scotchman in a manner to attract the most favorable notice. Opening with the song of "My Bonnie Daisy," Moran then tells stories, all of the earlier ones, together with the songs, having been cut for England by the boy member of the Two Tucks. Markey and Moran say they were the first to open up this vein over here and that the Two Tucks copied their act; and neither of the youngsters has been abroad, and did not "do" that portion of their present act similar to Markey and Moran’s until the latter team first played

THE NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

E. F. Schreck, New York.

Mr. Schreck is a clever diplomat and it will probably develop into a good act.


Working out a fast and varied routine, which is, however, somewhat injured by the necessities of setting apparatus, the two men have an excellent offering in their class. They open with trick riding, the younger man doing pretty much all the work. Some of the tricks used as later features by the run of bicycle acts are employed in this part. They then go to the tight wire, employing the wheel in several good tricks. The feature is a somersault by the younger man from the wire to the board. Ralph Johnston’s trick of a forward somersault from a runway makes the finish. The fact that this has been shown before rather takes the edge from its novelty, and the springboard feat would make a better finish. The act is rich in novelty and should be in demand.

OUT OF TOWN


Mr. Bawhos, formerly in charge of David Higgins, is taking the place in support of Mr. Kelcy made vacant by Mrs. Kelcy’s death in Chicago recently. "Sister Mary, From Tippery" is a sort of sequel to Mr. Kelcy’s familiar sketch "Uncle Phineas," and has the same set, showing two rooms, one occupied by an artist (Mr. Kelcy) and the other by a girl artist (Miss Lee). They are engaged. A misunderstanding breaks the engagement. The man mends matters by the device of impersonating "Sister Mary, From Tippery," whom the girl has not seen since childhood. The act is full of good comedy points and business. The vaudeville sketch has been a great laughing success here.


Mr. Yoeman has an act that is out of the ordinary material. He opened here Monday night without a rehearsal, and in the face of all that was forced to respond to several encore. The talk is new and his finish a well-worked melody. Mr. Yoeman should, however, secure another song for his second number, the only weak spot in the act. Cha’s, M. Garlenger.

Montgomery and Barrows. "The Bell Boy and the Porter." Orpheum, Mt. Vernon, N. Y.

A new sketch with the usual singing and dancing that goes with all blackface music, Mr. Barrows is a clever dancer and it will probably develop into a good act.

Peter.
SHOWS OF THE WEEK  

JERSEY LILIES COMPANY

The William S. Clark Amusement Company in "Jersey Lilies" at the Murray Hill Theatre this week has turned out an evening of entertainment that averages up very fairly with the run of burlesque shows. Nobody in the company stands out as worthy of permanent recollection, but the show delivers a fair entertainment.

The opening piece, "The Phonograph Girls," offers some novelty in the treatment of the everlasting jealous wife theme. It is in three parts, the first in a phonograph shop and the second an inconsequential street scene in "one" which furnishes opportunity for the setting of the third scene. George X. Wilson in an Irish role is new to his part, but does well enough; while Harry Wood as the Hebrew overacts in his efforts to catch the laughs.

Fannie Vedder starts the show off nicely with a good opening number backed up by a chorus of rather more than the usual singing strength, while Isabelle Hurd has little opportunity to help out to any extent until rather later in the proceedings. The comedy lies a bit, but attractive chorus numbers sustain the interest.

Seven olio numbers packed in a short space of time, which gave each but a short period to cover, kept the vaudeville part going at good speed. Gordon and Charon, a colored team in which the comedian was the important member, rendered a popular number. The man adds to legitimate negro comedy methods and in his singing, dancing and talk did very well.

Fannie Vedder, assisted by Franklin and Hinkle, has a first-rate dancing and singing number.

Woods and Greene give a weak contribution. The talk is not entertaining and the "Restoration" style of speech—never the most amusing—has been badly written. The parodies for the most part were the familiar ones, except for a new verse upon that present popular theme the Canary song. The Canary seems to be growing in popularity for burlesque purposes. It is mentioned here less than three times in the course of the performance.

Browning and Lina have a novelty in acrobatics through the use of a woman employed as bearer in a sort of combined equestrian and comedy bar act. The arrangement is productive of not a few novel effects and the woman does some neat catches, while the man works with style and smoothness, his giant swing with the double on the flyaway being particularly attractive.

Blaine and his three wives were the added attraction. The Turkish combination makes a good card. Baker and Robinson do fairly with their specialty, being clever enough not to extend their offering into too much time. The acrobatic dancing of the girl and the eccentric work of the man form the basis of the act.

Isabelle Hurd in white tights made an attractive figure in the burlesque arrayed several of the numbers effecting while a busy young person billed as Giza Robinson received favorable attention with a graceful acrobatic dance as an incidental to the song: "Would You Leave Your Happy Home?"

FIFTH AVENUE

JAMES J. MORTON, the monologist, is coming to be a specialist in the genre of cheering up the mournful. That's why they placed him this week to follow Valerie Begerette's tragic little playlet "A Bowery Camille" (New Act). The position was an excellent one for the "boy comic," his delicious cleverly gaining added force by the contrast. Miss Begerette had left a rather moist audience and Morton was badly needed when he walked on. His act remains practically unchanged.

Carson and Willard were replaced after the first performance by Raymond and Caverly with German comedy. That is, they tell it German comedy, but as a matter of fact parodies occupy most of the time. They were called upon to deliver ten parodies Tuesday night in addition to the usual talk. The parodies are among the best that have been seen heretofore, as most of them are built upon the wondrous subjects, and for the most part songs are used that do not come too often under the parodist's attention.

Melville Ellis does his old picaresque with a bit of gentlemanly song plugging on the side. His opening is an intricate version of "Bill Simons," in which Ellis seems to think there is humor. There may be. Ellis is closer to the plane than the audience and ought to know. "The Electric Cricketa" are back in our midst with the act unchanged either as to matter or personnel, and Frank Byron and Louise Langdon are as funny as ever in their screaming face. "A Dude Detective." Mr. Langdon has eliminated the few lines about insects which were formerly mentioned as being in questionable taste to the unappreciated advantage of his offering. The old foolishness, however is-as laugh-compelling as ever; and Miss Langdon's sprightly presence helps.

The Exposition Four deliver an unusual number. This offering is a variation of something away from established routine, showing musical combinations of considerable novelty. Four costume changes and just the right touch of comedy by the blackface member who does not overdo, give the offering a well-diversified character. The quartet retains the bells, a feature that rather reminds one of the old style act of this sort. They would do well to replace this number with a more modern one.

Carroll Henry and Nellie Francis opened the bill with a dancing and singing act that deserved a better position. Henry does a good deal of good specialty work in the fifteen minutes or so they occupy the stage, one of his best bits coming at the finish in "one." He has a simple but entertaining dance in the early part that was liked and Miss Francis was a graceful caucasian vocalist.

And John and Eloise Bowler closing the bill in a bicycle act are under New Acts.

HARLEM OPERA HOUSE.

Increased patronage is distinctly to be noticed in the Keith-Prout uptown establishment as a result of a much higher standard of entertainment, aided by a reduction in the scale of admission fees.

Captain George Anger and company (New Act) are in revised and edited "Daisy Dancers" give an element of novelty, while the bill moves smoothly and to an excellent average of entertainment.

The Pearl and Violet Allen and the Clayton White and Marie Stuart companies in comedy sketches were together at the late end of the program. Both in their distinctive ways are good laughing numbers, with the latter showing a higher polish of method and subtler quality of humor.

Mr. White leaves uncertainty in his auditor's mind which of his two characters is the more delightful. As the sporty husband his confidential passages with Miss Stuart held the essence of exotic comedy and as the saloonkeeper specialists he showed the sort that attained the dignity of a careful characterization.

There are quantities of sure-fire vaudeville comedy in the Allen sketch. The laughing bombs explode more rapidly than they can be counted. The comedy is of a rollicking quality, but it goes straight to the mark and there are no flashes in the pan.

The Wayburn act goes rather more smoothly under a new arrangement. Dorothy Jordon is still at the head of the girl aggregation and carries the score of the piece with her brilliant voice. In the dancing department the fine Italian hand of Ned Wayburn is always apparent, the girls working well in the ballet effects and the team work in wooden shoes.

The Four Nightingales open the show with the posings and athletics. Something is lost in the opening by the use of an odd looking light, but proves to be effective in the way that white figures clearly. The strong man work at the end is imposing and the exit got the quartet applause.

Stanley and Leonard are using a good deal of George M. Cohan stuff in their dancing and singing act, both having a Cohan song, and Miss Stanley using a refractory song built out of the characteristic Cohan philosophy. They make theirs a joyously entertaining offering none the less, with all sorts of "go" and "giggle in it.

There is nothing in the comedy of Carson and Herbert that has not been helping comedians for the last ten years, and the soft siren sputt at the finish does no good either to the audience or Mr. Keith-Prout's highly colored dixon drop. The saving grace is the excellent fast ground tumbling of the straight man.

Julian Rose was there with the familiar brand of Hebrew monologue talk and a parody or two. The parody were new and the talk included nothing stale. Laughs were frequent and the audience expressed an unmistakable liking for the number. The Baggesens closed.

INTERNATIONAL GAINS SEVERAL HOUSES.

According to a letter written by Chris Brown, of the International Theatre Company in Chicago, to an agent in New York, arrangements have been completed for that concern to do the booking for four new houses now peremptorily figuring in the vaudeville circuits.

They are Youngstown, O.; Bay City, Mich. (formerly booked by William Morris); South Bend, Ind., and Dayton, O.

These are in addition to the Lyric in Cleveland and the Majestic in Erie, the former John J. Ryan-International establishments, also booked through Morris for a season, which have dropped into the International hunting bag.

Details are lacking, but it is understood that the new theatres in the International string will play many of the acts booked by Mrs. Selenium, New York; they will play any but the smaller and lower priced acts. The arrangement is, it is said, made temporarily, as it has been hinted that next year these houses will play the bookings of Klaw & Erlanger or Stahl & Havlin.

BOOM TRYING NEW ENGLAND.

There is a live probability that Maurice Boon will extend his Pennsylvania circuit of Family theatres into New London, Conn., where he has entered into a temporary arrangement with the Moran Brothers, owners of the New London Opera House, and a firm of local tradesmen. According to this agreement Mr. Boon will billing with Monday night and this week, placed in the Opera House an expensive show consisting of moving pictures and illustrated songs. If the business of the Pompton line proves to the satisfaction that the women and children of the town can be attracted a permanent arrangement will be entered into by which New London will become an item in the Pompton circuit, playing regular vaudeville bills in conjunction with the four boom and IPTA theatres in Pennsylvania.

The New London Opera House here-tofore has been more or less identified with burlesque and shows of a similar character. It has a seating capacity of some 1,200 and the town draws from a population of approximately 20,000.

JACK NORWORTH, AUTHOR.

Jack Norworth, "The College Boy Detective," takes exception to the statement that J. Rice Brown wrote the novel that title in which Mr. Norworth will shortly star. Mr. Brown, says he will admit that Mr. Brown wrote the "California Girl," a piece Norworth had some consideration for a time, but as Mr. Norworth says he wrote and will write or fail with "The College Boy Detective," Mr. Bronson should not figure in the run.
Show of the Week  

**by Sime**

Although the bill at Pastor's this week did not have an enticing look it proved to be one of the best comedy shows seen at the house this season. Bertie Herron, Earl and Curtis and Markey and Moran, all having good program positions, are under New Acts.

At H. Weston and company (a very capable one) hold the position of honor in "The New Reporter." The five people play the sketch in concert. In fact they are all on at the same time, and not only play it well, particularly Mr. Weston, who has a pleasant style of working. The action is lively, finishing with a laughing song in which all join. Irene Young is a dancer who should have a solo opportunity; Adele Edwards plays the part of a very pretty girl in Harlem fashion; John S. King does well, and the only one requiring attention is young Charlie Van at the finale in a baby dress. His bowing of the waltz is the only one revealing the under dressing may amuse in some houses and the reverse in others. It should be watched. There is too much money changing; that grows tiresome, and the handling out of painted signs is not undeveloped comedy.

Tom and Edith Almond were the "added attraction," with Mr. Almond's novelty dancing, together with Miss Almond's music. She has improved generally and wears two new and pretty costumes. Mr. Almond has the act working quickly, without hitch, and his roller, ice skate and long-toe shoe dancing greatly pleased the audience. Almond can get his long shoes while dancing upon the toes quite a remarkable performance.

The Kranos (Harry and Ethel), colored, have a hoop-rolling act that may stand alongside of any. It is about the first of its kind seen where the woman can really handle the hoops. Both work quietly, effectively and do original work, lacking only an enclosed dressing to more properly give a solid white costume. Diamond and Smith sang illustrated songs with moving pictures, having one new reel and some different songs; while Jack Irwin told stories and had a "catch" bunch of talk upon a deck of playing cards. Mr. Irwin also recited about "The Kid's Last Fight." It may be a matter of opinion as to the value of this recitation or Mr. Irwin's ability to properly emphasize it, but his stories were so good and well told that perhaps if Irwin would work out a monologue on "tough" lines only, keeping away from extravagant slang, he might find himself in demand, with prizefight talk and acting unecessary.

Joe Bowers, of Bowers and Curtis, is a first-class Irishman on the style of Barrett, of Gallagher and Barrett. Miss Curtis looks well on the stage, and the pair have a good medley finish, although walking out of the sketch proper into "one" to sing it.

An act deserving a better position on the bill was that given by Ernest Kimball and Miles Hyde. It has two changes and has a pleasant singing voice besides a pretty face. Her opening Irish selection was greatly liked. It might have gone better at the finish, but not badly enough to be taken out of the act. The only act of merit is the Four International Comiques, fair acrobats with one excellent male gound tumbler dressed as a girl.

'THE JOLLY GIRLS' is the only burlesque entertainment that has hit New York this or possibly any other season, which needs strengthening. Kimball is no mean comedianist. Although playing in clown makeup they have not secure sufficient comedy out of it.

The Alvin Brothers in a ring performance and George F. Howard, character impersonator, also appeared.

**TWENTY-THIRD STREET.**

Charles E. Evans and company, Genaro and Bailey (New Acts) and Lee Tung Foo have the bright lights in front of the Twenty-third street house this week.

"It's Up to You, William," the Evans number, is a song of a very good sort, dried into a very lively and altogether pleasing offering. Mr. Evans works in a quiet and easy manner, securing laughs legitimately, always keeping in bounds an elastic part. He deserves credit for surrounding himself with such capable support. Charles H. Hopper has a pleasing way and runs Mr. Evans a close second for comedy honors. The Misses Barry and Phillips, "confiding wives," both look and play exceptionally well. A Miss Skilman has a small role.

Lee Tung Foo has dropped a little of his opening talk to advantage. He is at his best in the three popular songs and does well. The Moulier Sisters did their regular routine of horizontal tricks, although one of the girls seemed to be suffering from an injured knee. The act is one of the best of its kind, showing all of the more difficult tricks attempted by men and go most one better with the double somersault from a giant swing.

Harry Brown is one loud proof that the "coo song" is not a thing of the past. He sang five numbers and the audience wanted more. Mr. Brown is a colored comedian pure and simple and does nothing else. A rollar and tie of some sort could be worn by him without harming the effect of his now cowl shirt. Polk, Kollins and the Carmen Sisters were well enough liked in the opening and closing numbers, the operatic selections and imitations sandwiched in between not being so popular.

The act is dressed well and were Mr. Kollins to leave the announcing for some one else or have it done by early it would not only give the audience another act the act would be improved; also popular numbers altogether, even at the expense of the imitations, would help. Baker did very well with parodies and dancing in his early position. Nettie Carroll opened the show on the wire.

**MAY STAR PANZER AND SELBINI.**


During the recent visit in Chicago of Ed F. Rush, of Weber and Rush, it developed that the firm seriously contemplates starring Willy Panzer and Lalla Selbini (his wife), both at present with "Dainty Duchess" company, in a musical play next season. Mr. Rush was reticent and no details were given out by him concerning it.

**AUSTRALIAN ARTISTE HERE.**

Maggie Moore, a comedian of considerable reputation in Australia, formerly the wife of J. C. Williamson, the well known Antipodean manager, is in New York with a sketch and three people, endeavoring to secure an opening here.

**WESLEY TO PLAY DATES.**

Encouraged by the success of foreign reciters Louis Wesley will once more return to the stage. After January 1 he will essay a single turn, but in such bookings as may be proffered in and around New York, thus enabling him to give a portion of his time to his agency business.

Kennedy and Rooney are booking for six months only next season, reserving the remainder of their time for a bumpy vacation in Florida.

The Curzon Sisters, "Humming Butterflies," now playing at the Hippodrome, have been booked for the Wintergarten in Berlin, opening there in April next.

Josephine Gassman and her "picks" have been engaged to play in Berlin commencing next March, with a tour over the Continent to follow.

The Eight English Primroses make the announcement that they do not contemplate playing in burlesque permanently, as announced, but are under contract with the Shubert Brothers.
A chief entered the house of Wm. Catty (of the Six Cuttys), on 16th street, early last Tuesday morning and found himself in the music room. Hearing footsteps he hid behind a screen. This was his punishment:

From eight to nine the eldest sister, Eliza, practiced on a saxophone. From nine to ten, Elizabeth had a singing session. From ten to eleven Margerite had a 'cello lesson. From eleven to twelve the 'big horns,' William, practiced with his baritone. At twelve fifteen the whole sextet assembled and practiced a trombone sextet. The thief staggered out from behind the screen at twenty-four-five, and, falling at William's feet, cried:

"For heaven's sake, have me pinched."

At a vaudeville entertainment at the Democratic Club on Fifth Avenue on Wednesday evening were a number of well-known artists. I overheard this conversation between two soubrettes who were waiting to go on.

One said, "I don't know what the matter with that tall fellow went over there. He was so attractive a while ago and now he won't look at me."

"Perhaps," said the other, "he saw me come in. He's my husband."

Bert Leslie will bear a close examination as to his sanity. He was roofer through the different "rubber rooms" of the Hotel Metropole one night this week, muttering feebly:

"Sixty-nine, sixty-nine, sixty-nine."

"What does he mean by that?" asked Billy Gould of John Considine. John replied: "Let's go ask him," and they inquired Bert said, "Let me alone, that's the number of buttons on the back of my wife's new dress."

Why does Pauline Moran, who is doing two hard shows each day at Paterson, N. J., this week, come to New York after every performance?

Answer: Because a certain banjo is "a plucking" at the Colonial.

George Evans had to speak real grammar this week. The new manager at Keith's Union Square won't allow anything but the purest English (on the stage) and he made George drop "joint" from his monologue.

This is as it should be, George must not try to corrupt language and should confine himself to more refined expressions, oh, dear fellow mayonnaise!

Even Thomas, the swell stage manager of the Colonial Theatre, was asked by a visitor if "vaudeville contained all the different sorts and conditions of people in the world." "Yes, it certainly does," said Thomas, "and we get them all at this theatre."

One evening last week at the Alhambra Theatre Clarice Vance rapped two bounces off the bottom of that gorgeous white princess dress she wore. Instead of flying into a passion Clarice only smiled. She said it didn't matter and went right on, doing her usual turn, as though nothing had happened. The next day I complimented Clarice on her wonderful self-possession. Answered Clarice: "You should have seen the marks of my teeth on the scenery afterward."

Did you hear "This Take down and Fill it" story that May Irwin told at the Barnabee benefit Tuesday afternoon?

Byron and Langdon are happy over the fact that when this week at the Fifth Avenue Theatre is over they will have completed the third and last "hoodoo" house of the Keightime and can now play the rest of the circuit in perfect peace.

"That Quartet" will be the headlines at the Union Square Theatre next week. Talk about big voices, when these boys sing you can hear them in Philadelphia, Washington and Chicago—or any other town they play in.

Would some one please tell Billy Hines, of Hines and Remington, how he can fix his lawn mower so that he can clear away the snow. Address Harrison, N. Y.

A paragraph on the "Organ vs. Auto" story has been received from an old-time organ player. Written by a man who has been a member of the Chicago Musical Society for forty-five years and who has never heard of the "Auto" or "Organ.""The old-time organ and the 'Auto' are all the same to me," the grand old timer said. "The 'Auto' is just a labor-saving machine, and the organ is much the same."

CHARLES NICHOLS

is in his second season with the "Star Show Girls" under the management of Wm. Frensey. He is the writer of the famous "Impy Inn," used by the show and is responsible for the entire production, foretelling the singing of the famous "Military Diet.""A team of colored workers asked Charlie Wilshin at Morris' office the question, 'You ain't got no work for us Sunday?'" Charlie said, "Who says I ain't?"

Then one of the dark men came back with Wilshin with: "I ain't says you ain't; only ax you is you!"

"NO. 3 VAUDEVILLE COMPANY."

Lamor and Gabriel have organized a number two "Hunter's Holiday" organization to tour the Keith circuit, with "Little Rice," who acted as understudy for Gabriel, playing the title role.

Since the announcement in last week's Variety that "Mose" Gaulke contemplated a trip to Florida immediately after the first of the year, there has come a change of heart. On inquiry "Mose" discovered that the fare is 48.50 and sleepers would cost $73.00 more. He will go to Lake Worth. He now thinks that Lake Worth is just as healthy.
PHILADELPHIA SITUATION

Percy G. Williams to Give Vaudeville in New Theatre at Cherry and Broad Streets.

By GEO. M. YOUNG.

Before the advent of another theatrical season it is almost safe to predict that the contest for premier honor will be more or less a question of the vaudeville situation will have reached this city and the thousands of patrons of this class of entertainment will be given an opportunity of dividing their support between houses controlled by B. F. Keith and Percy Williams. Such a condition of affairs has been threatened for so long a time that those interested have no doubt grown tired of waiting for an outcome, but it can be stated with positive assurance that the local field, which has been left to the Keith management for the past fifteen years, will be entered by Williams, who is busily engaged in opposing the Keith & Proctor forces in other cities.

Just where Williams intends to locate has not been officially announced, but it is almost certain that the opposition to Keith will be housed in the new theatre now in course of erection at Broad and Cherry streets, alongside the Lyric Theatre, the playhouse which was finished last year and is controlled by the Shuberts. Variety stated some months ago that the Lyric Theatre would have an addition and that a roof garden, to cover both buildings, was to be a feature. It has been impossible to secure any official verification of this report, but there is every indication that Williams will locate at Broad and Cherry streets.

Rumor has it that Williams has had his eye on the newly erected German Theatre at Franklin street and Girard avenue, and it has probably been mentioned to him as it is not meeting with the success expected. It is hardly likely, however, that Williams will listen to this offer, as that theatre is out of the way and does not offer any better inducements for high-class vaudeville house than the Bon Ton Theatre, which was also mentioned.

During the past year or so numerous announcements have been printed to the effect that Philadelphia was to have a new vaudeville theatre, and the Chestnut Street Theatre, Walnut, Garrieck and Casino were among those mentioned as having been secured. Whatever idea any of securing the Chestnut Street Theatre was quickly given up, and it, with the Garrieck, which has been taken under the wing of Nesson & Zimmerman, will continue to play the legitimate attractions of the "Syndicate." Oscar Hammerstein was after both the Walnut and Casino, but there will be no change in the policy of either house in the near future, if ever.

The Garrieck Theatre offered the only logical situation for a vaudeville house in this city, aside from the North Broad street site. Both the Walnut and Casino are too far down to suggest even a possible chance of success. Tenth street is the "dead line" in Philadelphia, and while Eighth and Chestnut has been reported as a possible location for a new house, it is very doubtful if this site was ever given even consideration.

The spot where Williams will locate, according to the present indications, is an ideal one and with his policy of giving the highest class acts obtainable there is no reason why he should not be welcomed by the Philadelphia patrons of vaudeville. There is ample room for two first-class houses in this city, for outside of Keith's there is nothing but the Dime Museum, Bon Ton, where the toll is five and ten cents, and the burlesque houses for the lovers of variety to patronize.

With the present condition of the vaudeville situation analyzed, Philadelphia suggests the most attractive point of operation in the country. Having a population of about 1,500,000 there is but one first-class vaudeville house. For fifteen years the Keith management has had the field practically to itself. From the cozy little Bijou on Eighth street, where the continuous idea was introduced through the medium of opera and variety acts, Keith moved to the magnificent playhouse on Chestnut street, which has just entered upon its fourth year of continued success and is being patronized by the best class of theatregoers.

The appearance of such stage celebrities as Mrs. Langtry, Arnold Daly and others from the legitimate has lured those thousands to Keith's who had never before witnessed a vaudeville bill. There are many recruits from the legitimate, however, that have not appeared in this city, and it is with the expectation of seeing some of those which have been introduced to New York, Brooklyn and Boston audiences that the vaudeville lovers of this city are looking forward to the opening of a theatre where acts booked by Percy Williams may be enjoyed.

This would bring about a contest for patronage between Keith and Williams that would insure the best acts in the country, and while it might cause a much larger outlay of money, the bills that were of the best would draw the larger business.

Williams has paid frequent visits to Philadelphia recently and conferences have been held both in Philadelphia and New York regarding the opening of the new house. Negotiations, however, were at a standstill for a time owing to Williams' inability to secure positive assurance that he would be supplied with enough good acts to keep him going. Now that this has been settled rapid progress in his invasion of Philadelphia may be looked for.

LOOKING FOR KANSAS CITY.


Arthur Fabish, in charge of William Morris' Chicago office, left here last Sunday for Kansas City, where he met interests connected with the Heim binding Company of that city for the purpose of talking over plans for a new theatre.

HARRY SMIRL AND ROSE KESSNER.

A lively singing and dancing pair who work for their popularity and get it. Beside a quantity of good comedy work, Mr. Smirl contributes first-rate scenic rendering and Miss Kessner a limit of bubbling humor to the folks ensemble.

As to the burlesque situation here little may be said. Philadelphia is well supplied with burlesque houses, having two in each wheel, and at least three of them are dividing the patronage. Efforts have been made to bring the burlesque entertainment to a higher standard, which is, in the main, responsible for the success enjoyed. The elimination of much of the lower grade of comedy has been the means of attracting women to the theatres where they were strangers in the past. In the Casino, Tocadero and Bijou Philadelphia has three of the best theatres in the country that offer burlesque shows as the weekly attractions. The Lyceum is the fourth and the oldest. Being in the heart of the Tenderloin its patronage consists mainly of men. The first three enjoy good patronage from women, the Casino and Tocadero especially, and the managers of these houses have taken some care to cater to their patrons.

The Dime Museum, which is one of the oldest in the country, still enjoys a liberal patronage and gives excellent bills for the price of admission, while the Bon Ton, which had a varied career, is bidding for favor at even a cheaper price of admission.

"DOMINOS" CAUSING LEGAL PROCEEDINGS.

When Weber & Rush purchased the act known as "La Domino Rouge" they also received with the bargain a prospect of legal difficulties.

The firm placed the dancing specialty with the "Bon Tens," one of their burlesque shows. This week, learning that the "Parisian Belles," another burlesque organization on the opposition wheel, had put together an act called "The Girl in the Pink Mask," Weber & Rush instructed their attorney to bring restraining proceedings to prevent the "pink" girl trespassing upon the prestige of the "red" one, presumably to be devoted to vaudeville.

No particulars are at hand, and it is not believed that Mr. Fabish had anything more definite in mind than a mere "talk." He has made several such trips in the past, and has been extremely active in this section looking after Morris' interests.

William Morris, when asked regarding the above report, stated that he had no information. "Mr. Fabish," said Mr. Morris, "has a free hand in the West. When a 'deal' has been completed I am informed, and further than that I do not ask Fabish anything, as I am fully satisfied with whatever he does."

Clarice Vance was looked at the Union Square for the current week, but was switched to the Fifth Avenue.

MARIE CROIX

In playing the principal female part this season with Wm. Peverley's "Star Show Girls," Miss Croix possessed of a fine soprano voice, which is one of its features of the show, and has much personal charm.
LEGAL PROTECTION FOR AMERICAN ARTISTS

THE MONOLOGIST AND THE ACTOR

By JAMES J. MORTON.

In the system of legal protection which has made the International Artists’ Lodge and its sister organization, the Variety Artists’ Federation in England, strong and efficient; which has helped to abolish abuses of long standing, and given definition to the profession, practicable in America? Legal protection has not only helped the lodge members but the profession in general. It has rendered Continental engagements vastly more safe and secure. Naturally, the organization does not protect him from fancied wrongs.

Many a manager when dealing with a lodge member will treat him with fairness just because he knows him to be protected and wishes to avoid a lawsuit.

Now, how about America? I have already answered that question with a "Yes" and a "No." The affirmative answer applies to test cases, which incidentally will help to establish a case to the organization, where in his ignorance of the law or of business customs or owing to his dictatorial or perturbed log, he believes he has a grievance. Naturally, the organization does not protect him from fancied wrongs.

Many a manager when dealing with a lodge member will treat him with fairness just because he knows him to be protected and wishes to avoid a lawsuit.

Ligation is very expensive here, especially if the best legal talent is retained, and that is of course essential. It is also very slow and often uncertain. There are too many dilatory tactics permitted, and interfering and protracting the case and incidentally increasing the expense. There are too many stays and appeals and demurrers and injunctions and all that sort of thing, which are much more limited in Europe. Yet, roughly speaking, a test case through which a reputable firm of lawyers will cost perhaps $250 to $500 for the first decision and from $500 to $1,000 if carried to the Court of Appeals.

This estimate is based on information and inquiry. Such costs could well be afforded in test cases.

Results obtained from a legal system of protection would be of vast and almost incalculable benefit to all. Of that I have not the slightest doubt. Many most questions would be settled, many points and clauses in contracts would be decided and adjusted.

Again, not by any means all or even the majority of questions are contract questions. How many artists know, for instance, that the manager is responsible for wardrobe stolen from their dressing rooms or not? Suppose the dressing room has a defective lock? Suppose mice or rats chew your wardrobe to pieces? Or who pays for it if a scene driver drops a piece of scenery on your favorite apparatus? Suppose you injure your trained dog? Who stands the loss if an expensive framed picture which you gave to the manager without his asking for it especially is put into a show window and either comes back damaged beyond repair? None of these things are mentioned in any contracts, and yet they happen time and again and the artists will give you twenty different opinions regarding them. So will the managers. Then there are questions not involving managers at all, but agents, railway companies, etc., or perhaps a manufacturer which you hired to furnish you certain apparatus or wardrobe in time for opening at a certain date and did not.

Under existing conditions the manager is in the mercy of the rail and all these people; few artists have the courage to stand out against any impartiality.

There is one objection I have heard raised several times. It is claimed that there are forty-six states with as many different laws and that this makes it difficult to obtain judgments which will hold water everywhere. Partly that may be true, but not by any means to a very important extent. If your particular State laws differ in general only in general but not so then everything pertaining to contracts and business relations is decided according to State law, but on the principles of common law, and common law is virtually the same everywhere.

To sum up, I certainly believe that a successful system of legal protection can be established here, but that its principal purpose must be to take up test cases. Practical experience will show quicker what can actually be done than merely theorizing.

Still greater objections were raised when the I. A. L. carried its legal protection to England, the enormous expense of litigation was pointed out, also the fact that the English legal system is much more of a legal and is a sort of thing, which is much more limited in Europe. Yet, roughly speaking, a test case through which a reputable firm of lawyers will cost perhaps $250 to $500 for the first decision and from $500 to $1,000 if carried to the Court of Appeals.

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VAUDEVILLE'S FUTURE IN ENGLAND

By WALTER DE FRECE.

(Birmingham, England, Dec. 1)

The future of vaudeville in England depends largely on the success or otherwise of the newly formed V. A. F., in my opinion. If it can hold together the members will be able not only to benefit themselves in many ways, but to prevent anything in the shape of a "trust" in vaudeville being formed. A complete control of the vaudeville houses in England by one company or management would be serious from every point of view. While there is competition on the part of the managers plenty of new material will be forthcoming from the artists and the interest of the public in vaudeville entertainment will not be allowed to diminish.

Artists have the future of vaudeville in their own hands to a great extent. Let them realize the necessity of finding new material, of not playing themselves out in any particular town, and above all let them refuse to sign contracts binding them years ahead. If there is any ability in them at all they must double and treble the value the more they become known to the public.

The public pays for what it wants and the manager is willing to pay heavily for the attraction required by the public. If one manager will not pay, another must and will; that is, providing, as I say, the competition is kept alive and the fact of artists refusing to sign their lives away to the same manager will assist in creating competition and crushing monopoly.

From all parts of England at the present moment come reports of great business at the vaudeville houses. And every day people over here are realizing the enormous value they receive for the small sum demanded for admission, in the entirely pleasurable light form of entertainment provided at vaudeville houses.

We do not at present lose our patrons, once we attract them to our theatres. On the contrary, figures prove that vaudeville patronage is increasing by leaps and bounds, and, given present conditions, I have no hesitation in prophesying a longer life for vaudeville than any other form of popular amusement.

THE MUSIC HALL'S FUTURE IN ENGLAND

By HARRY MOUNTFORD.

(London, Dec. 5)

(Harry Mountford is called "the silver-tongued orator" of the English variety profession. He is prominent in artists' organizations, being vice-president of the M. H. D. R. A.; vice-president of the Music Hall House, and executive committee member of the V. A. P. I. A. L. and Music Hall Fund. Mr. Mountford's specialty is a "conversation" with his wife, the team being called Mountford and Walsh. The scheme of building a union hall for the accommodation of all music hall societies in England originated with Mr. Mountford.)

There is but one method of judging what may happen in the future, and that is by carefully considering the past in its relation to the present. On that basis many things in Manchester I have is at the service of your readers.

Not many years ago it was the exception rather than the rule to find a music hall giving more than one performance a night.

But some enterprising gentlemen, of whose identity there is some doubt, struck the idea of giving two shows a night and reducing the prices of admittance accordingly.

For some two years the "two houses nightly" idea languished and was rather looked down upon by the proprietors of the better halls, but when finally Mr. Stoll took it up and in his better class halls showed that it was simply a matter of educating the public up to this system the scheme multiplied and flourished amazingly.

There was no organization among the artists at that period to point out the folly of playing twice a night for the same salary they had previously received for one.

At those houses where a matinee was the usual custom of things before the transformation to two houses the matinee was retained and in the majority of instances, paid for by the management at the rate of one-twelfth or one-fourteenth of the weekly salary. Seeing, however, the success of these matinées, and to a great extent driven to it by the competition which had at this period begun to spring up, mushroom like, over England—especially in the big towns (there being no less than sixteen music halls) most of which was put to more than one matinee, without stipulated extra compensation.

Gradually from two matinées it grew to three, and at the time I write it is announced that at several music halls during Christmas week there will be a matinee every day.

There is not the slightest doubt that if these six matinées a week are remunerative for one management, the example will be followed, as has already been pointed out in other cases, by other managers; thus we shall speedily arrive at two houses a night to matinées every day (perhaps twice daily).

The question arises, what will happen when that time comes? Will the public be so saturated with the eighteen performances in one hall a week that they will return to their original love of the legitimate theatre, or will the appetite for the music hall grow by what it feeds upon, and so open up a field for the next enterprising manager to give a performance at eleven, three, six and nine o'clock? This is no wild supposition, but may be proven by the records of the provincial music halls.

The style of entertainment given in the music halls of England at the present moment is slowly but surely changing. Whereas once the single "turn," either comedy or soubrette, reigned supreme, the demand now seems to be for big productions, either dramatic, musical or pantomime, as represented by the productions of Messrs. George Gray, Fred Karno, Arthur Rigby and Herbert Darnley, etc. The growth of this class of acts forces the conclusion that soon there will be in England as great a demand for "turns" that can work in "one" as there is at the present time in America.

It is never safe to surmise in the English entertainment world what is about to happen. In no country in the world is the swing of the pendulum more automatic than here. In politics, society and religion it swings backward and forward with a regularity which to the student of history is most remarkable. The pendulum during the last seven years has swung from the theatres, leaving the majority of them in the provinces to an absolute struggle for existence and placing the music halls on a summit of prosperity which they have never before attained. Will the music halls continue to go higher with the pendulum or has it reached its highest altitude and is it slowly but surely preparing to swing back? The decrease in the dividends of the various music halls almost inclines me to believe that it has.

The cutting down of salaries and the addition of matinées obliges me to believe that the pendulum is reverting from whence it started.

The chief feature in which the music halls in England are superior to those in America, from what I can gather, are the almost unbreakable nature of the English contract, the booking ahead, and, on an average, the small railway fare between "jumps." Your advantages seem to be that with a good act, whatever salary you start at, it is easier to raise it to its market value. In England, whatever you may start at it, it is an almost superhuman task to raise your salary even 5%. however great your success may be.

In conclusion, my object in writing this article is to help cement that good feeling, that camaraderie, which is slowly but surely coming into existence between the English music hall and the American vaudeville artists, and at a time like the present there can be no more proper wish than a merry Christmas and a prosperous New Year to all your readers in America.
The evolution of London music halls is an interesting study, and their very names show they were halls at first devoted to music, in its diverse aspects of orchestration and song. Their original conception traces to the jovial "song and supper rooms," such places as the Old Cyder Cellars at 20 Maiden lane, or the Dr. Johnson Concert Room off Fleet street, or the famous "Coal Mine," that anciently stood on the site of Terry's Theatre and was founded by a Drury Lane vocalist.

In tracing the slow transition from the stage to the halls we next find a larger style of variety saloons and concert rooms, such places as "The Bower," "The Grapes," "The Mogul," "The King's Head," "The White Lion," "The Swan," "The Rose of Normandy," etc. One of the earliest and most prosperous of these places was named after the Yankee bird, and "The Eagle," or Grecian saloon boasted of a regular stage, a tier of boxes and an organ, though in time the latter was added to an enliven. This old tree-and-easy reached undying fame through that immortal verse:

Up and down the city road,
In and out The Eagle,
That's the way the money goes—
That's the way the money goes.

The Old Kotunda Assembly Room, which stood on Blackfriars' road near the bridge, gave variety entertainments over seventy-five years ago and is commonly regarded as the chief percusor of the great present establishments. Here appeared the parents of Dan Leno, described as "Mr. and Mrs. Johnny Wilde." This hall was an old place, dating to the reign of the Georges. After changing its name to The Bijou and preparing to add large it the authorities ordered it closed on account of a cock-fight having been held within its walls.

Just before they found gold in California that old tavern concert room "The Grapes" had enlarged itself to the Surrey Music Hall, capacity 1,000 and cost of weekly bill about $150. Here played the original Vokes family. Later "The Greater Mogul" turned out "The Middlesex," acquired by J. L. Gnyon twenty-eight years ago and whose roster of famous names was reviewed some time ago in Variety. But preceding this came the first Canterbury Hall, holding about 700 and managed by Charles Morton, commonly known as "the father of the halls." When this proved too small they built over it the Canterbury Concert Hall, teeming with every creation Saturday night and opening the following Monday in the new hall to 1,500 people. In its older days the Canterbury set a first part though the cult of the coin song had not yet started at the Adelphi in 1816. Here T. D. Rice arose to fame with that ancient negro classic:

"How are you, Massa Gemmen,
An' de ladies in a row,
All for to tell you what I'm from,
I'm going for to go.
For all I know an' turn about an' do just so,
And every time I turn about I jump Jim Crow."

During twenty-one weeks Rice danced at the Adelphi and the Pavilion he sang this song 1,000 times, never took less than five encores, and cleared $5,500. The Pavilion of those days was little more than an old stable yard roofed in, but held 3,000 persons. The old Oxford was a plain, unvarnished hall, with a chairman's table at which renowned cognac sat. The original South London, long burned and replaced, had an approach on the style of a Roman villa, lined with colonnades. At the Old Royal Standard, where Harry Richards of Antipodean fame sang "Lively Lucky Do" for twenty-five shillings weekly, white-capped male attendants sold ice-cold drinks in the auditorium. The Queen's Poplar, was then the Apollo Music Hall open only on Monday and Saturday nights. There is much history attached to the Purgson, Metropolitan, Royal Cambridge, Holborn, Empire, Bedford Palace, Surrey and many other London halls, while a book could be written about old Sadler's Wells, now on the Macmagnith music hall tour, but dating away back into the dark ages as a legitimate theatre.

Coming to West End establishments, the Alhambra rose on the site of a rather educational establishment called the Panopticon, while that plot of ground has also been devoted to Flysalis and Hanover and Cushing's Circus. The Empire arose on the site of the aristocratic Savile House, destroyed by fire, and first opened as a legitimate house December 21, 1887. The Palace was built by the POYkyart Company for English grand opera and opened December 11, 1892, with "Ivanhoe." Charles Morton made it pay as a music hall and he did the same with the Tivoli, which rose on the site of the Tivoli lager beer restaurant on the Strand. Of course Father Time has gathered in many halls, the Aquarium and Trocadero heading a long list.

The serious trouble at older and smaller halls is the barbaric lack of heating accommodation during the winter season. Perhaps a bright fire will blaze in the manager's office while the stage will be cold, and have a heat that is held on to the bars and a juggler will be seen heating his hands and apparatus over the gas jets so he can make a bluff at working. If you get warm working you come off the stage and wash up in ice cold water. Then the stage doors are held open about five minutes whenever a "star" arrives, and being commonly near the stage an icy blast blows in on the grace-maid shodette and the costumed artist. Artists shiver, but say nothing for fear they won't get return cards.

Considering the bad stages, bad dressing rooms, bad lights and bad draughts of these old unheated establishments, we are glad to see them being supplanted by new up-to-date halls, and there is no question that the modern structures are beautiful. Walter Gibbons can be justly proud of his palatial circuit. The halls have become pretty, and some think the Croydon Palace ever surpasses this. Then there is the beautiful Duke's, with wonderful dressing rooms, but cool and cold water, etc. All his halls are great.

There is little doubt that the London County Council will soon be giving good singers and the like employment at good wages in the City of London. Should they ever go further and establish the much-talked-of municipal music halls they will have the hearty support of the Variety Federation. The boys are growing weary of the lady who, having the giant's power, shows the disposition to use it like a giant. London has surely made enormous strides since the twentieth century rang in, and will strive like a giant stepping with broad-shouldered strides when Lyons apply to the London County Council get properly into the show business. There is something great with the system here. There are too many "hamfats" middle men, too many doors unblock and swing ere reaching those who hold the reins of power. A good act can starve to death here trying to "get in."

A just criticism of some few halls in the provinces is that they have refined their stage shows but not their galleries. Some managers seem absolutely afraid of their audiences, allowing them to run the house. There is some few insuffice, to so even mention, and the artists are only tolerated in two countries in the world, England and Australia. If you tried it in America you would probably be killed, yet over here they seem to think it funny.

It is hoped united action will be taken by the managers in this matter. In the London halls even the roughest folks are now very civil indeed, and the provinces must change or be left behind. As a rule the managers here have not enough direct power. They are string-pulled puppets, underpaid for the most part and little more than clerks. The two-nightly system is not much loved by artists, and in some towns the public won't have it. A great list of names is put up to draw the crowd and then the show runs through at a mad gallop with most of the acts absolutely cut to pieces. More work and less pay seems to be the rule of things. Matinees are being constantly jumped in, and some places give them on Monday.

There is some dissatisfaction with waiting for long in the open air at the big show houses. The latest demand at "twice-nights" is for booked seats to all parts of the house, as at the London Coliseum.

European orchestras quite outclass Americans, though a small orchestra in the States often plays with more vim and spirit. Perhaps this is from their being better paid. At the great West End establishments the orchestras run as grandly as fifty or sixty men. The selection of music has always been a matter of much discussion. As regards orchestra, the Alhambra seats 1,980, the Empire 1,230, the Hippodrome 1,304 and the Coliseum 4,000. The Hackney Dome is very well with 2,116.

As regards Lyons, he is certainly a power to be reckoned with, and must be believed when he says that his capital is practically unlimited. As a restauranter his company has $4,500,000 capital and over 100 places, while 13,000 agents sell the Lyons teas.

While Mr. Lyons is a capitalist all right, the impression steadily grows that his business is equipped with men and in wide contrast with some of the rich men who now dominate amusements. His ideas are liked by the artists, and if he handles them just a bit better than the present clique are doing they will all flock under his banner.
THE FRAMPIN TRIO.

(In a New Act.)

The greatest colored musical act in vaudeville, presenting America's greatest colored lady cornet soloist. Just finished playing the Keith circuit.

THE SECRET OF SONG "PLUGGING."

By Mose Gumble.

Several years ago, when popular music publishers were few, it was an easy matter to "boom" a song, but now when there are as many publishers as there are singers it is a pretty hard game.

I attribute my success as a "booster of songs" principally to the fact that I first satisfy myself that a song is good, then I start to work on it, knowing that I can conscientiously recommend it to my professional singing friends. When you once convince the singers that you are striving to give them a song that they can "make good" with, and then after they have used the song and did "make good" it stands to reason that they know you are working for the interest of the singer as well as the song; consequently I never ask a singer to use a song unless I am confident the song will suit the particular style of the singer.

At present "Jola," the lovely Indian song, is greatly wanted, while the ballad "Won't You Come Over To My House?" is in universal demand. The new valse song "Somebody's Waiting for You" looks like a sure-fire winner.

Of course it only requires about nineteen hours of work every day to attend to my duties as manager of the professional department for Jerome H. Remick & Co., so I have considerable time on my hands.

Martin Beck and J. J. Murdock left for the West last Sunday.

ANNUAL FESTIVAL AT PASTOR'S.

The annual Christmas festival for the children of the stage will be held this year on December 23 at Pastor's Theatre and Tammany Hall. For years Mr. Pastor has donated his theatre each Sunday before the holidays for the stage's young.

Mrs. E. L. Fernandez has been elected president of the committee having the affair in charge, and Harry B. Sanders, of Pastor's Theatre, secretary. A number of women well known professionally, among whom is Mrs. Antonio Pastor, are on the committee. Many liberal donations have already been received.

The Children's Festival was for years the especial care and delight of the late universally loved and mourned "Aunt" Louise Eldridge.

STARTING A CRESCENT CIRCUIT.

Champaign, Ill., Dec. 14.

The first of what is promised will presently become a life-sized circuit of vaudeville houses through Illinois was opened November 26 when the Crescent Theatre, Champaign, Ill., threw open its doors. Eller Metager is general manager of the venture. The Crescent is in the old Coliseum Building, which has been partly remodeled for the purpose. It has a seating capacity of 600 and will receive its bookings through the Western Vaudeville Association. Admission prices are fixed at 10 and 15 cents. No information as to what looking arrangements will be made is obtainable.

SONG PHILOSOPHY.

By WM. JEROME.

(Of Jerome & Schwartz.)

It's a wise composer who knows his own music.

Good songs make good singers, and good singers make good songs.

Song writers are not born; it's a disease.

Who made you, the publisher or the plugger?

The biggest hit on the market today is Father John's Cough Medicine.

No, Jean Schwartz is not Irish. His lawyer's name is Mike, but that doesn't prove anything.

G. looses. Meyer Cohen is no relation to George Washington, Jr. Meyer is with Charlie, not Sam Harris.

"The Bird on Nellie's Hat" is a bird.

Maurice Shapiro has a new song entitled "The Tower at the End of the Line." I wonder if he means Detroit.

"Waiting at the Church" was a great song. I wish it grew on me.

Maud Nugent has just finished a touching little ditty entitled "I'd Treat You If I Had It." Perhaps you have it yourself.

Tom Sedwick has bought the singing rights for Staten Island.

A hit in a show is worth ten in the safe.

What would we do without the moon? Honey and money have certainly lasted a long while.

The life of a popular song is not always a happy one.

This year's crop of lemons is the greatest ever known. So say we all.

Song writers are all foolish—that's why they're song writers.

It's a good trade at that. Did you ever think you'd eat at the Breelan?

Bring the dollar cigar, I feel like another hit.

Fred Day has placed his new song, "How Are Your Kidneys To-Day," with every one of Healy & Biglow's Medicine shows. It shows what you can do with the right kind of material.

Did you ever meet one of those fellows who says, "How do you do it?" "It must be a gift from Heaven." "Do you make it all up, right out of your own head, without any help?"

Jean Bedini's act, "The Crazy J's," has been "laid off" for three weeks owing to the glot of attractions in the Keith Agency, after which time Mr. Bedini hopes to be handed a consecutive route.

THE FAMILY THEATRE.

By HARRY D'ESTA.

Apropos of the "Family" vaudeville theatre which has been established in many cities, there is a great deal I may say in their favor, mostly gained from personal experience in conducting the "Family" circuit of D'Esta & Boom.

There is a cheerful frivolity in vaudeville which makes it appeal to more people of widely divergent interests than does any other form of entertainment. The evolution of the "variety" business into vaudeville is one of the most cheering and significant demonstrations of a universal growth in intelligence and refinement. Also it is the most important development in American amusements during the past decade. It is a fine thing that the change should have come from the inside.

The advantages of the "Family" theatres are many. Giving three shows a day, one in the afternoon and two in the evening, are taken advantage of by all classes. The afternoon performance starts at 2:30 and finishes at 4, giving the housewife time to prepare supper. The first show in the evening at 7:30, finishing at 9, appeals particularly to the working man or woman who wishes to retire early. The final show at night, commencing at 9:45, is taken advantage of by those unable to attend the earlier performances.

A few days ago an artist mentioned an incident which came under his observation, where a Family theatre opened most auspiciously, and about the second or third week this artist had occasion to go to the manager's office. He was surprised to see him and the treasurer drinking beer with two characters of the town. It is not necessary to remark that this theatre was short-lived.

Quite recently a certain team, having just finished with a burlesque company, opened at our Chester, Pa., theatre. They gave the same act. When requested to cut out certain parts they refused, with the only alternative that they returned to New York town at once. Would our Chester theatre be successful otherwise? I claim that, where there is a location, a "vaudeville" stage, a "Family" theatre can be made successful if the following common sense rules are adhered to: I am not trying to teach managers their business, but I am speaking from experience, and in every case where I have followed this plan the theatres have been a success.

A show must be clean, absolutely free from coarseness or vulgarity; where ladies and children can attend without fear of hearing or seeing anything to offend. Manager and all of the attaches the personalization of courtesy; the attendants thoroughly drilled and competent to look after the welfare of the patrons. Ladies' retiring room in charge of a matron; a gentleman's retiring room also; objectionable or intoxicated persons not admitted under any circumstances. The success of a theatre is not assured with the patronage and support of the drinkers to the exclusion of the better class; whispering, stamping of the feet, catcalls must not be allowed. Another strong factor is the courtesy and good treatment shown to artists. The best service a manager can secure from those whom he treats with the respect due I have found to be of immense value.
TONY PASTOR RECOUNTS THE ORIGIN OF AMERICAN "VAUDEVILLE"

The Dean of the Profession Tells of His Early Struggles to Refine Variety.

GAVE DRESSES AND BONNETS IN 1865 AS SOUVENIRS TO INDUCE WOMEN TO ATTEND.

By TONY PASTOR.

The growth of the variety show into what many are now pleased to term "vaudeville" is due to the enormous progress of our country in prosperity and business activity. With every factory and industry prosperous, with labor receiving higher wages than are paid in any other country, men have leisure, and means to enjoy their amusements and promoters are encouraged to invest vast capital in the erection and maintenance of costly theatres and amusement resorts. The author, the composer and the stage managers are spurred to greater effort. Lavish expenditure is made for talent and ability and the vaudeville artist is reaping his reward in constant employment at greatly increased compensation, but the original scheme of the variety show has not been improved upon, although it has been expanded and placed in a more showy setting.

The variety show had its origin in the days of the Civil War, when the more serious attractions of the drama did not suffice to dispel the gloom and sorrows of that conflict; when men sought laughter and glitter rather than philosophy in their hours of relief. The drama was neglected and the minstrels and variety shows became the more popular.

The variety shows did not require much in the way of scenic effect or stage accessories, therefore it was frequently found established in small halls and even stores were utilized. Freedom from restraint in smoking and drinking added to the popularity. Indeed, so popular did they become that it was but a little while before men of capital embarked in more pretentious establishments and so came the famous houses of the '90's. The Canterbury on Broadway, the American Theatre, long known as "444"; River's Melodeon in Philadelphia and later Fox's Elegant Variety House; the Canterbury in Washington, the Howard Athenaeum in Boston, Trumble's in Pittsburgh, and many more in the larger cities, but all of these were essentially resorts for men. Drinks were served in the auditorium and often by pretty waiter girls, while the cigar and the pipe were always in evidence. Few ladies attended and they only in company of their husbands. These entertainments, which even in those days were carefully censored, did not cater to women.

I had long believed that the variety show should attract the patronage of women and families and determined to make an effort to demonstrate my theory, so, having enlisted the co-operation of Sam Sharpley, a well-known minstrel manager, I took the lease of an opera house at No. 201 Bowery and invited the women to come and enjoy the almost unlimited possibility of the variety show.

At that time (1865) the East Side of New York was the popular residential section, more purely American than any section, and varied were the expedients I used to coax the ladies, but they remained coy. I announced distributions of bonbons, dolls and flowers, and I set apart Sundays as "Ladies' Nights," when husbands might bring their wives and young men their sweethearts free of charge. The charm did not allure.

I tried more material arguments, gave bags of dour, packages of coffee, tons of coal, hams (not the stage variety), and even sewing machines by the dozen, but with small success; but when I announced that on a certain date I would give away twenty-five silk dresses I caught them. Phew! talk about Macy's on bargain day, it's not in it. There you are, reach man through his vanity or his appetite, but lovely women—dress! that's the thing.

MAYME REMINGTON.

Mabel Remington is a popular vaudeville star, and the first to appear with "pickaninnies" on the stage. Lately Miss Remington's "picks" have been renamed "Buster Brownies," and the oldest youngsters are now dressed in accordance with the title. With a stage appearance attracting more than favorable attention; plenty of vivacity combined with good singing and dancing, Miss Remington's vaudeville act known as "Mayme Remington and her Buster Brownies" is always in demand on the best circuits.

DOROTHY KENTON.

"The Girl with the Banjo."

Very successful in America and Europe. Booked solid.

MABEL MCKINLEY.

Booked Solid. Management Horne Myers, of Myers & Keller.

The Five Juggling Normans, who recently closed with the Ringling Bros. circus, are now being used as "strengtheners" for Western burlesque shows.

HYAM HYAMS.

Assistant Treasurer, Troadero Theatre, Chicago.
DOES PROFESSIONAL SONG BOOSTING DEVELOP INSANITY?

By HOMER HOWARD.

I have been connected in all different branches of the music business for the past twenty-two years, and this is the first opportunity I have ever had to express my opinion on the height of my profession. Please do not consider that I intend any offense to any individual member or to "the bunch" of well-meaning young and old men in this line.

My career was started in Hudson, N. Y., during one of the coldest winters that was ever made, and I arrived upon the scene as a very welcome addition to the business, from the fact that there was no one in the employ of the firm at the time who had a liking for a large furnace. I was immediately introduced to this institution, told how to handle the different stops, the different effects they produced and the tempo it was necessary to keep.

I have never since been able to find a furnace that had such an appetite for food as this one did. In connection with dear friend furnace, my other companions were a very large bough and a regular country duster.

The first mistake I made in my first position was to attempt to scrape a very old violin (which had been in the business since the time of the war between the Hindoos and the Cherokees) of its coat, of varnish with pieces of broken window glass. The driver of the piano truck had confided to me that any violin could be improved wonderfully by scraping off the old varnish and replacing with more modern fluid. I scraped for two solid days within hearing of dear proprietor, until the object of my labor was grabbed from me. I simply recite this to show my opening in the chosen field of life's work. After my first year in Hudson I went to New York. Secured a position with the great house of Charles H. Ditson & Co., and let me say that this house has turned out some of the best men ever connected with the popular music business, such men as Fred Haviland, Tom and Alee Harms, Willis Woodard, George Sparkling and several others whom I cannot recall at present. I remained with them for nine years, drifting to other branches. Theodore Morse was one of us at that time, and I believe I can claim the credit of getting him to publish his first music composition with Hav- lind & Haviland, who were then located in West Twenty-first street. Paul Dresser had not been admitted to the firm at that time.

Morse and I, a few years after that, had the fever to become publishers and borrowed $600 to start with. Our first success was Paul Barnes' "Good-bye, Holly Grey," which became the biggest song of the day, however, unfortunately, not before we sold it to Howley, Haviland & Dresser. We were driven out of the business for reasons best known to other publishers. I can recall the first royalty ever paid the author of this number, which showed plainly that we were honest in our dealings. Albert J. Borie, the present editor of the New York Clipper, sent his man to us with twenty-five cents for a copy, which we sent back with the song as complimentary. (His tenants one month behind in rent. See?)

He returned the money. Barnes happened to walk in at that moment, and we immediately gave him a nickel, Morse and I keeping a dime apiece. We still owe Will Cobb two cents for his share.

I shall confess at this late date that any singer who ever sent ten cents for orchestrations of our numbers failed to receive them, from the fact that we (in fact I did) used the money to eat with. It was the best "Liver and Bacon" customer the Theselin restaurant ever had, at 15 cents per "L. & B."

But to return to my original idea, "Does Professional Song Boosting Develop Insanity?" I claim it does. Not in a violent form, and if any person doubts my opinion I can but ask him to take a serious look at Jones Von Tiber. Jules Von Tiber, Jules I believe to be a very close friend of mine, and we have in the past two years "boosted" and have been of material benefit to our firm. However, this is no excuse for the ailing. He has been a star feature the past two seasons on aur- aural nights at the Folly Theatre, with due credit to the songs he sings and the dances he does, and I consider him a close second to either Papina or a Lockhardt elephant.

I consider this versatility in all of its branches. He fell out of a balcony one night at the Cipher Club in order to "boost" one of my songs, and this I consider is going the limit.

I will admit that I have laid down in front of a street car at night to stop it and hand the motorman a card boosting a song and insist on singing it for him. This is legitimate, but the balcony effort is too strong. Von Tiber has broken more traps in dance halls than any man in the business. "Chickens calls" and "whip-snap" are his specialty. These things are brought on by having the Orinoco Brothers come in and tell you how they made "dula" a hit in the West on their xylophones. Then Jessie Laughwell insists that she was the first one to sing

VARIETY

V. E. Harrison.

When one has acquired sufficient popularity to have a rare horse named after him, it appears that there is nothing more to be said. This has happened to Mr. Harrison, who is a part of Broadway, and the horse, like his namesake, is a winner. Mr. Harrison has placed in and out of races, with make-up and without, for himself and for others, and lately has added horses to himself enough writing the columns "Who's Who in Our Town" in the Morning Telegraph, which has attracted more universal attention than anything ever published in the paper.

LEE HARRISON.

Mrs. Harrison claims to be the original Human Ventriloquist Figure. Mr. Harrison claims to be the original of the idea of a human ventriloquist figure, traveling ventriloquist acts. He is now with "The Yankee Doodler" as a feature. He was the first person to open professional rooms in the Sherman House, Chicago, which has proven to be a very great field for this branch of the business. This was two years ago, and since that time there have been representatives from all of the music publishing houses in the world centred there. The A1 man has always been successful at this point, but the horse joke which was around and Mr. Harrison, in one of his articles, said, "Oh, I just came out to see Anna Held," is the stern of the business and should be sold. They always have the "big hits," use Coney Island talk and carry the prominent odor of twenty-cent toilet water, consequently the balance of the world not in the business looks upon the better class of professional men as "raving lunatics." Still I believe there is hope.

There are many pleasant things in this connection which more than balance the evils. Always something new coming up to keep one "hastening," and the better class of competition is an interesting, wholesome part of such a profession. Professional music "grafters" are a plague and will prove the direct cause of getting off one's "noodle."
ENGLISH AND AMERICAN AUDIENCES

By FRED NIBLO.

Of the hundred and one varieties of acts that make up the vaudeville theatre, there is probably not one that comes into such close contact with the audience as the monologist.

Talking directly to his auditors—carrying on a personal conversation in fact—he is enabled to judge every little mood and whim that they are subject to.

Unlike the audience in the dramatic theatre or opera house that goes with the intent purpose of seeing drama or hearing opera; unlike the congregation of the church, bent on worship; or the crowd in the auction room in search of bargains; or at the racetrack, for sport and speculation, or at any place where the people have assembled with the sole intention of seeing or doing one particular thing, the people go to vaudeville to be amused, but that is not all; they also demand novelty, variety and surprise.

You ask the average vaudeville patron what particular kind of an "act" he prefers and he will say, "Oh, anything as long as it's good."

The two matinee girls in the front row who come to see the dramatic sketch can chat of other things during the acrobatic feats of the Sounders Brothers. The boy in the gallery patiently waiting for the dog show can content himself with peanuts while the "late operatic star" is wrestling with the elusive top note. And so the various "turns" glide by, each receiving its share of appreciation from its particular admirers.

But the monologist who walks out on the stage, forlorn and alone, talking to those who like him and those who don't, comes pretty near anticipating every thought and impression that runs through the minds of his auditors. It is his business to do so. It is dangerous if he doesn't.

In my opinion vaudeville audiences, all things considered, are very much alike the world over. Note I said "all things considered." There is not that vast difference that one would at first imagine.

The best and most friendly audience in the world is to be found in New York City, especially in the vaudeville theatres of the better sort. The reason is obvious.

There is opposition in vaudeville in New

(Continued on page 50.)
Almost every week I am asked by one or more acts on the same bill with myself, "How would our act go in Europe, and what must we do to obtain bookings?" This has been so often answered by myself to the extent of my knowledge that I really think a few pertinent "pointers" ought to be interesting to the artist who either contemplates a tour or is going abroad on "spec" or under contract.

First of all, it depends on the style of the act you are doing. Dancing acts, with few exceptions, have never created sensations. The one never-to-be-forgotten dancer "Queen" is still being talked about in Great Britain. England has dancers and dancers and then some more to spare. Till the times out the whole troop. You can secure dancers for almost any salary, from a few shillings a performance up to the "top-notchers" who draw—well, I am afraid to quote salaries for fear of offending the majority.

The American dancers often get a large salary, but not for jiq or clog dancing. To obtain money in England you must bring a dance of such character that they cannot point out hundreds of similar ones. England has some wonderful clog dancers at present, but it is years since a championship has taken place in London. They generally occur in the provinces. In 1900 George Macintosh won the world's championship in Acrington, which he still retains. When I say "World's Championship" I mean where they dance twenty steps and a shuffle. T. W. Royal, one of the champion class, after winning some kind of a championship, went to Paris, and, alas and alack! he opened the show. The French wondered "what the man was kicking the floor for." You can find as many good dancers in England as you will find good acrobats in Germany.

The American singing and talking acts have been as a rule very successful in Europe. They dress better and work quicker than the average native sketch team. One must not run away with the idea that the English stand slow in understanding "skeers." They understand us perfectly, but when we offer an American "gag" that they know nothing about it requires time to understand. Some Americans have opened in England and used only slang phrases. They understand our slang about as much as we understand theirs. One American team, whose name I shall not mention, opened on Monday at the Tivoli, London, and took the next Wednesday's boat for home. They have "roasted" England ever since. This made it bad for the Americans who were in England at that time.

Outside of Germany, England is the best show country in Europe. The "jumps" are small. In America I have spent more money for railroad jumps and excess baggage in one year than I did in the five years I worked in Europe. Artists going to England need not lighten their baggage, but if you are going on the Continent take along only your actual necessities. Excess baggage costs more than your personal fare. You are only allowed fifty-six pounds on each ticket. You will see lots of artists on the Continent carrying hand grips that weigh almost any weight. I carried grips so heavy that eventually my shoulders looked like huge wrestler's muscles. I could carry 150 pounds in each hand and talk "sassy" to the guard. You are not allowed to take more than fifty pounds in the "couple," but as long as you

Frank—BERRY and BERRY—Pauline.

Now playing Kahl & Castle, Anderson, Hurkins and Orpheum Circuits. Their time is all filled.

While believing that there are others more familiar with the early days of vaudeville in the West, and the present improvements in that section of the country, I shall endeavor to set forth the facts regarding conditions west of Chicago, gained from personal experience within the past two years.

The Eastern artist who contemplates playing the Middle, North, Far West or Pacific Coast should not forget that the younger cities have an intelligent population, mostly composed of Americans who have emigrated from the East. The impression that a Western city is one crowd of cowboys, backwoodsmen and Indians should be eradicated immediately.

You must give "an act" just the same as expected on the larger Eastern circuits. If you do this your efforts will be appreciated by the audience, manager and agent.

The sign "Don't tell us what you did at Keith's—do it here," which is found at the back of most of the Western houses, tells the story. The policy, as a rule, is equal to that paid in the East for smaller acts, and oftentimes more for acts capable of being featured.

From Butte, Mont., to Portland, Ore., you can play from ten to fourteen consecutive weeks with an average weekly transportation of about $5.

You must play (excepting on the Orpheum circuit) three shows daily. A matinee, commencing at 2:30 and two shows at night (7:30 and 9).

From Portland to San Francisco (fare $15) you lose one week. In California from twelve to twenty weeks in that State alone may be had with an average railroad weekly outlay of $3.

An act that has been successful and wishes to return East can book return engagements from Portland to Butte. There are several ways in which to work back to Chicago or New York from the North.
VAUDEVILLE AND BURLESQUE CHANGES

By ADOLPH MARKS.

Burlesque and vaudeville—two of the most attractive branches of amusement at the present time—are enjoying a rank and vogue to-day which, only a few years back, would not have been deemed possible. The best of theatres clamor for vaudeville and burlesque attractions now, the best of artists take part in the programs and the best of people go to see the shows.

Twenty years ago—or even within a more recent time—the very name of burlesque was hailed with grins and ribald jest. “A burlesque show” was understood to be a cheap and vulgar production, intended almost solely to display a herd of half-nude women, whose dresses and manoeuvres were set off by the antics of a few slapstick comedians. Vaudeville at the same period was known as variety, and while not so disreputable as burlesque had grown to be, was considered cheap and shoddy.

Somewhere back in the late ’80s it occurred to sundry burlesque managers that there was a field for clean entertainment, backed by costly settings, presented by a personnel of attractive people. Even before that the vaudeville managers had suddenly reached the conclusion that there was wealth ahead—if they spent money to obtain it. The result? Look over the playbills of to-day and see the hold that vaudeville has gained and note the alteration in the style of burlesque offerings.

Both branches have been completely revolutionized. Both have been lifted from shoddy, poverty into brilliancy and virile success. Even the vaudeville theatres have kept pace. The change is complete, sweeping, instantly apparent.

From the “merry Andrew” and the mountebank of old-time England to the unsavory burlesque show was quite a leap.

“VAUDEVILLE TALKS.”

(An Appreciation.)

By ASHTON AND EARLE.

This is my anniversary.
I am just one year old.
In that brief space of time
Many facts to you I’ve told.

I’ve told you things about your act,
Things about which you were in doubt;
Have asked you what you put in,
Also what could be cut out.

You were often angry
And said I was insane;
You thought I was your enemy
Because I spoke so plain.

But in this one short year
I have fought for you days and nights.
And showed you very plainly
The way to win your rights.

With a chain of brotherly love
I’ve tried to bind you together,
So that in case of dangerous storm
Your ship could stand the weather.

My policy has been “Fair Play”
In every line and column;
I never exaggerate your worth,
Though you advertise by the volume.

Remember the best policy always
Is first, to have a good act,
Then advertise in Variety;
It’ll help you; that’s a fact.

THE VAUDEVILLE AGENT'S EVOLUTION.

By B. A. MYERS.

Much has been said and written from time to time concerning the proposed eradication of the agent or middle man in vaudeville. Many attempts have been made to bring about such a condition of affairs, and the old style agent has in fact been relegated to obscurity. Those of the agents who survived the evolution were the ones who kept pace with the times.

The trend of the agency business at this time seems to be headed in the direction of a producing line. It looks now as if the coming agent will have to bring to the manager novelties of his own making, and to that end will be compelled to establish a department as a necessary adjunct to his enterprise. He must be prepared at all times to finance the building and production of acts that give evidence of development into novelties.

Just so long as he can produce for the manager desirable acts that might otherwise escape his notice, just so long will the agent be accepted and welcomed. The "picking," "fly-by-night," or "office-in-hat" booking representative, who lies about the quality of the material he has to offer, has already passed away. The new ones are a shrewd, keen, alert set who are either amply able to finance productions on the lines above mentioned or have formed alliances with capital that stands ready to do so.
THE NEGRO IN VAUDEVILLE

BY ERNEST HOGAN
("The Unbleached American")

"The Negro in Vaudeville" is a particularly pleasing subject for me to discuss, owing to my long and pleasant career as a variety artist. During the time I was engaged solely in specialty acts and since my starring tour in musical comedy under the management of Hurtig & Seaman I have given the colored vaudeville artist and the part he plays on the stage no small amount of thought.

I am frank to say that I am very optimistic as to the record the negro will make in vaudeville in the future; in fact, I regard the variety work as the stepping-stone that will ultimately (just how soon I will not even prophesy) lead the colored artist to play more serious lines than he does to-day. At this time many former colored vaudeville artists are starring in musical comedies, exploited as vehicles for nonsense and song. In every instance you will find that the stars and their most able assistants are graduates of vaudeville.

That there is no so-called color-line in the vaudeville business is evidenced by the large number of negro acts now before the public. The sum total of colored acts on the variety stage to-day numbers over fifty, giving employment to over two hundred colored people.

What the public wants nowadays is to be entertained. It does not care who the entertainer is as long as he is really entertaining.

I have but one criticism to make of colored acts in general and that is there is too much sameness about them. Usually when you see one you see all. Such a condition is due to a lack of originality on the part of the majority of colored players. It is also unfair to those who show originality in getting up new acts. The trouble is this: One artist will conceive a good act and put it on with marked success. Because the act is a success his brother artists bring out one on the same order, different songs or only being employed to differentiate it from the original. For this reason I heartily agree with Mr. Will M. Crews, who is advocating the protection of all original acts put on in vaudeville.

For the purpose of developing more originality in the colored artist I propose that a similar club be organized, having in connection a social feature—an organization really needed among colored artists. To be fair to the male members of the race, they should decide more activity and originality than do the colored members of the opposite sex. It is not unusual to see a colored man on the vaudeville stage working for his life to earn applause while the woman is only joining in the chorus or executing a few dance steps apparently to pass away the time. This is not the situation in all cases, but it is noticeable in many. There are many colored women who can do so if he is worth it. Colored acts have received from $100 to $1,750 a week, which shows the possibilities. The writer thinks he is entitled to feel elated over the prospects of his brothers in vaudeville when he recalls that the two great colored comedians, Williams and Walker, were paid $1,750 a week about a year ago at Hammerstein's, New York City, and some years ago west he was paying both $16 a week and refuses to go on record as to whether the primitive sum regularly.

The negro first appeared in vaudeville about twenty years ago, when Bob Kelley, who played the old man part with the "Burlesque Rastus" company last season, and

THE GREAT HENRI FRENCH.

It is questionable if there is a vaudeville artist better known to the American loving public than Mr. French. While Mr. French could entertain an audience for an unlimited length of time, he consumes about twenty minutes only when in vaudeville.

Lottie Holmes, of Kelley and Holmes, appeared in the music halls out East. They were followed by Sam Lucas and wife and later by the Black Diamond Quartet. Ernest Hogan and the James Brothers (the first "pick" act), Charlie Hunn and Tom Mcintosh followed. The negro as a variety performer did not make a sensation, however, until about twelve years ago when Williams and Walker "went big" at Foster & Bial's in New York. The artistic work together with the "coon" songs and their unique dancing, won them merited fame.

With the advent of "coon" songs came the colored people into variety in large numbers. To the popular demand for "coon" songs the writer believes he owes much for it was shortly after he wrote the first syncopated "coon" song ever written, "Pannaloo," followed by "All Coons Look Alike to Me," that he made his debut on the Eastern vaudeville stage. I hope it will not be considered egotism on my part when I say that my record of forty-four weeks on the New York Roof is the longest single engagement ever held by a negro variety artist.

Colored artists should always have a view of the color-line as well as an element of intelligence in all their performances and behavior, on and off the stage, with a view to creating as wholesome an impression of the race in toto as is possible.

He can get as much money for a good act as a white. But he must be in a position to show an independence of spirit which will come by saving his money. Before concluding I desire to compliment Cole and Johnson for introducing in vaudeville new lyrics and an artistic element that had not been shown by the colored stars until their debut, which only emphasizes my argument that it is up to the negro to produce something original, artistic and novel.

The bright prospects for the negro in vaudeville are not confined to the United States; but he has gained favor and applause in Europe and Asia, where colored entertainers have proved themselves highly diverting. Hence I recall to mind a quotation from the immortal William Shakespeare which I deem appropriate:

"What care ye if he be black, if he be black and tharre heus a wit, He'll find a white his blackness fit."
HOW TO PUT ON A GOOD BURLESQUE SHOW

By CHAS. ROBINSON
(Or "The Colonial Belles"

Burlesque has improved so much up to the present time that it is not an easy task to stage a good burlesque show. Any one who has tried it will vouch for what I say. The question is how to properly stage this style of entertainment. First, the manager must secure an author who will write his book at least six months previous to its production. This gives the manager time to select his cast, so that the author can write around each individual and protect the olio.

A great many managers engage acts for the olio, and when the rehearsal day comes very often the principals are cast for characters similar to those they do in the specialties. This should naturally be avoided.

In regard to the first part the author must write a plot, no matter how slim, and have the book full of situations. He must refrain from the use of "slapsticks," as this particular fun does not appeal to the intelligent theatregoer.

The plot must be told quickly and the comedy commences immediately. At no time should the dialogue be allowed to drag. The characters must be in contrast and the musical numbers tuneful, popular melodies preferred. The character numbers gain the most applause; still a pretty selection, well done, is never overlooked.

I believe is having the women of the chorus lined according to size, keeping the best workers in the front line, and if possible, the most attractive. The members of the chorus should have bright and smiling countenances. This helps greatly with the audience.

The comedians should work in harmony, and all together. The numbers should always follow the best situations, with plenty of light used on the stage to display the costumes. It is my contention that the first part should close either with a strong laughable situation or a very lively number.

The olio should be opened with a strong team, either a dumb act or a novel feature entirely foreign to the first part. Each part should be different; for instance, a dumb act, sister team, sketch team, musical act and monologue. I believe in carrying a feature act; this will give the audience something else to talk about besides the show.

The burlesque (afterpiece) must be stronger and entirely different from the first part. Local material is very good in this and should be written so that it can be used for any city. An exterior scene is a great deal better than an interior for the closing, as it gives the comedians more scope in which to work. It must be remembered that the show is approaching its end, and the audience has nearly laughed itself out. Therefore, action, life and gingers are the only things which will keep the house from becoming restless. The burlesque must not consume more than thirty to thirty-five minutes and like the first part, situations count the most. Anti-climaxes must always be avoided, as the audience generally rises to leave when one is in sight. There must be at least three strong numbers in the latter offering, and the best to keep for the finale.

At all times the entire strength of the company should be on for the drop of the curtain.

The manager should bear in mind that good scenery, good costumes and lots of light are valuable adjuncts, also remember——

Oh! yea, it is a merry, carefree life, this business of making the public laugh. Comedy is a shifting, uncertain quantity, hard to grasp and harder to hold. Burlesque audiences are uniformly quick of perception and decidedly "wise," and it would be expected that the comedy business that draws the shy and elusive laugh in one house would have the same value everywhere. But not so—anus and alact—not so.

A bit of comedy is often rewarded with a roar from one audience and in the next over the stage, from which stand out shrilly from time to time such observations as: "This is the last time I'll come." "I knew my part all right, anyway," and "I'm not coming this time" (this from Tillie Tinkles). "I got a letter from Harry and he's going to be in Chicago next week." An hour or so of this, with intermittent periods, during which the principals go through their lines dispiritedly, and the rehearsal is over. According to the modern method of putting a burlesque show together, the olio is first selected and then the company is lined up for rehearsals. Here are a few of the general rules that may be followed:

The big "understander" in an aeronautic act makes a good "sissy"; jugglers are best employed in some talking part as book agents, lawyers, etc., and it is well to have at least ten "leading lady" parts. This saves trouble and makes for harmony in the organization. A final dictum that has by long experience been set down as a rule is that an old maid part should not be handed to a female member. It's too hard a job.

Oh! yea, burlesquing is a merry, merry life, and practiced twice a day, with a rehearsal or two thrown in as set forth above, makes for bodily health and mental contentment.

SHOULD ARTISTS OWN THEIR SONGS?

By LEO FEIST

Is the foreign system by which vaudeville vocalists own the sole singing rights of songs going to be adopted in America?

It appears that way, judging from the number of vaudeville artists who are either writing their own songs and having them published, or are securing, for money consideration, the sole rights to songs especially written to fit their acts.

There are many interesting features connected with this system, one of which is excellently and splendidly exemplified in the case of the song, "Every Cloud Has a Silver Lining," an English composition, with performing rights restricted and reserved. Mr. Hamilton Hill, the celebrated Australian baritone, secured from the English publishers the exclusive right to this song in America.

Since advertising in Variety that I control the American publishing rights of the song I have received numerous requests from other vocalists for copies of the song and they, in every instance, were quite amazed to learn that they could not sing it without first receiving Mr. Hill's permission. This he was quite willing to grant, but exacted a fee in each case, making the emphatic statement that if they were not booked in sections of the country other than the localities in which his services were contracted for he would not have sold them the right to use the song under any conditions. Mr. Hill claims that it is an asset of tremendous value to possess the exclusive right to this song and that it is quite common in Europe for an artist to sell sectional rights to certain "hits."

THE BURLESQUER'S HAPPY LOT

By GUY RAWSON
(Or the "Bon Ton").

Rose Sydell.

Of extraordinarily attractive personality, with a figure accepted as a standard, Rose Sydell occupies a very important niche in the burlesque Hall of Fame. Miss Sydell is the principal of "Rose Sydell's London Belles," an organization known far and wide all over the country.

In private life she is Mrs. W. S. Campbell, having married her present manager.
VARIETY

Our Original Acrobatic Novelty

"The Living Pumpkin"

BOOKED SOLID

BY WESTERN VAUDEVILLE MANAGERS

VAUDEVILLE IS WONDERFUL.

By JULIUS STEGER.

Every actor—I mean the man and the woman of my profession who honestly love the stage and its glorious traditions—will agree that our highest and most praiseworthy purpose is to win the respect and admiration of the public which comes to the theatre to be amused, educated, inspired! My experience in vaudeville has taught me the lesson that the actor who succeeds there has to do it without any extraneous help. Carloads of scenery, dazzling costumes and lights and all the other embellishments of a stage setting in the legitimate theatres can conceal merit as well as mediocrity, but where you have "to do or die" in twenty-five minutes, even if all those things were provided, they would count as nothing in the hard, cold "sizing-up" of the up-to-date vaudeville audience.

To succeed there means the highest realization of the actor's purpose as stated at the outset, and nowhere can the appreciation and enthusiasm of the audience be more genuine or more gratifying. The vaudeville houses, I have found, play to the best of people in every city, and are conducted on lines that many of the regular theatres would do well to emulate.

Personally I have every reason to be delighted with "vaudeville"—fair treatment and the most cordial welcome has been my portion everywhere. It is a wonderful business!

THE TWO SHRODES.

Charles and Walter Shapko, better known under their professional title of "The Two Shrodes" are an important part of Sam Hearn's Own Company this season. Both are noted for slapstick and earnest work while on the stage, and they have met with a large degree of success.

VAUDEVILLE COSTLY TO LEGITIMATE.

The legitimate theatres in the metropolis are suffering just now from a surfeit of successes. Indeed, so much is this the condition that even so big an attraction as Mrs. Leslie Carter is kept out of town through lack of a suitable house to play in. Reports from "the road," however, with comparatively few exceptions, indicate a

THE HUMAN BAND

AND HE NEVER PLAYED BEFORE THE KING OR ROOSEVELT.

THE ORIGINAL COMEDIAN

THE ONLY ACT OF ITS KIND

ALWAYS A SUCCESS

TOURING AMERICA in Vaudeville After Appearing in all the Principal Music Halls in LONDON and ENGLAND with SUCCESS

BENEFITS OF ORGANIZATION

By R. C. MUDGE

-President of the White Rats of America.

I have heretofore refrained from public comment on the subject of organization because my time has been much taken up with furthering the interests of the White Rats of America, which I am proud to say is in a most prosperous condition.

I would like to have both manager and artist so understand the situation that the desired results will be brought about without delay and without detriment to either.

The benefits of organization will, without question, be obtained in the near future by the organization of which I have the honor of being president. Its financial and business condition is much better than it has ever been; it is being conducted in a high-class, impartial manner; the membership is advancing rapidly in numbers and quality, and it is our desire to enroll every high-class vaudeville artist, with a record for honesty and integrity, and to refuse membership to the unreliable trouble makers.

The purpose of the White Rats of America is to improve the general conditions now existing between managers and artists. To this end we stand for: First, an equitable contract; second, the abolition of "tips" to theatre employees; third, the regulation of contract cancellations by both manager and artist; fourth, protection for originality.

It is best for the manager and artist to stipulate all conditions when contracts are signed and then live up to the conditions. An equitable contract can and no doubt will be made in the near future to cover the rights of both manager and artist. I firmly believe that managers should discourage the use of acts and material taken from the efforts and originality of a first producer. He can do this by refusing to play a known "steal" or "copy" of the production of any other artist.

It is not the purpose of the White Rats of America to in any way dictate to the managers as to how they shall conduct their business. We expect, however, that by honest, effective and consultation with managers to do away with the present grievances, which are as well known to the manager and to the artist as to myself.

There are now under consideration by the three largest vaudeville organizations terms of affiliation which will cover international interests in a fair, conservative manner. This will tend to advance reformation in the vaudeville field in the several countries very rapidly.

Vaudeville artists who are non-members and eligible to membership in the White Rats of America should give the matter of organization their careful consideration. I do not see how any one with vital interests at stake can be else than anxious to bring about the betterment of present conditions.

This betterment will be brought by properly conducted organizations and fair business arbitration between the employer and the employees.

ESPE BROTHERS.

Comedy acrobats and equilibrists, playing the large circuits in the middle West. Their act is unique and sensational, with plenty of comedy interpolated.

different condition. This state of affairs throughout the country is due, so the legitimate managers feel, to the rapid spread of vaudeville. Heretofore a small town that played one or two attractions a week at the local opera house now supports a variety theatre playing from two to four shows a day, at popular prices, making serious inroads in the attendance of the travelling combinations. It is a problem not easy of solution, they say.
The past year has been one of varied results in the park line, some having their usual share of good and bad periods of business, but as a whole not altogether satisfactory.

There are a number of new parks projected, but many of them have not got beyond the paper stage. In the Mississippi Valley district the parks had a fairly good season, as report good, but the present tendency is to cut down on the feature of expensive brass bands by substituting something cheaper for the coming season, such as "hunky-players" and possibly a few acts of free acts for a hippodrome feature.

All parks, with hardly an exception, have made practically all the "good" money on amusement devices having the element of motion. The "set shows" have not fared very well in drawing the money, except in rare instances. Thecry is always for novelty, as the public seems to tire of one thing and turn to another. Fortunately it is the man who can evolve a scheme for presenting something new each season, especially a novelty wherein some feature of either sensation or motion predominates.

Michigan's largest park went to the wall early in September last, as did one of Wisconsin's well-known summer resorts, the probable cause for both failures being bad management, as location and drawing territory were excellent in both places.

The same rule, as experience has demonstrated in the question of park management in the East, holds good in regard to parks in the Western country. That is, those parks having a practical showman at the helm are invariably the ones that have not only held their own under varying conditions, but also made money; in some cases more than others, in so far as the territory for heavier patronage was better in some locations than others, taking into consideration the requirements of site, makeup of features and transportation facilities.

Ohio had a streaked experience, fire in one city putting a crimp in the situation. Another city had a labor union complication which curtailed the business, and another had a plethora of attractions of almost complete sameness.

One of the St. Louis parks also had a similar experience in the labor boycott line which worked financial loss to its management.

The park business in Chicago was remarkably good in the early part of the season, but nearly all parks have now practically fallen under the same rule as regards time for doing much business. There are really three divisions of time for park business, taken as a whole, and three particular days indicate the dividing lines thereof.

Decoration Day marks the general beginning of the first period, and Fourth of July is the end of the first period and beginning of the second, while Labor Day starts the third period, although sixty-four per cent of all parks generally close with the completion of the second period.

"White City," Chicago, did its average business up to Labor Day, when it jumped off until a plain at the closing of "Corning Carnival" week. Riverview Park had an especially good season, and this coming year will have a new $75,000 carriage and at least two new features of importance added. Sans Souci Park made a good showing with its new scenic railway and other features, while the Water Chutes did a comparatively even business in a territory where it has little or no opposition and contemplates adding some more pretentious features for the coming season.

A new resort named after Thompson & Dunlop's "Carnival," Open Park, is now under construction on the south side of Chicago, and its promoters promise an attractive park on which they claim will be expended over half a million dollars. The new buildings, part of the plan of that park will be to cut down on expensive bands and duly less with "airships" this season than it did last.

The small parks as the season waned recorded in a number of instances to presenting outdoor free attractions to stimulate business, but a general survey of the field would indicate at this date that the coming season will not see such a rush for changing into new schemes as marked the same period last year.

The fairs in the Middle West made a good showing this year, the annual pew of the secretaries of many finding the Chicago Horse Fair and Live Stock Exposition week convenient for a "get-together meeting" and the laying out of the itineraries of dates to avoid conflict and a sequence of events.

One feature of the fair proposition has entered around considerably within the last few years, and that is the matter of enlisting free attractions, the percentage of secretaries who have taken to doing their own bookings direct are about as three to one, the agency end of this work having been badly "crabbed."

The mushroom agent was strongly in evidence this last season, and as apparently the case wherever this ubiquitous individual gets in his fine work, he leaves a trail of anger and disappointment behind him, but each year seems to easily find a shoot of that species of the genus home which is said to be "born every minute."

If performers playing "fair dates" would learn to fix a fair valuation on their act and stick to it, and quote that one at all times, the general average in cold cash at the close of the season would be far greater than the "hop-scotch" way of looking time as it is done now.

FREE ATTRACTIONS SUMMER PARK NECESSITY

By ARTHUR M. HOPKINS
(Of Ingersoll & Hopkins).

Any doubt which may have existed in the minds of park managers as to the value of high-grade band attractions was effectively eradicated the past season. The parks playing the high-grade bands and the theater, too, sought an ideal combination of the two, and most of the managers who have been making the season a profitable one believe that in this ideal combination lies the secret of success. The parks that have been most successful have been those that have managed to provide a really effective combination of attractions and plays.

It is true that the managers had to have a certain amount of money to spend on their entertainment, but the managers of the larger parks have been able to make this amount go a long way, and the result has been that the parks have been able to make a good profit on their investments.

In some cases, the managers have been able to make a profit on their investments by using the money wisely and by providing a good entertainment for the public. In other cases, the managers have been able to make a profit by providing a good entertainment for the public and by using the money wisely.

The result has been that the parks have been able to make a good profit on their investments and that the managers have been able to provide a good entertainment for the public.

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IMPROVED BURLESQUE A TRAINING SCHOOL

By L. LAWRENCE WEBER.

Take away the incentive and you find the greatest bar to progress. Thus when the break occurred between the producing and the local managers everybody contended that the death knell of the "burlesque" shows had been sounded. What has been the result? Incidentally the same as when Mr. Keith some years ago separated the burlesque from the vaudeville. In this latter case most of the old variety managers referred to the Keith method as "perpetual motion" and claimed that a better class of clients would never patronize vaudeville.

The result is obvious. Vaudeville is today the most popular form of amusement in America, and for the reason that it draws from every class of theatre patrons. Burlesque is at present in this same stage. In a very short time you will find two grades of burlesque houses, the same as there are now two grades of vaudeville theatres. To the latter this discussion is of course too finely drawn, but it is at once apparent to the men on the inside.

The full programs of all bills playing this month at Vienna. Of the forty-six acts listed, three are American.

I have all along contended that there is room in this great country of ours for two burlesque circuits. One which caters to men who do not care to be accompanied by their wives and the other which makes a bid for the women. Thus the "break" has really given a new lease of life to burlesque and every one is awakened to the fact that he must be competitive or if he wants to stay in the game.

I recall when Rose Coghlan was engaged by Mr. Keith, the profession in general was of the opinion that this was an admission from Miss Coghlan that her days of usefulness as a dramatic star had passed. How has this worked out? Miss Coghlan has for many years since her first engagement in vaudeville been a success as a star.

In the same way, professional ethics


determined anybody of any re-nown who attempted burlesque. Also, how has this worked out? The highest priced acts in vaudeville time and again have played in houses of the Columbia Amusement Co., and it is for this reason that I firmly believe that burlesque has received new impetus by the split.

The burlesque managers have wisely taken a lot of pains to popularize "ama-teur nights" in all their houses, and many of the legitimate managers laughed in their sleeves, thinking that this would do more to kill off the patronage than any suggestiveness in the shows. The result has been that many people who would never visit a burlesque house have come and become converts. In the same manner it is a great training school for the em-terno actor or actress, and many of the popular acts today have started in burlesque.

Two short seasons of vaudeville in the Southern States has revolutionized the theatrical taste of a section neglected for many years by the amusement "powers." Three young amusement promoters realized the possibilities of a reaction in the Southland against the time-worn melodrama and "No. 2" and "No. 3" road companies, if vaudeville was intelligently pre-sented to the Southerner.

The pioner of this significant move-ment as it is being expressed by the ex-tenstive operations of the Interstate Amusement Company are E. F. Carruthers, R. E. Ricksen and T. E. MacMeche, the originators of the entire plan by which the real vaudeville article has completed its conquest in a part of the country where a strong prejudice has always confused vaudeville with old-time variety.

Messrs. Carruthers, Ricksen and MacMechen laid out their campaign after coffee and cigars at a Christmas dinner; two years ago, in the Missouri Athletic Club, St. Louis, where they happened to be quietly celebrating the success of a num-ber of amusement ventures launched by them during the closing days of the World's Fair. Four months later they had in their pockets contracts represent-ing an investment of over $300,000, to be expended in the erection of six new theatres in six new theatres at Dallas, Fort Worth, Houston and San Antonio, Texas; Birmingham, Ala., and Shreveport, La., by local capital whose co-operation had been secured in those cities. Eleven months after the Christmas dinner the new theatres were in full operation and the Interstate Amusement Company had been organized with an operating capital of $325,000. Rather a pace-setting achievement in amusement enterprise.

The erection of the new Majestic The-atre at Dallas, one of the houses in the new circuit, was a race against time. It was the second point on the circuit and the latest house in point of construction. The promoters of the new circuit them-selves concentrated their individual efforts on this point and literally pushed the whole section ends the bills being pre-sented at the Majestic Theatres with the most remarkable union and in the strongest terms any vaudeville circuit has ever enjoyed in this country. These criticisms go so far as to editorialize over the won-derful change in the entire theatrical sit-uation of the South since the advent of good vaudeville.

It has forced the "legal" opposition to give the Southern cities a better grade of shows than they had seen since the Civil War. The difference between the class of attractions that are now playing in oppo-sition to the Majestic houses and those that were sent into these sections before Carruthers, Ricksen and MacMechen plant-ed the seeds for the only real opposition the first houses have ever known, is as Mrs. Fiske compares with "Down the Shady Lane."
SISTERS MEREDITH,
"The Maids Who Made Hawai'ia Famous."

Acknowledged by the managers and press as the greatest sister team in vaudeville. The girls are always gorgeously costumed and carry their parts with such a flow of steamy effects, continually changing, remaining far in the lead of their imitators. After two years abroad they returned with one of the most successful tours of their lives, under the exclusive management of George Harris.

ARTISTS AS DRAWING CARDS.

It does not necessarily have to be a "name" in vaudeville to draw money into the box office. Every successful act has a drawing power, more or less.

Frank P. Smith, stage manager of Keith & Proctor's Harlem Opera House, mentions that fact in his article elsewhere in this issue. Mr. Smith, evidently a man of observation, states that an act will impress its name or work upon the auditors who have good memories, and will also attract them for a second visit when their names are on the bill.

Not alone is this true, but it operates in another direction also. An artist makes an impression upon one or more of the audience, and the next time the artist or act is announced the person who formed the good opinion does not only go to again see the show because the act is there, but he recommends it to others.

The headline, even if the headline act be a "big name," does not draw all the money in. The bill as a whole has a great deal to do with it, and each individual act contributes its share in proportion no one is able to determine.

It evidences, however, the value of a name or act in vaudeville and should be one of the greatest incentives to prod the artist to better himself. There is no act in vaudeville that should be perfectly content with itself. Not one has reached the pinnacle of fame, for that cannot be reached in vaudeville.

Your vaudeville artist may reach the top of the vaudeville list, but he then looks forward to the legitimate. There is every hope of reward for the artist who intelligently strives to uplift himself.

JUDGMENT AGAINST ARTISTS.
The New York Vaudeville Contracting Company last week was given judgment for $250 against The Marion and Mlle. Zour, a ladder, wire and ring act. The plaintiffs alleged in the complaint that the vaudeville act was booked for several fair dates in September and without the proper notice cancelled the engagement. In the booking agency's contracts there is a clause binding all artists to carry out their agreements under the penalty of a money forfeit. This formed the basis of the suit.

An almost identical case involving the New York Vaudeville Contracting Company and Venella, the horse trainer, is now pending, and Venella was in court to watch Friday's proceeding.

The plaintiffs in this action declared that they had booked Wincherman's Bears for the resort and that the commisions which should have gone to them were paid to J. J. Iris, a sort of personal manager for the bears.

GRACE LEONARD, Of Stanley and Leonard.

Few if any male impersonators have ever succeeded in appearing like the "real boy" of Miss Leonard's. She has been extraordinarily successful in vaudeville this season and the couple are booked solid.

ROSENTHAL TO COVER SMALL TOWNS.


Jake Rosenthal, manager of the Bijou at Dubuque, Ia., contemplates contracting several vaudeville shows over a territory covering every small town in the Middle West. Three performances will be given in each town.

he must help himself; he has played in vaudeville and perhaps in burlesque.

There are artists in variety today, and this includes both sexes, that were given an opportunity would be insensibly surprised at the ease with which they would win over an audience in a legitimate theatre.

WILL AMERICANS EVER UNDERSTAND COLUMBINE?

By MARLE DAZIE

(Prentice Danseuse, Manhattan Grand Opera.)

Is it possible to interest Americans in a speechless drama? Are we absolutely unable to appreciate emotions conveyed by poetic and significant motion rather than by words?

This is an interesting problem, and while there are several experiments which indicate an affirmative answer, there are many more examples of utter failure to succeed in America with pure pantomime. This art is so entirely foreign that perhaps the code of signs, appreciated by every child abroad, may not be well enough understood in this country to assist a pantomimist in the telling of his story.

In this connection I remember an amusing remark heard at the New Amsterdam Theatre while "Humpty Dumpty" was being played. Mr. Joseph Smith was the "Humpty," and the varied colors on this buffoon character's checked tights are always used to tell the story by the clown and Pantoalone. For instance, red signifies blood or danger; black, dead; white, purity, etc., and after the act had been progressing for a time a woman near me said: "There must be something wrong with that man's dress, do you see how they are all walking in and pointing at him?"

At the same time, Mr. Karno's comedians have had a splendid success here. I was discussing the question quite recently with that admirable pantomimist, Mr. A. Reeves, who is of the opinion that Americans do enjoy this class of entertainment when the story is so easily followed that words are unnecessary. As an example, he thinks that if the Karno company had opened in any other sketch than "The English Music Hall" they would have failed. In that sketch the character of the entertainment is so well understood and the humor of it was so entirely in common with local conditions that it was screamingly ludicrous to our audiences. In "The Night in the Slums" the actor was mute and the story told entirely in pantomime; for which reason whatever success was made here was obtained by the knockout comedy efforts of agile acrobats.

But it is not pantomime of the music halls that supplies the most diverting amusement abroad. It is the fascinating beauty of "Pantoalone" or "The Square Dance" which Miss Pauline Chase is making popular at Mr. Frohman's London theatres; the more poetic dance-stories which Guerrero and Otero have made so interesting, or the subtle art of Mlle. Genee or Mlle. Arolta, who intellectual Americans are sure to find a delightful pastime if presented here.

Still, one of the finest pantomimes ever done abroad was in France or Italy, originally called "La Mere," was brought here under the title of "The Burglar and the Dancer" and executed by Miss Lillian Thurgate—who had been secunda ballarino at the London Alhambra—with utter failure. It been played one week at Mr. Proctor's Twenty-third Street Theatre, but could get no further booking. This pantomime contains one of the most dramatic situations ever constructed; it has a most dramatic tenor and affords the dancer fine opportunities. These would seem to be the most desirable qualities for New York vaudeville theatres. But it failed to please, and, what was more disastrous, it failed to attract.

At the same time I am firmly convinced that pantomime has the same chance of success here that it has realized in London.

I do not think any country in the world is so anxious to encourage novelty and newness in its amusement world, and if pantomime is once here under the proper auspices, with the right material and with the artistic touch it requires, I predict for it a distinct vogue and a permanent institution in America.

PERFORMERS' SHORT CONTRACT.

BALTIMORE, Maryland, Dec. 14.

Hereby agree to play exclusively for . . . week, commencing . . . 19 ... and ending . . . 19 ... for Dollars, doing everything possible to make business prosperous.

AN OLD-STYLE CONTRACT.

The above is a fac-simile of a contract in use twenty years ago, before "clauses" and "conditions" were used to oblige an agreement to become a voluminous legal document.

In the '80s an artist (then termed "performer") was expected to do his "turn" and whatever else the management might demand to assist the performance; hence the concluding words "doing everything possible to make business prosperous." This meant as a rule that the artist must take part in any farce or "after-piece" which might be put on in addition to the regular variety bill, and in those days every well-regulated variety show had a farce in which most of those in the numbers on the bill took part.

This form of old-time contract is strikingly impressive as marking the simplicity of early vaudeville, where the manager did not consider it necessary that he join in the contract, the "performer" only being required to sign.
I invented the phonograph. That is, I didn't exact—but who's here the story.

A composer by profession, I often find myself humming over strange and original melodies; born in my brain and a part of myself. They come and go, they please and depart. Often I think, if they would only stay—just for a moment, until I could paint them with eager hands on paper, cold practical paper, but, alas! I am a dreamer—not a realist, l—but the story.

I was working on my opera. My workroom the street, walking up and down on either side of that somewhat different part of town, Irving place.

I had passed for a moment at the park to watch some children at their play, and was just turning away to resume my measured tread, when tum-ta-tum-tum-ta-tum—a dreamer—of course with the approach of one mutilated ear and a much-beamered face, causing combined anxiety, pity and anger to invade the peaceful heart of the pious Venus of the tub.

In the excitement attending the topographical survey of the face a stick of wax fell from the ironing board and dropped into the tub of steaming water. With a rush, Mrs. Flynn rushed to her tub. The lodger and I resumed our electrical conversation. Quiet again restored, I was listening in amaze to an intricate description of a sudden the very blood in my veins chilled. What was that? Surely I was mistaken. I could not have heard aright. Apparently from the tub, clear and distinct in perfect cadence—my song! my melody! "The Speerut of the Water!" moaned Mrs. Flynn and sank down in a helpless mass.

We had rubbed my finger over the writing on the cuff. It crumbled beneath my touch wherever the pencil had been, leaving each note and word as though engraved by acid. My dignity was ruined. I was now on display at the electrician; he had not spoken a word, and was looking straight at the wringer, smoking furiously, his black eyes snapping with excitement. The clock struck eight.

A week later found me again at the home of Mrs. Flynn. I inquired for Mr. Hasbroock, the electrician. "Oh, to be sure and it's gone he is entirely from here. And a grand situation he has now; sumthin' high up be the boss. And a fine man he is, too; a fine man, but," lowering her voice, "crazy as a tick, claen daft. Shure he gave me twenty-five dollars fur me old clothes wringer and he wrap it up in your old shirt and tuck it away himself."

Some three months later I picked up a daily newspaper and was surprised to see the words "The Wizard" had near completion is a phonograph, a contrivance which he claims will reproduce by means of wax rollers the sound of the human voice. Not until he turned over his idea to his new foreman, Joseph Hasbroock, did he entertain certain hopes. The recent experiments by Mr. Hasbroock have been successful beyond expectations."

FRANK WIESBERG
Variety's Representative at Chicago.

THE WESTERN VAUDEVILLE AND ARTIST

By FRANK WIESBERG.

A manager or agent has no time or is often too interested in an artist to delineate the faults in his act. When an act is reviewed by a manager or his representative and does not suit, the artist will be given the negative. His act will probably suit the "ten-cent" houses, but is not strong enough to take up time "three-a-day" in a "regular" vaudeville theatre.

The fate of the artist is sealed. The report is heralded everywhere that "the act won't do" for such and such theatre, until it reaches the circuits in the smaller towns where it probably pleases the managers and their patrons.

The managers and agents are not entirely at fault. They appreciate the value of a meritorious act and are quick to grasp it. An artist is often given the benefit of an agent's doubt as to the worth of his act. If he does not secure consecutive booking it is because the manager or agent wants something different. There is always a plausible reason.

Every week the burlesque theatres are searched for possible recruits; if ever appear at vaudeville, and many have already signed contracts for next season.

Disadvantageous surroundings cannot conceal talent. If the artist who feels reserved is apprehensive that his act is not acceptable for good bookings would place himself in the position as others seem to and analyze the substance of his offering, he would readily admit that it was partly or wholly his own fault.

Let him once for all emerge courageously from the depths of pessimism with the feeling that he can conquer and overcome the obstacles placed between himself and The Road to Success.

New material of the right kind is one of the principal necessities. It has carried many artists to fame and affluence. It is necessary to study and devise something new, original and novel. The task is undoubtedly an arduous one, but its accomplishment means triumphant achievement, the stepping stone to success.

Novelty acts are in demand in the West, and are well paid. Interest in dramatic sketches is on the wane from a commercial standpoint, unless prominent actors or actresses appear and prove efficient.

Managers invariably discourage the playlet containing melodramatic and thrilling situations. They do not desire to educate their variety patrons to the experience of such.

As a general rule the managers prefer above all novelty, comedy sketches, light playlets and the familiar acts from the heavyweight juggler, down to the featherweight, and dance teams such as the Majestic, Olympia or Haymarket, Chicago, more than once a year and at the bottom of the bill!

Yearly the same position is invariably reserved for them and they give through twenty-one performances a week for half and often less than half the salaries received by those who grieve over two shows a day.

FRANK WIESBERG
TRAVELLING AROUND THE WORLD

By CHARLES LEWARD FLETCHER.

Aden, Arabia, Nov. 18, 1906.

I have been at sea nearly three weeks and yet have not travelled one-half the distance from London to Australia. I am now at the mouth of the Red Sea, very near the Equator, and while it is hot, the equatorial heat is nothing compared to the dog days of New York in mid-August. I am as happy and comfortable as if I were cruising on my own yacht. There is no rest for the weary overworked vaudeville like a long sea voyage of six weeks duration. Those who look upon a voyage across the Atlantic from New York to London as a royal picnic cannot appreciate the joys of a 14,000-mile sail which I am now making. A trip to London from New York is too short for one to get the real benefit of life on salt water. I must advise all my American fellow vaudevillians who contemplate a professional visit to Australia to take the trip via London instead of San Francisco, not only because of its healthy advantages, but by this route one is able to visit new and strange countries of unlimited interest.

Our first long stop after leaving Lon-

DON was Marseilles, France. Marseilles is a one-act version of that wonderful human drama, Paris. You know all about the style of entertainment presented in French halls—vulgarity—vulgarity—notting clever in any of it. After a rather tempestuous voyage across the Mediterranean we reached Port Said, Egypt, where we were fortunate enough to enjoy twenty-four hours on shore. I caught a fast train and reached Cairo in four hours. After supper occupied a box at Cairo's leading vaudeville theatre. The expense of a box was nil. "Entre Libre" meaning free admission, but "Consommations fr.

1.25" stared you in the face, not only from your program, but large and frequent signs, the literal translation of which meant that no matter what drinks you ordered nothing less than one franc and twenty-five centimes (about twenty-five cents) would be accepted. In order to enjoy the performance it was necessary every time an Egyptian waiter popped into the box to order something. As to the show, it was much on the lines given at the Sans Souci on Third Avenue. Only one male performer appeared and he was

but an assistant to a remarkably agile and versatile dancer. The orchestra proved the most interesting novelty of the entire show. It was a mixed band of males and females. Between each turn an orchestral selection were given, after which a female passed through the audience with a plate, backed up by a sweet smile, and ask for contributions. Of course the women were all maidens, for no married Egyptian woman ever shows her face, at least half of it, after entering the marriage state. These fair musicians were apparently refined, at least they were extremely modest in their behavior. The audience was largely made up of Europeans, and America was well represented.

Cairo has over a half million inhabitants, and ought to have a regular theatre devoted to polite vaudeville. After midnight a short trolley ride brought us

BARTON AND ASHLEY,


VIENNA NOTES.

By TOM HEARN.

Nov. 28.

Millman Trio are held over at Wintergarden, Berlin, owing to their success. Eltinge is here from Berlin. He had his act hacked about so much that he has come by request of Werner Reider, who will handle him exclusively from now on. The Yoscares have not separated, as was rumored. It is the Three Gargany who have split. They are brothers to Yoscares, hence the error. The Yoscares are now in my dressing room. They have not had a row yet since they came off, and being acrobats I consider this a fact worth mentioning. Violet Hall is at Roncever's. She is going fairly.

Eltinge says that Ben Teiber told the Jackson Family if they played for him at a reduced salary it would do them more good than the Wintergarden, Berlin, and that he (Teiber) would boost the act to all managers. Instead of doing that Teiber bragged how cheap he had engaged the Jacksions, doing them a lot of harm and will necessitate their returning home sooner than expected. Managers here are always trying to beat an act. They do not care how, either.

Ruth St. Denis has had to show her importance by keeping away from the Comique Opera, Berlin, as some of these managers usually imagine such a lot. She will now play the Wintergarden, Berlin, after finishing her engagement at the Opera House. I had heard of the "beautiful Gypsy violinist," with the "lovely Hungarian music," so set out to hear it. The Gypsy was in evening dress, the music was composed of "Homesickle and the Bees," "Dolly Grays," "Nava-Jos," etc.

I first arrived here at three o'clock, gave my baggage ticket to the theatre man and waited till 6:30, when the bags came. I could not get the stage hands to do anything. They hung my trick bag for the hoops nearly off the stage. Perhaps three of the 100 or more used reached me. The music was bad, the curtain went up too quickly and didn't come down until I shouted for it, in spite of having given the cues. I had a terrible opening (and heard from one of the artists that they did all they could to "queer" me, as the bill was overbooked. Under such circumstances artists acquainted with Continental methods will know what a nice time I had). With all these obstacles I made the hit of the bill, but would not take a bow. This brought the manager round, who ordered me on. I told him "something," not knowing at the time who he was. Finally, Campbell or Johnson pushed me on and that settled the whole affair.

Next day the management made a special call for me to have all I wanted attended to. The call was at three, and at six I was through (in America ten minutes would have been ample).

Campbell and Johnson are doing fine, and away from the Wintergarden, Berlin (where no sane man would pass his opinion), they have gone big. They received sixteen weeks from the Empire, London, but as the work is so far ahead I don't think they will accept.

(Continued on page 31)
VARIETY

CHICAGO, ILL.

By FRANK WIEBER.

MAJESTIC (Lamar B. Brolees, Manager; for Jack & Castle, Monday, rehearsal 9).—One glance at this handsomely done tuxedo-dressed playlet will show the labor and care that went into its preparation. The playlet is a production of the Mohawk Players, an organization of some twenty players with a standard of high production. The playlet is titled "Between Malino and Night" and is written and directed by John S. Ewing, who has made a good showing in the past here. The players are well chosen and well directed, and the playlet is an excellent piece of work. The playlet is a study of the life and work of a young man in the city, and the players do an excellent job of acting. The playlet is well worth a visit for anyone interested in the theatre.

ULYSSEAN (Touring) (Arthur Shrap, Manager).—This playlet is a production of the Ulysses Players, an organization of some thirty players with a standard of high production. The playlet is titled "A Day in the Life of a City" and is written and directed by John S. Ewing, who has made a good showing in the past here. The players are well chosen and well directed, and the playlet is an excellent piece of work. The playlet is a study of the life and work of a young man in the city, and the players do an excellent job of acting. The playlet is well worth a visit for anyone interested in the theatre.

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH (H. T. Jordan, Manager). Monday rehearsal 9.—There are too many housewives about this town to do the playlet justice. The playlet is a production of the Keith Players, an organization of some thirty players with a standard of high production. The playlet is titled "A Day in the Life of a City" and is written and directed by John S. Ewing, who has made a good showing in the past here. The players are well chosen and well directed, and the playlet is an excellent piece of work. The playlet is a study of the life and work of a young man in the city, and the players do an excellent job of acting. The playlet is well worth a visit for anyone interested in the theatre.

CINCINNATI.

By HARDY HURRY.

CINCINNATI, OHIO.

By HARDY HURRY.

October 13, 1930.

A very entertaining playlet of its kind is "A Day in the Life of a City," written and directed by John S. Ewing, and produced by the Ulysses Players. The playlet is a study of the life and work of a young man in the city, and the players do an excellent job of acting. The playlet is well worth a visit for anyone interested in the theatre.

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THE LARK

SILK (M. Shee, mgr., Rehearsal 10).—Edwin Davis and company, ex-Kinsey Brothers. As the "Lark," a burlesque of "Nineteenth-Century "Shakespeare". A novelty number, "The Lark of the East," is in the cast. "The Lark" was created byBurlesque and Singers; and dancers. All the numbers are in the style of "The Lark" of the East and are to be seen by any reader of the subject. The Lark of the East is the best burlesque of "Shakespeare" that has ever been produced.

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This is picture of Madell and Corbley, Comedy, Novelties and Char-acter Musical Artists, in a novel skit entitled "Summer Boarders & Sum-mer-Not," in which they introduce three characters as the originality of their own originality. They then create a character, a skit in which they introduce the characters as well as the novelties, and it is well put to-gether. Mr. Madell was formerly a character dancer with the team of Collins and Madell, also the Majestic Musical Four. Miss Corbley formerly charact-er dancer, with A. Y. Person's Stock Co., and several road ingredients.

Mr. Madell does present the skit which he and his wife have been preparing for the last two years through the Middle West, and at present are the Feature Act over the Bijou Circuit through Michigan and Wisconsin. They will shortly close with the Western Vaudeville Ass'n to play a return engagement over the Nash Circuit, after which they will return East to fill other engagements. The press all speak well of the act, especially Miss Corbley's character work.

(Our Greeting)

"Merry Christmas to all friends; also a Happy New Year. May trouble never come their way, and their lives be of good cheer. May their work be ever plenty, may their joys forever last. May we always have a paper's performer's rights to oversee. May success always follow the efforts of variety!"

MaDELL and CORBLEY
THE VAUDEVILLE STAGE MANAGER OF TODAY.

(Continued from page 26.)

lot a hearty meal, on the stage at the expense of the management. So many acts begin to call for cash that a percentage of the stage management found this item amounting to a very considerable sum. They compelled the artists to purchase their own perishable "props" and, as a result, there has been a decided falling off in the number of "eating acts" in vaudeville.

Formerly artists were thoroughly satisfied when they were compelled to dress in stuffy rooms, either under the stage or at the top of the houses. In rooms so small that the gas almost boiled the grease-paint on their faces. Now they must have the largest room to be had, with as much electricity as the management will permit, and no stairs to climb. When he can, the stage manager gives the preference in rooms to the females.

The women of to-day are very much taken up with the question of dress on the stage. They carry large wardrobes and make a large number of changes during each performance. Not only that, some have different costumes for almost every performance, and are forever watching others on the same bill to see that they do not wear the same color dress on the same afternoon or evening.

The great changes that have taken place in the size and character of the acts now being presented in vaudeville have seriously tried the stage managers of some of the smaller houses where they are cramped for room. In the past these stages were large enough for any attraction that came along; now the stage manager is put to his wits' ends to take care of all the material thrust upon him, but he invariably does it to the satisfaction of the public.

In this connection I might say that the public knows more about vaudeville and stage management than it did years ago. I know this not only from my experience behind the scenes, but from what I have observed outside the theatre. The patrons of vaudeville have good memories; they talk about the acts familiarly, and if they like the work of any particular artist they come to see him when he again appears on the bill.

If his surroundings (the stage settings) are not as good as they were on the previous occasion, or if they are better, the knowing patrons are quick to notice and talk about it.

When it is considered that some of the largest stages in New York theatres are given up to vaudeville turns which in former years were presented only in cramped quarters, it is not difficult to understand that the stage manager's duties and responsibilities have been multiplied many times over in the houses that are presenting modern vaudeville.

Iago, the gypsy fiddler, playing at the Harlem Casino, was held up on his way home at 31 West 124th street a few days ago by footpads and relieved of his ready money, according to a story sent out this week by his ever-lucky press agent, Philip Mindil.

FREE ATTRACTIONS SUMMER PARK NECESSARY.

(Continued from page 26.)

Elaboration, and the better the attraction the greater the revenue. Greater revenue means greater attendance, therefore greater attendance means greater revenue to the other attractions in the park. It does not follow that the average amusement seeker objects to the expenditure of an extra ten cents or twenty-five cents for a comfortable seat for any good attraction, and further than that is much to show that the average American has scant appreciation for the amusement offering that is free.

It is granted that the people in some instances might refuse to pay to attend summer concerts, but if they did it would be only because this sort of entertainment is not sufficiently attractive. The manager who today spends $2,000 a week for free attractions could better afford to spend $5,000 a week and take in $3,000 a week at his pavilion, for, as pointed out above, the profits on his other attractions would be considerably greater.

Further than this, the receipts of the pavilion would serve to offset the cost of the attraction, which would induce the manager to study the taste of his patrons; in other words, the park manager would become a showman. Until he does he will never obtain the best results.

To my mind this is the one great coming change in the park business and it deserves the close thought and study of every one interested in the future of the summer park.
to the great Pyramids, the view of which at midnight was sublime. It did seem strange to cross the river Nile in a trolley car to the town of Ghizeh. It was too much like going to Brooklyn. I would have preferred the back of a camel. My youthful dreams of seeing the Pyramids would have been more satisfactorily realized.

As many artists have a weakness for publishing their routes, I am tempted to fall in line and submit mine for comparison. Here it is: London, Gibraltar, Marcelli, Port Said, Cairo, Suez, Aden, Bombay, Colombo; Perth, Australia; Adelaide; Melbourne; Sidney; Auckland, New Zealand; Manila, Philippine Islands; Hong Kong, China; Kobe, Japan; Yokohama, Japan; Honolulu; San Francisco, Los Angeles, Chicago and New York. Every man should take this trip at least once in his lifetime. It will make him a better man, a better artist and, best of all, a better American, for after seeing the world he will never have occasion to find fault with his own country.

This will reach you around the merry Yule time, so I present the compliments of the season to all.

David H. Keith, the vaudeville agent, wrote a postal card the other day to Guilder and Rainer, the "sister" team. The postal said: "Can't use you for that club. Must have 'spicy' stuff and girls who will go the limit."
THE AGENT WHO KEEPS HIS ACTS WORKING

JACK LEVY

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"Is There Any Room in Heaven for a Little Girl Like Me?" SLIDES ABOVE SONGS ALL ILLUSTRATED.

"Your Lips, Your Eyes, Your Golden Hair." High Class Ballad (3 Keys).

"We Never Seemed So Far Apart Before."

"If the Man in the Moon Were a Coon." "Susan, Kiss Me Good and Hard."

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THE SOUTHERN SINGER
HEARTILY EXTENDS TO HER MANY FRIENDS THROUGH "VARIETY"

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"A Night in an English Music Hall."

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When answering advertisements kindly mention VARIETY.
A VAUDEVILLE FABLE.
By JACk Norworth.

(Variant Applied For.)

Once or twice upon a time there lived a female singer. She was a lady. She was a lady because she didn't have to tell everybody that she was. She had been in vaudeville from the time it was low-down variety up to the present stage where it is called Vode-Vaude. She had lots of diamonds and no one had ever said that much to her. She had a dandy voice; she could knock the tar out of a song and when it rained to chipping a ballad she was there.

The audience liked her because they could understand every word she said. She had been a headliner at Pastor's three times and never played South Bend. She never took less than five hows no matter where she was on a bill.

After she had a struggle hold on the American vaudeville patrons that Nell Mell and wouldn't have sneezed at, some kind friend went and told her that while her enumeration was bally, still there were times when she sang flat and did not breathe properly. Dear kind friend also stated that she should lay off for a whole year and take vocal lessons.

Our reader had this idea gotten firmly planted in the singing lady's cranium, than she proceeded to act on it. She cancelled all her engagements for a year, took a flat in New York and commenced to pass out the rest of all evil in large-sized chunks.

She took three doses of vocal instruction each week at $100 a copy. Her instructor used to live next door to Herr Curried, and consequently knew all the latest dodos for the voice. The singer worked hard and at the end of the year she could bust out a high C that was a dinger, and as for singing "Queen of the Roses" and "Zenda" nothing to it.

You couldn't tell what she was singing about, but that didn't matter because she had a cultivated pair of pipes. She booked some time in vaudeville and the expectant public said welcome to our city. As she walked on the stage for her first appearance after her year of study, the audience settled back and said, "Here's where we get the big musical treat of the season for $10, $20 and $30, with a few rows reserved at 50 cents."

She started in to sing. They listened attentively. It listened good, but what was it all about? Several looked through their programs to see if the the words were printed there. Stung, one kid in the gathering called out, "Nix on that. Sing us a coon song, or else beat it." She gave one reproachful look at the gallery that had always been there with a large apparatus, and amidst the wildest kind of a stillness, she struck off the stage a front.

Morale—Neederbleed with the pack after the cards have once been shuffled.

CHARLES W. BENNETT
Head of the Canadian Vaudeville Circuit of that name, with theaters in six cities.

Harry Harvey, the Hebrew impersonating comedian, is playing vaudeville dates on the Pacific Coast after having been engaged for twenty weeks to play his character in Weber & Fields' burlesques. The stock engagement did not last and Mr. Harvey was told he would have to play dates. He did not discover until afterward that he would also have to pay his own transportation. Harvey is awaiting the time when his contract expires so he may board a train for Chicago, crossing California off his map.

Hugo O. Marks, formerly the musical conductor with "The Rolltopping Girl" is now temporarily at Francis, Day & Hunter's establishment, the show having closed suddenly at Wheeling, W. Va.

The Five Noses will play vaudeville dates under the direction of Fred Whitney, to whom they are under contract, until they join another Whitney production, which will probably be in about six weeks.

Sam Dessaner, manager of the Murray Hill Theatre, is creating a record for "autographs" on Friday nights at that theatre. They are new, strange, unique and funny. Where Dessaner's "digs 'em up" is a mystery.

"The Sunny South" has been looked for abroad.

Harry Davis, of the Leal tuna House, Pittsburgh, would have liked very much to have Mrs. Langtry come next week on account Christmas, but the Lily was booked and decided to play.

The principal object at the present time of the artist, in my opinion, and one which Variety has ably advocated, is "Organization." Once thoroughly organized the vaudeville artist can do much toward eliminating many abuses that now exist. The one paramount issue that should be fought for, and that can be successfully accomplished, is the elimination of the two weeks clause in all theatrical contracts. Any manager who engages an artist for a stipulated number of weeks should be compelled to live up to the letter of that agreement this also applies to the artist as well. Every theatrical contract should read: "This contract cannot be cancelled without the consent of both parties." and to make the contract binding I would suggest a revenue stamp to the amount of ten or twenty-five cents be affixed in order to make it binding and legal in a court of law.

If a committee of intelligent, representative men of our profession were to take this matter up and go before the "powers that be" I believe they could put this matter in such a clear light that Congress would willingly undertake to put through a bill of this kind. It exists in England why not here? Besides, the affixing of a revenue stamp on all contracts would add materially to Uncle Sam's exchequer. Any action with this aim in view should meet with the hearty co-operation of managers and artists alike. While I have praise mark, when a certain artist was called a "kicker": "Yes, I know it," be replied, "but as a rule I have always found that the artist who "kicks" to have 'things right' is a conscientious worker and thinks of something else besides the contents of his envelope on salary day.

Mrs. Fallon (Miss Errol) and I have been doing "clean" light comedy sketches for twenty-five years. This is long before the advent of the "legitimate" player into our ranks to "elevate" ('5) it. Don't; my lads are crammed! For twenty-five years I have endeavored to have the managers recognize the fact that it was for their interests as well as ours to maintain a quiet stage, and in a great measure I succeeded.

The most unpleasant feature I find is the mene off the sides. I am known in the profession as a crank on this subject and I am willing to wear the name. Two people who are doing a little play must retain the unadulterated attention of an audience from the time the curtain goes up until it falls. For twenty minutes there cannot be a dull moment. Now, to do this an artist must lose his identity and become thoroughly imbued with the character he is trying to portray. Noise, moving about and the going out of the musicians, conversation in the wings, the heavy tread behind the drop of some unthinking, at the same time "don't give a d— n" stage hand, and all that sort of things tend to throw a nerve mams up, and I am nervous in this re-

VAUDEVILLE'S PRESSING NEEDS
By AL W. FISLON.

The three Fennessy brothers are well known in Hartford, particularly in burlesque. James E., in the left, has the People's Theatre in Cincinnati, and is one of the heavy stock holders in the Empire Co. (Western Burlesque Wheel). John J., in the center, is manager of the Pally Theatre in Chicago, an Empire Circuit house. Mr. Fennessy has bought his share in the top notch of success through his personal application and attention to the interests he represents.

William, the remaining picture of the trio, owns and manages the "Star Show Girls" and "Miss New York, Jr." two noted attractions on the Western Wheel.
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Our London house opened October 8th; Ottawa opens December 10th; Montreal and Hamilton in February.

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ORIGIN OF AMERICAN VAUDEVILLE.
(Continued from page 17.)

Next I announced bonnets, and so with the aid of milliners twenty-five hats of the latest fashion were displayed. It required twenty-five policemen to keep them in line. There was no “vaudeville” about that, it was just plain “variety.” I had them and my business prospered greatly.

I was not long permitted to enjoy the prosperity I had won. Competition sprang up immediately and rapidly. The Olympic Theatre in Broadway introduced “specialities” in the pantomime “Humpty Dumpty,” palling the glory of Clown and Pantalone and so rejuvenating the business that upon the retirement of Geo. L. Fox it blossomed into a variety theatre under the management of my long-time business manager, John F. Poole.

As the amusements in New York took a vacation usually from June until August, I organized a road company and visited New England, later extending my tours to the West and finally to California, playing only in the leading theatres in each city such as the Boston Theatre and the Globe Theatre in Boston, the Walnut Street Theatre in Philadelphia, Ford’s Grand Opera House in Baltimore, Grand Opera House in Cincinnati; McVicker’s Theatre, Holley’s Theatre and the Grand Opera House in Chicago; the Olympic and the Grand Opera House in St. Louis.

While in New York I played two weeks to great crowds at Laura Keene’s former house the Olympic, several weeks at the Grand Opera House, the Academy of Music and Hammerstein’s former Columbia Theatre (now Proctor’s), Harlem; the Park Theatre in Brooklyn, etc.

Having thus opened the way and enlisted the first-class patronage my lead was quickly followed. John H. Haverly, one of America’s greatest show men, established a grand variety house in Chicago, the Adelphi; John Steenson the Howard in Boston, Col. Sinn the Park Theatre in Brooklyn; while I, finding my place in the Bowery too small, moved over to 585 and 587 Broadway. Then came Harrigan and Hart at 512, with the Olympic at 620 Broadway, and in 1881 I removed to my present location on Fourteenth street.

My success on the road, where I played only in the high class theatres and at the highest prices, was so marked that I increased my annual tours from three to six months and included every prominent town on the map.

Very many of these places now sustain handsome variety or vaudeville theatres where the popular solo performance is given twice a day and the entire range of amusement art is enlisted, but the old variety show of those earlier days comprised all these, as a glance at my old programs will verify.

On the Bowery I produced “Fun on the Stage” from the pen of John F. Poole, a versatile author, and which was the prototype of all the farce comedies that overran the country a decade ago.

“The Enigmatical Car,” a travesty on Nate Salsbury’s Troubadours in “The Tourists”; comic opera “Pinafore” condensed into forty minutes, and “Pirates of Penzance” in which Lillian Russell essayed her first part and laid the foundation of her great artistic career, with a voice as true as a bell, a face of surpassing beauty and talent unlimited. “The Pirates” was followed by “Patience,” in which Miss Russell established her claim as the Queen of Comic Opera and still retains it against all comers. May Irwin and Jacques Kruger also made their initial success in lyric work at the same time.

In a production of “The Stage-Struck Barber” Mr. Nat. C. Goodwin made his debut and an instant success. That was at my Broadway house. Dear, delightful Charley Hoyt presented in my Fourteenth Street theatre his famous “Rag Baby,” followed later by “The Parlor Match,” Nell Burgess here produced his “County Fair,” having previously worked for me in “specialties.”

The future? Well, I have been at it over fifty years and the public has never lost its love of variety and I do not think it ever will.

Isabelle Hurd
LEADING LADY “JERSEY LILIES” CO.

GREETINGS TO ALL

GEO. THATCHER and

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Success everywhere

“Minstrelsy of Now”
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AN EXPLANATION

Our advertisement in Variety of December 8 should have read as follows:

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The Halley Land and Improvement Co.

104 East 125th Street,

Exclusive Theatrical Representatives: JAMES F. DOLAND and MART M. FULLER.

When answering advertisements kindly mention Variety.
English and American Audiences

(Continued from page 21.)

York, consequently they see only the very best. It is the height of the season. The people have great confidence in the judgment of the manager. They know he is doing his very best. The result is they have confidence in the show before they see it. The advertised is welcomed when he walks on the stage and not "axed," as in some theatres where the long-suffering public must sit through a lengthy program and take a chance on seeing something that is really worth seeing. Show me a good manager and I will show you a good audience. On the other hand, point out the manager that cheats his public and you will find an audience that is unfriendly and suspicious.

In justice, however, I want to say that a poor show, now and then, does not signify that the manager is trying to defraud the audience. Sometimes a hit of the very best and most expensive acts, when put together, gives an unsatisfactory entertainment. It is the general "lay-out" of the program that makes it successful or otherwise.

I have just returned from a long and pleasant engagement at the Palace Theatre, London. The most common question I have had put to me by my return is, "How does the English audience compare with the American?" Another frequent query has been, "Did you find the English audience show in understanding?"

I will presume to add that I have played four engagements in London during the past six years and in answer to the first question I want to say, as I have always said, "All audiences are the same. If you like you," which leaves the natural sequence as to their similarity when they don't.

The London audience is a little colder in its first reception of a new act. By that I mean that when an English artist of any importance makes his initial appearance on the American vaudeville stage he invariably gets a reception from the audience that makes him feel "at home and welcome" from the start. That is encouragement to a stranger. Of course what he gets after that all depends.

In England it is different. They take no chances on welcome with the applause until you have shown something, and, then if you please—and continue to please—you establish yourself firmly in their good graces. Their loyalty to old favorites is much stronger than ours.

They respect old stage favorites in England as they would an old artist who has painted a great masterpiece for what he has done. In America a favorite is a favorite just as long as he can make good, but, alas! the moment he fails he is thrown out of the public heart, forgotten.

I was present at an opening in a London theatre when after a new act there were good calls for the author. This poor chap, misunderstanding, stepped boldly before the curtain, when he was greeted by a storm of loud groans and catcalls from the entire house. He is running yet. Hissing, as we understand it, is comparatively unknown and unpracticed on the other side. In Rome one night when the star he was receiving with was met with long, low blows from at least half the audience. Surprised at this my Italian companion informed me that the hissing was a call for silence so that no one word might be lost. Hissing was the sincerest compliment they could pay him.

There seems to be an almost general opinion here over that the English are "slow." In their appreciation of wit and humor. This is a mistake. The Englishman is as keen in English wit as the American is to his native brand.

Of course, if an American artist delivers his American act to an English audience, with all American colloquialisms and flagrant Broadway slang, it will be as foreign as a French comedian would in New York with his characteristic patter and local phraseology.

Entering with more freedom into the details regarding the English music hall audience, there are few if any vaudeville theatres in America that can boast of a clientele equal in fashion and exact to that of the Palace Theatre in London.

The scale of admission, aside from the box seats, runs from $1.85 for the orchestra seats to 25c in the top gallery. When you stop to think of it, there is not a vaudeville theatre in all America able to ask those prices and yet very few that charge as much as that amount.

As for the shows they are not nearly as satisfactory as the American vaudeville shows. They will show you more artists. "In true: sometimes as many as sixteen acts on the program, but the general entertainment lacks the diversity of our shows. I have seen as many as six "serio-comics" on one bill and the "singing comedians" come by the dozen, one after the other.

At London's best halls, the Palace, the Empire and the Alhambra, the orchestras contain more than fifty musicians in each. There is only one matine weekly (Saturday) at the Palace, and none at the Empire and Alhambra. No Sunday shows anywhere. This benefits the audience. The artist, not continuously grinding, can offer much better and fresher performances.

I have visited some third-rate music halls abroad where even in the orchestra the men never remove their hats. The almost continual brawling among the hoodlums in the gallery made it next to impossible to hear what was going on on the stage, and the entire place reeked with the strong smell of some kind of fried fish that they eat as our gallery gods eat popcorn.

In conclusion let me say, regarding English and American audiences in general as I have found them, some are good and some are bad; most are English. American audiences are best for American artists; English for English. A little change of talent now and then adds zest and novelty to the program on either side, and broadens the mind of the artist as well as the public.

We know that all audiences are "good" if we please them. The fact that an artist fails to please a foreign audience does not reflect upon his artistic ability. He may not have been understood.

I know audiences within one hundred miles of New York City that are harder to make laugh than they are in London.

Always bear in mind that it is the audience that learns a joke and does not understand it is not half as hard as the audience that does understand it but don't think much of it.

Mlle. Laura de Sarrem's animal act has been booked by Wallace Thimme, the western Wheel booking agent, to serve as extra attraction, beginning January 21, for the Star, Brooklyn; Gaiety, Williamsburg; Hurrig & Stearn's, Casino and Lyceum, Philadelphia, all Eastern Wheel houses, in the order named.

What to do Abroad.

(Continued from page 20.)

IT'S A MERRY XMAS FOR CHARLES E. EVANS

A Parce, by George Arliss, Entitled

"IT'S UP TO YOU, WILLIAM"

"A Positive Triumph of Good Acting, Good Management, Good Sense, and Good Fun."

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And His Own Company, Presenting

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Renewing Old Friendships and Making New Ones Everywhere.

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Within twelve miles of New York City Hall we offer you these choice Hunter Estate lots from $750 up, and on convenient terms. Lots at Morris Park race track, recently brought double these prices at public auction and Hunter Estate lots are decidedly better in every way.

Come out and see the Hunter Estate section. Take Lenox Ave. Sub. to 171st St., West Farms, change to Westchester or Unionport trolley, get off at Silver St., then walk north on Eastchester Road to property.

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HIS DAY OFF"

H. A. R. R. A. Y.

PAUL K. E. J.

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Absolutely the Greatest Novelty Musical and Dancing Act in Vaudeville

EXTRA ATTRACTION AT PASTOR'S THIS WEEK
WEEK DEC. 17th, KEENEY'S BROOKLYN

Read the Remarks:
MR. TONY PASTOR: "You have a great novelty, Tom."
MR. HATHAWAY: "Best novelty act this season."
MR. SHEEDY: "You deserve credit for your novelty act."

(Continued from page 21.)

one shadow of the ancient program—the custom of having a "First part" and "Afterpiece," an "olio" of acts, making a vaudeville sandwich. This vaudeville interlude is the link that binds burlesque to variety, and the vaudeville artists now working with the various burlesque shows are of A1 quality, headliners, many of them, on exclusive variety bills. Outside of the ancient order of procedure, burlesque has no trace of the past. Handsome costumes, catchy music, clean jokes and genuine comedy combine to make an attractive top ensemble.

Vaudeville, meanwhile, has gained such international repute that there is a steady interchange of artists between this country and Europe. The best of the foreign market come over here, obtain huge salaries and are delighted with American theatres, American customs and American money. The American vaudevillian goes across the pond, some "make good" with much emphasis, receive their share of European money and see the great outside world. They are the headliners and salary getters of the world, as I learned by personal investigation abroad.

So much for burlesque and vaudeville as they stand to-day—and the future holds still more for both branches of the theatrical profession.

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Wishing our many friends in America a Merry Christmas and a Happy New Year.
H. B. MARINELLI, European Representative.

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WEEK DEC. 17TH
THE REAL SHOW.
RICE & BARTON'S
Big Gaiety Co. with Chas. Barton
AND HIS COMEDY FORTY.
THE FUNNIEST SHOW ON EARTH.
Musical act strong enough to close. Olio a nd good burlesque women wanted.

JAMES E. and LUCIA COOPER
"TANGLETALK"

And lots more foolishness. "Doe, Blitch made me laugh."

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Featured with Gus Hill's "Around the Clock" Co.
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Temple Theatre
Detroit, Mich., December 1, 1908.

To Harry Houdini
"Handcuff King"

This is to certify that you have during your engagement at the Temple Theatre, Detroit, Mich., the week of November 26, 1908, broken all existing records of the theatre for attendance. This to further certify that the record of the theatre you have just broken was made by yourself at a previous engagement when you broke the record held by Vesta Tilley.

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NEW RICHMOND HOTEL
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Yours truly,

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"Jail Birds," "New Woman's Club," "Hilarity," all in repertoire.
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Will present in vaudeville next season an original comedy bicycle playlet entitled
TWO SPECIALナンBER.
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Week Sep. 27, Poll's, Hartford, Conn.
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17, Orpheum, Allentown, Pa.
24, Orpheum, Reading, Pa.

VARIETY 59
REPRESENTATIVE ARTISTS
WESLEY & PINCUS, Agents.

Fred Walton
WEEK DEC. 17, KEITH & PROCTOR'S FIFTH AVENUE THEATRE, NEW YORK CITY.

AMERICA'S FAMOUS CHARACTER COMEDIAN.
Harry Corson Clarke
ACCOMPANIED BY
Margaret Dale Owen
IN VAUDEVILLE.

Four Schades

MISTAKES WILL HAPPEN
Agents Wesley & Pincus

THAT TRUE TO NATURE IRISH COMEDIENNE
Gracie Emmett
Presents
"Mrs. Murphy's Second Husband"
TO MANAGERS AND PUBLIC FOR LAUGHING PURPOSES ONLY—WITH HER CLEVER COMPANY OF PLAYERS. PERMANENT ADDRESS: 77 AVON STREET, SOMERVILLE, MASS.

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Assisted by Ida Carney
in their comedy creation, "WHAT HAPPENED TO O'HARA"

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SENSATIONAL DOUBLE "GAP OF DEATH" AND TRICK CYCLISTS.

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has almost completely recovered from the effects of the serious operation she underwent at Mercy Hospital, Chicago, and will soon leave for California, where she will spend the winter. Will return to vaudeville about May 1, '07. Until then ADDRESS
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A Merry Christmas and Happy New Year to All

Victoria, Lotte, Frank

Jerome Fremont Jerome

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They don't affect us in the least. We are following them all and tower so far above them that we are really surprised at our own cleverness and grateful at our tremendous success. Open times Feb. 5th and later.
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Refined entertainers with the magic of THE "78".
54 Washington St., Middletown, Conn.

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BOOKED SOLID

The Fort Wayne Daily News, Tuesday, December 4: John A. West, as the 'Musical Brownie,' caught the audience in a happy mood, for the gitarist essayed his flights into fancyland and his music is of the sort that pleases. He will be a favorite this week.

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PRESENTING "THE MAGIC AND THE JAY." BY EDW. WEBSTER.
"ACH, CHERNIE, I CANNOT GET OUT TO YOU."

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THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

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Featured with Red Wayburn's "RIDE DEARS" Orpheum Show, N.Y.

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COMEDY MUSICAL ENTERTAINERS.
Handcuffed.

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COMEDY JUGGLERS.
"The Man Who Has Solved All His Life."

The Gagnoux
ORIGINAL JUGGLERS AND EQUILIBRISTS.
Work of Dec. 17-Keith's Theatre, Toledo, Ohio.

Emmet and McNeill
in VITTAVILLE.

Ted Reily and Morgan Mathe
On Keith Circuit.

VARIETY

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Billie Ritchie
and his ten English Pantomime, starting with Gas Hill's "Around the Clock."

Louis Grace
Presenting Miss Gardner's latest version of "The New Custom."
Booked solid by MYERS & KELLER.

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TIME ALL FILLED.

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PRIMA DONNA SOPRANO.
EMPIRE THEATRE, JOHANNESBURG, SOUTH AFRICA.
Address all communications to her Empire Representative, SYDNEY M. STYMAN, Ltd., 29 Leicester St., London, W. C. 1, England, or ROBERT H. SIMON, 1246 Broadway, New York City.

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THE COMEDIENNE.
Address WILLIAM MORRIS.

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15 WEEKS WITH WESTERN VAUDEVILLE ASSOCIATION.

Vera DeBassini
Operatic Prima Donna and Wonderful Human Voice.
Permanent Address, 457 West 7th Street.

Wiggin's Farm
Apply to THE CRADWICK TRIO.
WEEK DEC. 17, BUFFALO, N. Y.

HARRY HASTINGS & CHEM. R. ARTHUR'S
"BACHELOR CLUB" BURLEESQUES

3—Famous Armstrongs — 3
Vocalists Extraordinary,
With Abundance of Comedy.

The Peerless Quartette
Bellamy, Sprague, Walker, Olson.
Mirth and Melody.

LAVELLE SISTERS
Singers and Dancers.

GRANVILLE and MACK
Monomaniac Amusement.

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PHENOMENAL BARIOUL.

WEEK DEC. 17, CLEVELAND, O.

Some of the Features on Their Way Meet
"The World Beaters"

James J. Kearney
PRINCIPAL COMEDIAN.

THE MUSICAL COMEDIANS.
Warren and Brockway
Clever comedy interspersed with good music.

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Introducing pedagogical dace dancing.

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Introducing their illuminated grotesque, together
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"VANITY FAIR"
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PHENOMENAL GYMNASTIC EXPERTS.
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Petite and Dainty Burlesque. Stings Cole Songs
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"The Dark Eyed Daughter of Spain."

CURTIS A. JONES
VERSATILE COMEDIAN.

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WANGDOODLE FOUR
DELIGHTFUL in the "sublime" old songs.

GLEN White.
THE DANDY BURLESCOS.

Fifth Season with Bob Manchester.
McMAHON’S "PULLMAN PORTER MAIDS"

Los Angeles Herald—McMahon's "Pullman Porter Maids" made the biggest hit of the program at the Orpheum last night. In this day of pony ballets a miasma bit of stage business is hard to find. It is well that T. B. McMahon has copyrighted and protected this pretty bit of minstrelsy, for the good things in stage craft are appropriated freely nowadays.

The "Pullman Porter Maids," as the curtain rises, do a singing and dancing stunt, carrying valises, with a railroad station for a background and plenty of "atmosphere" to make it vivid. The song "Cocaine Habit," with funny interludes, was thoroughly good as sung by the Mobile quartette. There is more dancing after two changes of scene, and finally the maids are shown inside a huge watermelon, which opens to give them exit.

Los Angeles Express—The Nine "Pullman Porter Maids"—Count "Em—are cute young things who do in burnt cork a turn that is really refreshing. They do not look like their photographs, for the pictures caught them in their natural complexion, or at least not blackened, but they dance gracefully and sing tunefully. Even if you don’t like girls, you will enjoy this act.

Los Angeles Examiner, by A. M. Stevens—But when the "Pullman Porter Maids" come on, then it is to laugh and sing. They are dainty, though in blackface. They can sing and they can dance like laughing shadows.

McMAHON and CHAPELLE

A Novel Act In One, With Original and Clever Jokes Done In An Equally Clever Manner

On The Same Bill
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.
KEITH CANCELS "THAT QUARTET." What will, from present indications, bring about a judicial determination of a manager's right to "cancel" an act under a specific contract made between the two happened on Monday last, when "That Quartet," four male singers (Syl- 

vester, Jones, Pringle and Morrell), were denied admittance to the Union Square 

The four presented themselves at 9:30 on that morning for rehearsal. They were informed that the engagement had been canceled. On the same day Mr. Sylvester, of the quartet, was sent for by P. F. Nash, of the Keith Booking Office, and asked to play the violin at the American House, while Mr. Keith & Preceptor. An inducement was offered of an entire season's engagement at a weekly advance in salary of $100. Mr. Sylvester declined, stating that the act was at the disposal of the Keith office for the Union Square Theatre, as per contract, or club engagements for the week would be accepted.

Mr. Nash, in his statement "Harlem Opera House or nothing," and "That Quartet" immediately was booked by Percy G. Williams for the Colonial Theatre this week, opening on Monday afternoon, playing the remainder of the week. Early last week Jack Levy, the agent for "That Quartet," was informed by the Keith office that the Union Square date had been shifted to the Harlem Opera House. Mr. Levy answered he would not permit it. On last Friday Levy received a letter from E. F. Albee stating that owing to his refusal and under the clause of the contract stating "above route shall be subject to change," all the time booked through the Keith office for "That Quartet" had been cancelled. This included "weeks at Chase's, Washington, Pittsburgh, Columbus, Cleveland and Baltimore.

As the contract for the Union Square Theatre called for one week only at the house, Mr. Levy took the stand that there was no "route" to be shifted about, and replied to Mr. Albee that it was inconsistent with his ideas of uproot business dealings that he should direct his act to play an engagement in a house in opposition to Williams' opera, where "That Quartet" was booked to play February 18.

A suit has been instituted by the act against B. F. Keith for the difference in salary received for the Colonial engagement and what would have been received under the Union Square contract. The point to be passed upon is whether a manager may arbitrarily play an act where he has received a contract stating the express terms of the agreement.

There may be other developments. Charles Stevenson, who booked "That Quartet" for Chase's in Washington, having signed a separate contract on behalf of Chase, informed Mr. Levy that he would expect the act to fulfill the Washington date, not accepting the action of the Keith general manager in "cancelling" all time booked through the Keith office. Mr. Levy says that as time has been given for the open dates by the Morris office, should Mr. Chase want the quartet to fill his house, it is necessary for the Washington manager to rebook it through the Morris office.

ANOTHER BURLESQUE AGREEMENT DENIED.

A statement which was given out this week by an Eastern Burlesque Wheel manager to the effect that an agreement had been reached by the two opposing burle- 

LAFAYETTE CLOSES THE NOVELTY.

The Novelty Theatre in Williamsburg, a link in the Percy G. Williams chain of vaudeville houses, is "dark" this week.

The theatre threw open its doors on Monday afternoon and held a large-sized matinee audience. The Great Lafayette's own show, consisting of two acts other than himself, was on the bills, playing the last week of the Williams circuit in this house.

Charles A. Williams, the resident man- 
ger, called on Mr. Lafayette in his dress- 
ing room shortly before the curtain was to rise and informed the officials that it was customary to go to some expense for souvenirs for the Wednesday matinee, a quite popular feature in that section; also an additional expense was caused through "amateur" night on Friday, when the ca- 
pacity was tested.

Lafayette called attention to his con- 

RHYAN TALKING AGAIN.

Cincinnati, Dec. 21. John J. Ryan, the vaudeville magnate, is talking of further plans for new houses. He says his brother Edward F. Ryan will build a theatre in this city, as John J.'s agreement with the Anderson- 

Ziegler firm forbid him again embarking in the vaudeville field for some time.

If there is any basis for the report at all it probably does not extend beyond the theatre planned by I. M. Martin, manager of Mays Park.

Mr. Martin will remodel the Majestic Cafe and Concert Hall providing present negotiations for the lease are successfully ended. Curly Brown, lately thrown into bankruptcy, has a seventeen years lease, appraised by the trustee in bankruptcy at $10,000. Ryan may get in on this deal, although that is doubtful.

George Fish, present lease of the theatre, would make no comment on the matter. It was reported recently that Charles E. Blaney was after the house for melodramas. The Robinson house was the home of the Forepaugh stock company until that organization moved to the Olympic. Since then it has been dark. It is intimated on reliable authority that the Anderson-Ziegler crowd are interested in Fish and that there is no chance of vaudeville at Robinson's during the period of the present lease.

WEBER HAS AMSTERDAM.

Amsterdam, N. Y., Dec. 21. Joe. Weber, the brother of J. L. Weber, of the New York theatrical firm of Weber & Rush, has secured the Family Theatre in this town from J. B. Morris, the former manager, and will rename it the Orpheum.

The grade of show will be raised and the bills to be played here probably booked in conjunction (in part) with those playing at the Weber & Rush Mohawk Theatre in Schenectady, which Joe. Weber manages.

Mr. Weber may also take over the Family Theatre of Mr. Moore in Glo-

berna, though nothing positive in this regard is known.

DAVIS' BIG POOL PARLOR.

Pittsburgh, Dec. 21. Known, he is the Grand Opera House manager, will open the largest pool and bowling parlors in the country to-morrow night. The parlors are the largest, both in point of floor space, tables and alleys, with a magnificent scheme of decoration.

WILLIAMS HAS MUDGE LESSING.

Mudge Lessing, after playing a four months tour of the Missouri and Stoll circuit, will come to America to play for six weeks with Percy Williams.
A Variety Paper for Variety People.

Published every Saturday by

THE VARIETY PUBLISHING CO.
Ketchamcker Building, New York City.
Telephone 1827—8345, Bl.
EDM. J. SILVERMAN, Editor and Proprietor.

Entered as second-class matter December 25, 1898, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

CHICAGO OFFICE, 90 & Clark Sts., "Chicago Central 077.
FRANK WISEBEE, Representative.
LONDON OFFICE, 48 Lime St., W. C. BARTON, Representative.

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SUBSCRIPTION RATES.
Annual..............................................$4
Foreign..............................................6
Single copies ten cents.

Variety will be mailed to a permanent address or as per route as desired.

VARIETY may be had abroad at
INTERNATIONAL NEWS CO. OFFICE, London, E. O. ENGLAND.

Advertisements forwarded by mail must be accompanied by remittance, made payable to Variety Publishing Co.

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Vol. V. No. 2.

Merry Christmas!

We have received a great many congratulatory telegrams and letters upon our first Anniversary number, and for a "first" think we did quite well. The Sunday Telegraph in its Christmas edition printed 82 pages; The Billboard, 122; The Mirror, 64, and Variety also had 64 in its Anniversary number without years of age behind us to give the strength which the other publications enjoy.

Elise Fay has been offered ten weeks on the Keith circuit.

Newell and Niblo, after playing in the South African music halls, are now in London.

Twelve American acts will depart for Europe next month, all booked through the Marinelli office.

Billy Clifford took to the road again with his own show on Thursday last, opening at Easton, Pa.

Elise Bernard, now playing in England, has received three years' contracts for the Moss and Stoll tours.

Frank A. Keeny, the Brooklyn manager, has given up any idea of going into Hartford against Poff.

Will English, a colored comedian, has filed a petition in bankruptcy in London with liabilities about $1,600.

Owing to illness Dorothy Drew was unable to appear at Pastor's this week. The floods replaced her.

Barton and Ashley in "Canal Boat Song" are playing on the Moss Stoll circuit in England for the sixth time.

Vaudville cannot be a poverty-stricken industry when "sister acts" call at their agents' office in hansom cab.

Joseph Murphy will present for the first time his condensed version of "Kerry Gow" in Providence next April.

The Colomane, a 10, 20 and 30 cent house which has been operating in Baltimore for more months, shut up shop this week owing to lack of patronage.

Tony Wilson and the Heloise Sisters expect to return to America in October of next year. They are now in Johannes- burg.

A paragraph in the "Herald" this week that J. Austin Fynes would have a theatre on Broadway has been denied by Mr. Fynes.

Grace Leonard, of Stanley and Leonard, and Roland West, the protean artist, were married in New York by a civil ceremony last week.

Barney Gerard has been engaged by Abe Levitt to write two new pieces for Abe Levitt's "Rentz-Santley" burlesque company next season.

Paul Cinquevalli sailed Wednesday on the Baltic bound for Berlin, where he is billed to open January 1 for one month, going thence to London.

The Colonnade, a 10, 20 and 30 cent house which has been operating in Baltimore for more months, shut up shop this week owing to lack of patronage.

The Union Opera House at New Brighton, Staten Island, closed last Saturday after a short vaudeville existence under the management of Victor Levitt.

Carson and Willard exchanged places with Raymond and Caverly last week, taking each other's place on the bills at the Fifth Avenue and Fifty-eighth Street theatres.

Williamson, Stone and Dean are rehearsing for production within the next week a sketch entitled "Seascik Sailors on the Island." Mr. Stone is a brother of Fred Stone, who is supervising the production.

The Orpheum Theatre, Mt. Vernon, will be taken over by George Homan for Christmas and New Year weeks. Homan will put in shows for the Christmas season, playing on a percentage.

"The Man From Worcester" is the title of the Orey sketch written for Virginia Gilmore. Two men will be in the cast and time is being laid out in the Keith office. The new act will appear shortly after New Year's.

Thomas Q. Seabrooke will don skirts next week during his performance. His wife, Jeanette Lowrie, came on from Baltimore, where she played with the "Free Lance" last Sunday, to build the feminine appeal.

Through an error in the Scranton (Pa.) correspondent in Variety last week Frances Swartz and company were announced as playing an engagement at the Family Theatre in that town. They were not on the program.

According to present bookings, just one-half of the Hammerstein's bill for New Year's week will be acts managed by Jack Levy. The list includes "That Quartet," Matt Keefe and Tony Pearl, Maud Raymond and Thos. Q. Seabrooke.

Watson's Burlesque Parlor broke the house record first three days week of November 26 at Troy, drawing down over $1,600. Albany came in for close upon $1,000 for the last three days, establishing high-water mark for the Troy-Albany week.

"The perfect imitator," as Sadie Jussel will be known in the future in vaudeville, is said to differ widely from the ordinary impersonator. Her imitations include Blanche Walsh, David Warfield, Margaret Angelin and others of that ilk.

"The Tennessee Students" with Abbie Mitchell may cancel the engagement at the Wintergarten, Berlin, where the act is booked to appear on February 2 if more time is offered here. The Keith office has the matter under consideration.

Sydney Drew has been in treaty with Lee Shubert looking to a starring tour next season. He has been busy for some time now reading a series of plays in search of material along the lines of the pieces used by Charles Frohman for Mr. Drew's brother John.

It is said that the reason Harry Laidley, the Scotch comedian, lays the greatest stress upon, for not coming to the States, is that he has a saving capacity of from $1,000 to $3,000 weekly upon the other side, and did an American trip prove a failure it would react against him financially, a risk not necessary owing to the Scotchman having bookings ahead until 1912.

NOTICE

VARIETY is now Ten Cents for single copies. Yearly subscription, $4; Six Months, $2; Three Months, $1; Foreign, $5 per Annum.

In consideration of constant readers and present subscribers subscriptions for the ensuing year will be accepted at the former price, $2, up to January 1st, next, only.

The paper will be mailed to a permanent address as "per route."
ENGLISH MANAGERS AND VARIETY ARTISTS IN BIG FIGHT


By C. C. BARTRAM, Variety's London Office, 46 Lisle St., W.


The first approach to what in America would probably be called an artists' strike ever known in old-fashioned London astounded the natives Monday, December 3, the Variety Artists' Federation putting on the gloves with two circuit kings by calling out its members from two neighbouring halls in Brixton, the George Ady Payne Empress and the Walter Gibbons Hippodrome. Though only a stone's throw apart these halls are really owned by one company, The Brixton Empress Theatre of Varieties, Limited.

The Federation doesn't like this gradual drifting toward the day labor your artists enjoy in America. Twice-nightly shows may be fine as a basis for many artists; they block the streets with long, waiting queues at the busiest hours of the evening; they shake down the poorer classes with their premium paid "early doors," and they rush shows like an American dime museum, giving artists no chance to produce a well-timed act in an easy and natural way. In short, these shows are a humbug, but as people like to be humbugged it has taken the public some time to find it out.

In Europe, as perhaps in America, the great managerial idea is that artists must lie down and let the elephant walk over them. Without going into details, the trust-powers of late have shown a contemptuous spirit toward the Federation and have even given a few extra turns to the screws that bind them down. In retaliation the Federation took up the game of politics and is quite in the ascendency with the London County Council, which is not, for one moment, afraid of the London managers. A Federation Committee lately called on the labor members of that body, and results were apparent last licensing day, when the Brixton Hippodrome's twice-nightly scheme got a rude swinging blow in the neck and the hall was licensed for only one show per night.

Stang to the quick at being batted down by Council and Federation, the "Syndicate" bosses sought to haffle in turn by a transposition game with the halls, the Hippodrome's two show bill and management going to the Empress, whose one show bill and managerial staff were shifted to the Hippodrome.

This little game of cross purposes called for a check move, and so to outfla the baffle the Federation members were simply told to stick to their original contracts.

When Monday night came ten to fifteen pickets worked both stage doors. As artists arrived in broughams, buses, cabs, or by the ankle-bone stage, they were approached by the pickets and informed that by appearing they would be acting against the interests of the Federation. The "strike" worked out this way: Of the fifteen "turns" at the Hippodrome, two-thirds refused to go on, while of ten turns at each house of the Empress six failed.

The smoke of battle seemed lifting, but the "Music Hall War," as the daily papers call it, is only once more. It makes one think of your White Rat strike of old, but stands unique in being no strike at all by the artists, who are merely contract inspectors requiring that their dates be played as booked and not shifted or transposed. The strikers are Payne and Gibbons, who are not honoring the letter of their contracts, and whose happy thought scheme to trade and interchange Empress and Hippodrome shows was not practical in the working. This is London's first music hall lockout and the managers stand amused. They had no idea artists were such wild animals and would jump and roar at the crack of their whips instead of proving docile.

A great legal war looms ahead, but there's not the least doubt the music hall crowd have Payne and Gibbons guessing and between the devil and the deep sea. Of course they can manage to give a show, but the contracts they don't honor must be settled, and so they must pay for it to be given as well as the show they don't give.

The County Council is backing the artists, as well as the powerful Brixton Labor Unions. At the heat of war the scene is very animated. Once more a line of pickets is flung along the approaches to the stage door, while the Labor Union has sandwichmen bearing placards telling people to keep away. They are also distributing handbills and hundreds of dodgers.

About midweek things quieted down a little, but the peace was something like the ominous calm that precedes an American thunderstorm. A great Sunday mass meeting was called for the Horns Assembly Room, Kennington Road, and about 600 artists assembled. Many beautiful women were in the crowd and were quite as vindictive as the men. At intervals the applause would break out in tremendous volleys, coats, sticks and hats being thrown in the air repetitively that it looked like half a dozen professional jugglers were keeping them in motion.

Joe O'Gorman, chairman of the executive committee, said that since he became prominently identified with the Federation he had signed only two contracts. One of these being for South Africa, where his correspondent may add that he made a notable success. As a prominent Water Rat, O'Gorman denied indignantly a statement in the Sunday "Referee" that the Water Rats intended to gun the Variety Artists' Federation to pieces in the interest of Payne and Gibbons. He said that is the most malicious and artful falsehood that has ever been uttered (loud cheers) and I have been requested by a great number of the Water Rats to demand an apology for the statement.

The final decision was to keep on striking while the iron was hot and renew the lockout on the following Monday. The final resolution was carried with enthusiasm:

"Resolved, That this meeting unanimously endorses the action of the executive committee with regard to the Hippodrome and Empress. Bishop, and urges them to continue their efforts to obtain the endorsement of the matinee class, the new transferance chapels, the varying times class and other objectionable clauses that do not constitute an equitable contract: the establishment of a board of arbitration and the extraction of other existing conditions that are harrassing and a blin- dance to our profession."

The strike got second wind Dec. 10, and many, even substitutes engaged, were dissuaded from working. On the 11th, as a result of the great swearing ability in various affidavits, injunctions against picketing and interference on the part of the executive committee were made permanent. This doesn't make so much difference, as the parading Labor Unionsists, also the privates in the ranks, are not restrained. One day after the date of dispatching this news (December 13) there will be a big pow-wow, as the Indians call it, between Empress and Hippodrome "big chiefs" and the principal medical men of the Federation. Of this later.

To buttle the ease for American readers, the Federation is opposed to further extension of the twice-nightly system, which limits their earning ability at halls to hall work and imposes their reputations through rushed shows and cut acts. It is extra work without extra pay, and so with the matinees lately loaded on for the season.

Among other things the Federation also opposes two clauses which upset hall to hall schedules and are furthermore working in the latest of the war clause. These crafty clauses are the ones which give permission to vary the hitherto unchangeable time sent by post-card to the artist, and the transference clause under which you can be shifted to any hall on the circuit.

That the contract insinuates the best of this game is one of the very worst deductions of logic. It is plain that the syndicate kings are the outlaw in this case, being really true and truly the strikers. Though wealth now and then grinds artists beneath its golden heel there are certainly times when the artist gets his own back. In the present instance Payne and Gibbons may dance, but will have to pay the fiddler.

When King Alexander could not unite the puzzling Gordian knot he cut it with his sword. Just now a similar move on the part of Gibbons is rumored, for the only way to get out of his complications and tangles, barring a compromise, is to close out the contracts of locked-out contract inspectors by closing down the Hippodrome. He will probably do this next Saturday night unless some arrangement is reached at the conference to-morrow, and that event the remaining Empress will please the artists and London County Council by reverting to one show nightly. This, of course, would be a victory for the Federation, though not so full a victory as desired. The conference to-morrow is looked for- ward to with the keenest interest.

In its hushed-up letter, "Latest on Broadway," the London Music Hall has this little knock parporting to come from New York:

"Variety, a smart, outspoken vaudeville paper, needs a little instruction in English news. It has an article on the vaudeville situation in London from the point of view that George Dance and Barrasford are important factors therein." Now this statement is a blanket-blank falsification from start to finish. A reference to the original article shows that London was not once mentioned by your correspondent in regard to these two managers, though either might some day cut a great figure here, for aught I know.

As to Dance, he has owned twenty-four companies employing 900 artists, while his weekly disbursements have been $80,000. Such a man is not altogether to be sneered at. He is very clever from the intellectual viewpoint, being author of "The Chinese Honeymoon," from which he made $35,000 or more in royalties.

As to Barrasford, he had the Moss Empires guessing pretty hard at one time, and though they made him do some guessing also he is still a factor. He has played many of the best acts in the world and paid some enormous salaries in his time. Should his sun ever rise on London in full splendor you would see this selfsame paper "squeaking" round to solicit his advertising.

Tom Leamore has divorced. "Bar- ray" Armstrong, the Scotch comedian and manager of the Queens and New Galley, Glasgow, is taking proceedings in bankruptcy. La Belle Otero is not marrying a big proprietor of two cotton mills, as the press agents have it, but a traveller representing a large firm of Bradford spinners.
HOSPITAL GETS "THE GIRL IN BLUE."
Reading, Pa., Dec. 21.
Millie DeLeon, "The Girl in Blue," who has been featuring a ray dancing specialty as a "strengthener" in the Eastern Wheel burlesque shows, was a patient this week in the psychiatric department of a local hospital. She appeared 10, 11 and 12, but not the other three days of the week as advertised. A new feature of her act here was the distribution among the audience of small samples of whiskey attached to garters as an advertisement for the brand.

WANT THE KENDALS.
The Keith Agency has offered Mr. and Mrs. Kendal forty weeks time for next season, the stage offering to be a condensed version of Sardou's masterpiece "A Scrap of Paper."

The Artois Brothers play their final American engagement at the Victoria Theatre week of January 7, departing immediately thereafter for Europe to fill Continental bookings.

DOLLY THEOBOLD KILLS HERSELF.
Columbus, O., Dec. 21.
Dolly Theobold, soubrette with "M-Fadden's Flats," laying off here for the holidays, committed suicide early this week at the Star Hotel, where she was staying. It is said that jealousy was the cause. She was thirty years of age and the wife of Howard Powers, manager of the company.

ALFRED REAFORD ATTEMPTS SUICIDE.
Alfred Reaford, a former Keith stage carpenter, later an employee at Blaney's, attempted suicide this week here by cutting his throat with a jack knife. The knife was dull and Reaford was taken to the Hahnemann Hospital with an ugly wound. At last reports the surgeon despaired of saving his life. The cause of the attempt is said to have been despondency over the illness of Mrs. Reaford, who is seriously ill in a Philadelphia hospital.

FISCHER BOOKING WITH SCHURZ.
Berlin, Germany, Dec. 13.
Clifford C. Fischer, who has been touring the Continent in search of novelties for American vaudeville, will shortly leave for New York with a number of contracts with acts for Thompson & Dundy's outdoor places of amusement and a list of foreign features to submit to the William-Hammerstein circuit. Mr. Fischer has formed an alliance with Paul Schurr, the German agent, which gives him access to the leading artists of the Old World.

MISS BARRY WITH KEITH.
Katie Barry, the English comedienne, has received twenty-eight weeks of Keith time, to the discredit of the Boyle Agency and possibly a few managers. Mr. Boyle thought he had secured Miss Barry for Hammerstein's, but when the cloud rolled away Keith had sent in an offer of a long route which was accepted, and not through Boyle.

Miss Barry informed her former agent, though, that his interests would be personally taken care of by her.

STOPS SENSATIONAL DANCE.
The police at Sofia, Bulgaria, stopped the performance given by a "hypnotic dancer" known as "Lady Butterfly." The dance was too sensational, according to the authorities.

Commencing with a slow movement the woman gradually whirled until, as the program said, she was in a "state of ethereal hypnotism." When she reached that condition a terrific crash followed. Children and women, including some of the royal family who were present, shrieked, fainted and carried on generally. After the smoke cleared away a skeleton was dancing on the stage in the red shoes, clearly before worn by the disappearing "Butterfly." One show only was allowed.

FLO IRWIN ALONE.
Flo Irwin opens in Erie, Pa., on the 31st with a monologue. This will be Miss Irwin's first appearance on the stage since she was seen with Walter Hawley. Since she has been seriously ill, but is now entirely recovered.
RANG CURTAIN DOWN ON ACT.

At Proctor’s Newark theatre last Monday evening the curtain was rung down on Howard and Bland at the expiration of twenty-four and one-half minutes, before they had finished their sketch “The Stage Manager.”

Mr. Howard came before the curtain immediately afterward, and in a speech informed the audience that it was only twenty years and over of stage experience a like occurrence had never happened to him. He had the sympathy of the audience, which knew no more than the facts, that Carmon, who allowed Howard and Bland, were unable to proceed with their act owing to the demands of the audience for the “closed in” number.

Howard and Bland left the bill for the week, Una Clayton and company with “What’s in a Name” replacing them.

The curtain was dropped on the Howard and Bland set by order of F. F. Proctor. When the act played the Fifth Avenue Theatre it ran thirty-two minutes, and Mr. Proctor, after watching it from the front, ordered that it be cut to twenty. When the conversation opened, instructions were sent over to the stage manager that Howard and Bland should not be allowed over that length of time. On Monday afternoon, our twentу-eight minutes, which was reported to Mr. Proctor. He instructed the Newark stage manager that if the act ran over twenty minutes at the night show it should be closed in. At the end of twenty-four and one-half minutes at the night performance the drop fell and the team feels indifferent over the treatment.

Walters and Pronty, the Hebrew dialect comedians, were hurriedly summoned to fill in the gap, but upon their arrival at the theatre were informed that they were too late.

POULI BUYS HARTFORD HOUSE.

Hartford, Conn., Dec. 21.

S. Z. Pouli this week became owner of the Main Street Theatre, which he has been operating for three years under a lease. The purchase price was $39,000. The property formerly belonged to the Majestic Hall Company. The rent of the house to Mr. Poli was not profitable to the owners. The settlement of two estates which held equity in the property made the sale further desirable.

Mr. Poli announces that he has in mind extensive improvements in the establishment, including perhaps the addition of a gallery.

ANOTHER HOPE FOR VAUDEVILLE.

Hope Latham, who has been playing with John Drew in his House in Old Town, which has been at the Empire Theatre all season, is soon to enter vaudeville in a one-act comedy entitled “The New Frontier.”

Miss Latham thinks so well of it that she is willing to make the leap, but insists upon a satisfactory route being mapped out before she will leave the Drew playhouse. This will not be Miss Latham’s initial appearance in the vaudelles. Several years ago she played in the Western houses.

Jack Levy, the agent, is arranging the vaudeville time for Thomas Q. Seabrooke.

BESSIE WYNN BOOKS Herself.

It is understood that Beissie Wynn has received a long time contract through the Keith office, booked by herself, although she almost had an agent.

Miss Wynn has finally decided to handle her own business matters saved her a large amount in commissions which would probably have gone to one William J. Lykenes, who was quoted to be and has been the intermediary for all vaudeville propositions with a financial value to the booking intermediary.

Mr. Lykenes wrote Miss Wynn offering her time which he intended placing on the Keith circuit, and she returned the contract and stowed it to the Keith office to arrange the preliminaries. It is not a long walk and Mr. Lykenes filled Broadway with the promises of the Perfecto while he leisurely travelled the route.

As he was leaving the Keith quarters Lykenes noticed a young woman diligently studying a mass of papers before her.

“Who is that pretty girl?” the valentine inquired Mr. Lykenes of a Keith office man. “Oh, she,” answered the Keith representative. “That’s Beissie Wynn, singing for forty weeks,” and Mr. Lykenes in on the third lead pencil estimating his loss.

WOOT CHANGE BURLESQUE HOUSE.

Toledo, Dec. 22.

The plan of the Eastern Wheel people to shift their shows from Hurst’s Seaman’s to the Arena in the city has been abandoned. Jules Hurst is reported to have announced that the Empire would be given over to the Klaxon & Erlanger attractions, but this was denied by Mr. Erlanger in conversation with the Western Wheel and the General Manager of the Valentine circuit in Columbus.

Mr. Erlanger informed Doctor that there would be no K. & E. attractions in Toledo until the new house in course of erection by W. S. Ketcham is completed. He intimated that the Eastern Wheel shows are still playing the Empire and will continue to do so.

MANAGER DECAMPS.

Marion, Ind., Dec. 21.

Following the closing of the Marion Riviera Variety Theatre here Mr. Bell, the promoter of the venture, departed leaving unpaid debts to the amount of $400 or $500. With the Western Wheel shows playing the Grand Theatre and the Central Vaudeville Managers’ Association booking vaudeville in the Crystal Theatre the Bell Family venture was doomed to failure.

MORE VAUDEVILLE AT CONEY.

Commencing with the opening of the next week, 11,500 Hotel on Surf avenue, Coney Island, will give a vaudeville performance, conducted on the style of Henderson’s, farther down the street.

Morris Goldberg will be the manager of the show. At Sutherland and Chas. Eshett will attend to the bookings.

A CHRISTIAN SCIENCE SINGER.

Edith Murray, who claims to have re-covered her voice “Provisionally,” attributing the miracle to Christian Science, will display her newly found vocal powers in vaudeville under the tutelage of Jules Roby.

MAUDE EDWARDS GOING HOME.

The English female ventriloquist, Maud Edwards, is slated to return to her native land next week. Miss Edwards has not met with success in her and has become a subject of debate in the councils of the Variety Artists’ Federation of England, the official organ for the society, “The Performer,” having printed a report about her trouble with bookings on this side.

The facts in the matter as they are learned are these: Miss Edwards was booked over here through the Morris office to open on February 18. She arrived earlier with her brother Tom Edwards, also a ventriloquist and booked to play on the Keith circuit, which he is now doing.

Miss Edwards arrived on arriving demanded time of the Morris office. She was placed at Shuey’s in Fall River; afterward given a week at Kenney’s in Brooklyn, and finally at the Green’s in New York, since when she has not been heard from.

This time the Morris office says was received through the insistence of her brother, and the matter is not of absorbing interest in the Keith quarter. A further offer was made the Englishwoman by Morris, based upon certain figures which she declined to consider.

Having no obligations to fulfill before the contracted time, no further attention was given Miss Edwards, who, unable to secure engagements elsewhere, has decided to return. Whether she will be tempted to play her original contract is not known.

“MINDREADERS’ PUZZLED.”

“The Phaya,” composed of Louis M. Granat, Chauncey Herbert and Mlle. Gertrude, who would like to visit England to expose the Fays (John T. and Eva), who are now over there prepared to transmit any kind of a thought.

The public benefactors who have done so much good for the people for the Keith circuit where John T. and Eva have not played are restless under the belief that old-fashioned England is being “kidnapped” by the full-bearded fakir and his wife, so have consulted the foreign agents. Owing to a mix-up in the signals the “straight” man is unable to catch the wagging of the finger, but the “clapper” is in this crowd somewhere, and the first time an English manager looks the Louis M. Granat, Chauncey Herbert and Mlle. Gertrude, more “popularly” known on the Keith circuit as “The Phaya,” will receive a direct transmission by cable and again expose the fallacy of expecting that a “copy” act will have a long life.

JAMAICA BAD FOR BUSINESS.

Wormwood’s Dog and Monkey Circus, which left these smiling shores recently bound for a winter tour of the West Indies Islands, has returned home, having played one consecutive week in the thriving metropolis of Kingston, Jamaica. Business was bad, and the outlook gave little promise of improvement.

VAUDEVILLE IN NEW THEATRE.

When the Holland Theatre at 111th street and Broadway opens in February Sandy vaudeville concerts will be given, booked through the office of Myers & Kramer.

PANIC IN CIRCUS.

A terrible panic followed the reappearance of Peters, the wild animal tamer, at the Circus Bucel in Berlin, Germany, after his recent accident when the animals attacked him.

The authorities for years have attempted to suppress wild animal exhibitions in Germany, but Herr Seehorn (director of another circus) set up such a strenuous legal fight that a decision was finally rendered allowing performances to be given.

This latest outbreak, however, it is expected will place an effectual stop to it. Peters was badly bitten by a huge lion some time ago and, upon re-entering the cage with his arm in a sling among the lions and tigers, trouble was feared.

It was not long in coming. The giant lion who had caused the injury before refused to obey the trainer. He remained on his seat in a crouching position, and one of the assistants, losing his head, threw all his strength a heavy stone at the lion, striking him in the face.

Immediately pandemonium prevailed. The entire crowd of assiduous, wild-eyed Peters sought safety in flight, as the tigers stealthily crawled up, snarling and showing their teeth. From the outside of the cage men attempted tolasso the infuriated beast and strangle them.

Other animals by this time, however, had jumped upon the giant lion, who was chained for safety, mangling him fearfully.

Panic was going on meantime in the circus enclosure among the auditors. Shouts and cries filled the arena, and “Stop this!” “Enough!” were heard above the tumult.

The extreme danger point was avoided through the enlistment of many more assistants, and the beasts were at last subdued by being forced into their separate cages.

The tension was high in the audience, but no serious injuries resulted, either to the trainers or the patrons.

SUBSCRIPTIONS FOR TOM BROWNE.

The theatrical fraternity, supplemented by their friends, are responding nobly to the appeal for subscriptions for the proper comfort of Tom Browne, the whistler, who is in the Yonkers Hospital suffering from tuberculosis. Harry Mock, superintendent of Hammerstein’s Victoria Theatre, is in charge of the subscription list.

PAULINE HALL ALONE.

Pauline Hall and the Savoy Quartet, which was to have been a feature of her new act, have parted company. The boys are going back to their singing specialty, while Miss Hall, following her late employer’s (Tom Seabrooke) example, will return to vaudeville by herself.

BECK GOING TO EUROPE.

On January 13 Martin Beck, general manager for the Orpheum circuit, expects to sail for Europe on his annual pilgrimage for novelties. Mr. Beck will remain away about three months.

William Morris is giving away souvenirs as a Yuletide remembrance.
SUNDAY SHOWS STILL DISTURBING.

The question of Sunday performances in the local theatres still has a disturbing effect upon the managers. From day to day they say it is not known what will give the fullest satisfaction, and while the rumors are thick in confirmation of the story Variety first printed regarding the official disposition of the matter, the manager wants to be fully assured before anything will be taken.

The attitude of the three theatres conducted by Sullivan & Kraus is pointed to through the connection of "Big Tim" Sullivan, of the firm, with local politics. The "Three's" viewpoint is in much the same manner as any other.

The formal reopening of the New York Theatre on December 30 is accepted by any who trace the intimate knowledge of the future proceedings Klaw & Erlanger, the managers of that house, likely to have as proof conclusive that police interference will have ended for some time by that date.

"HIPS" WANT CURZON SISTERS.

The Hippodromes located in New York and Paris are in danger of conflict through the aerial act of the Curzon Sisters, now appearing in the New York establishment. Frank Bostock, manager of the Paris Hippodrome, holds the act under contract to appear at his place during March next.

Max C. Anderson, of the New York resort, insists that the sisters remain where they now are, and has informed the Marinelli agency that he will not consent to the act keeping the Paris engagement.

Whether Marinelli will be able to pacify both managers remains to be seen.

ENGLISH "GIRL ACT."

"In Vacation Time" is one-half the title of a new act to be presented around here shortly, possibly on Monday, for the first time, at one of the Kelch-Porot houses by the "Eight English Summer Girls," which is the balance of the description.

Both together fairly well tell the story of the offering.

It is under the direction of Myers & Keller and the act will be staged by F. D. Thomas, an American, who, the agents say, will oblige other producers over here of "girl acts" to look to their laurels shortly in this line.

MILWAUKEE'S HIPPODROME OPENING.

Milwaukee, Dec. 21.

It is announced that the New Hippodrome at Wells and Eighth streets here will be ready for its opening December 28. Ellery's Band will be the first attraction, followed by two weeks of "circus vaudeville," as the management announces it. Ellery's Band will return after that for an indefinite engagement.

CIRCUS STRANDED.

J. S. Wolting, the animal trainer, from the vague locality of Lake City, Fla., where the Reed Elks Circus is reported to be stranded, complains that, although he was engaged for eight weeks and worked three, he received pay for only one week. The reason of the show's collapse, it is alleged, is poor management. It is said Mr. Reed's share of the week's receipts was below $150.

The "Dom" performances in Berlin are in full swing. For the first time in the history of variety these are held outside of Hamburg. That does not mean that Hamburg is without its "Dom" this year. On the contrary, it began as usual on Dec. 2. But the objects of the two "Doms" are of an entirely different character, the former being known impromptu entertainments from Hamburg. His contracts contain the "barring clause," barring the artist engaged from appearing at any other theatre within a radius of fifty miles from the date of the contract, which one manager after the engagement has been played. The same paragraph can be found in the contracts of the Hansa Theatre, Hamburg, and the Apollo Theatre, Dusseldorf.

The Wallalla Theatre, Berlin, causes its owners a lot of trouble. It is a large, beautiful house, but is situated in the northern part of Berlin, a locality not much inhabited by very well-to-do people. All kinds of shows have been given at this theatre, variety performances have made room for operas and operettas, but every time they resulted in a complete loss. In September Mr. Saltmacher, of the Orpheum, gave the theatre in hand without knowledge of its unfavorable locality or the difficulty in making the place pay. He started a show that he had bought and began to play it on his hands. In his trouble he applied to the I. A. L., which arrived at some arrangement with its members and the theatre was engaged at the Wallalla and their contracts signed. Mr. Saltmacher was not able to let them play. If it had not been for this Mr. Saltmacher would have been bankrupt inside of two weeks. On December 1 the establishment was taken over by the Metropole Theatre Co., Ltd., Berlin, with Mr. Saltmacher retaining the post of acting manager.

Circus Busch and Circus Schumann, Berlin, are now both open and running in close competition. Each manager is on the lookout for the attractions at the opposition house in order to engage similar features. The bills of the two houses are trained wild animals, Trapper Peters performing at Circus Busch and Hermickmann at Circus Schumann. A few weeks ago Peters was attacked by a tiger and severely injured. No doubt Schumann was jealous of the new sensation afforded Busch, but it seems that fate took pity on him, for last week Hermickmann was the victim of an attack by an infuriated tiger. Peters is now nearly recovered and the circus is packed nightly by people anxious to see and admire the brave man.

A troupe of six Moor Indians is having great success at Circus Schumann just now. The program states that a special permit had to be obtained from President Roosevelt to bring them over here. They did not know that an Indian had to ask the President every time he wanted to make a pleasure trip. But perhaps they did so in this case to make a better advertisement for Mr. Schumann.
NEW ONE FOR KANSAS CITY.

Chicago, Dec. 21.

It is reported here that the Heim Brewing Co., of Kansas City, has decided to build a theatre in that city for vaudeville, having secured a site near the Majestic.

Arthur Fabish, of the Chicago office of William Morris, was in Kansas City a few weeks ago talking the matter over with the brewery people.

BELLE DAVIS COMING BACK.

After an absence of several years in Europe Belle Davis and her "picks" will return here about April for another visit to American vaudeville.

Miss Davis was the first native act booked by Jenie Jacobs for the other side. While watching her performance on the New York Roof one summer a long time ago Miss Jacobs, who has since become "The Famous Lady" Hamillson, one of the pillars of the Barnum & Bailey outfit.

This more than ordinary feeling of bitterness is caused by the present Barnum & Bailey management refusing to take territory in rotation as has heretofore been the custom. In the past there has been a so-called "gentlemen's agreement" by which it was understood that when Barnum & Bailey and Buffalo Bill went West the Ringlings travelled East, reversing the plan yearly. This coming summer the Barnum & Bailey management desires to become a free lance.

All of the tent shows will suffer from a dearth of novelties next season. For the past six months agents have been scouring Europe for the most learned and dangerous features of the so-called "dangerous" variety. The search has thus far failed to unearth anything new of a startling character. It is likely that the show which has been the least advertised of all will be the most successful. There has been no invention of a sensational kind since the "Dip of Death," unless it be the running over of a man by an automobile, and the edge has been taken off of this also in view of the appearance of Marino at Hammerstein's Theatre in New York.

In this perplexing condition was bound to manifest itself. It has been foreseen for some years, and while the end may not be reached this season, that time will come for ultra-sensational features. The Barnum show inaugurated the era of "death-defying" spectacles, and the public has grown to expect some such feature with the big show. It must be given, but must first be had, and human ingenuity is being tested to capacity to devise a satisfying act for the spectators' morbid appetite. That has been whetted by season after season until the ultimate will probably be that an ambulance be called at each performance. With the large circuses in active competition this craving for the realistic in hazardous feats may even go so far as to carry a large life insurance for the performer who will have the hardihood to attempt what the management lays out.

INNES' SOPRANO IN WAITING.

When the bell rings for a start to be made on the vaudeville track Emma Partridge, formerly soprano soloist with Innes' Band, will be on the mark ready for it. William L. Lykens, the agent, will have hold of the reins.

FOUR IN OMAHA.

Omaha, Dec. 21.

A new house opened here Monday, December 17, known as the Jewel Theatre, giving vaudeville, illustrated songs and pictures. This makes the fourth vaudeville house in the city.

RECOVERED JUDGMENT AGAINST MYERS.

Henry Myers canceled Sydney Deane in "Christmas on the Island" three or four days prior to a date he had at the Dorie Theatre, Yonkers. Deane promptly attached, and in order to contest the suit Myers furnished a bond signed by Louis Pinoc and Lewis Wesley.

Deane received a decision in his favor and Pinoc and Wesley were called upon to pay the judgment. Then ensued a concert of song from the team of bondsmen that could be heard for quite a distance.

A compromise was finally arranged by which Myers sent a check to Deane's lawyer covering all expenses of the suit.

ANOTHER EARL WITH "JOHNNIES."

"The Johnnies," formerly a background for Virginia Earl, will not be abandoned by the Earl family. Maud, a sister of Virginia, providing a release can be obtained from Charles Dillingham, the legitimate manager, to whom she is under contract, will take the act out again in vaudeville. Miss Earl first came under the public's observation last summer on the Madison Square Roof in "Manzelle Champagne."

EIGHT WEEKS STOCK FOR CLARKE.

An arrangement is about completed whereby Harry Corson Clarke and his wife, Margaret Dale Owen, will play "leads" in Tim Frawley's stock company at the Lyceum Theatre, Minneapolis, commencing in the spring.

Mr. Frawley has been anxious to secure Mr. Clarke and Miss Owen for his company, but their joint vaudeville engagements prevented an acceptance at an early date and the spring contract was finally agreed upon.

Lawrence Diamond, a tenor soloist for many years with minstrel troops, died at Newcastle, Pa., last Saturday. Mr. Diamond was forty-two years of age at his death.

Trivie Freganza has been booked for seven months over the Keith circuit.

By a deal just concluded in Minneapolis M. W. Savage, the millionaire owner of the International Stock Food Company of that city, becomes the proprietor of the two Portland, Oregon, dog and pony shows and features of the so-called "dangerous" variety. The search has thus far failed to unearth anything new of a startling character. There has been no invention of a sensational kind since the "Dip of Death," unless it be the running over of a man by an automobile, and the edge has been taken off of this also in view of the appearance of Marino at Hammerstein's Theatre in New York.

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In one quarter, however, it is expected that the new Ole regime will encounter a snag of huge proportions, namely, the replacing of the draft horses by autos. Circus lots, particularly in wet weather, are notoriously muddy and no automatic wagon will ever be devised that can carry a wagon that has sunk to its hub in mud. On the street parade question, however, Mr. Cole is firm in his convictions. He believes they are essential to draw country folks from the surrounding towns.

The modern kaleidoscopic circus, designed to fill the eye and impress the spectators with the enormity of the tent offering, will next season give way to the old-fashioned ring presentations, with nothing between the circles to detract from the big features themselves.

The Ferraris, a dancing act, have been booked for a circus in Cuba to open in January. They have been waiting since December 6 for their fares and advance money promised, but thus far without receiving anything tangible.

The Barnum & Bailey show opens at the Madison Square Garden in March. For the first time in several years the Buffalo Bill aggregation will also play in that commodious amphitheatre the coming spring, following the Barnum show and remaining two weeks. Johnny Baker, the ex-sharpshooter who managed the "Bill" troupe last season, is expected to have the managerial position during the coming tour.

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By a deal just concluded in Minneapolis M. W. Savage, the millionaire owner of the International Stock Food Company of that city, becomes the proprietor of the two Portland, Oregon, dog and pony shows and features of the so-called "dangerous" variety. The search has thus far failed to unearth anything new of a startling character. There has been no invention of a sensational kind since the "Dip of Death," unless it be the running over of a man by an automobile, and the edge has been taken off of this also in view of the appearance of Marino at Hammerstein's Theatre in New York.

This perplexing condition was bound to manifest itself. It has been foreseen for some years, and while the end may not be reached this season, that time will come for ultra-sensational features. The Barnum show inaugurated the era of "death-defying" spectacles, and the public has grown to expect some such feature with the big show. It must be given, but must first be had, and human ingenuity is being tested to capacity to devise a satisfying act for the spectators' morbid appetite. That has been whetted by season after season until the ultimate will probably be that an ambulance be called at each performance. With the large circuses in active competition this craving for the realistic in hazardous feats may even go so far as to carry a large life insurance for the performer who will have the hardihood to attempt what the management lays out.
T. NELSON DOWNS A MANAGER.

Marshalltown, Ia., Dec. 21.

T. Nelson Downs, professionally known as “the king of koinz,” yesterday bought the Bijou Theatre here from M. Tarlton and will run it as a vaudeville house beginning Christmas week. His booking agents are unknown. He will manage it personally for a while. Downs will feature himself in his card and coin manipulating act on the opening bill. Associated with him is E. H. Meaney, wealthy telephone man of Webster City, Ia.

SETTLE COMMISSION CONTROVERSY.

The controversy over the commissions of the Mrs. Langtry engagement rages for the past few weeks between the booking offices of William Morris and H. B. Marinelli seems to be on a fair way toward settlement. William Grossman, of House, Vorhaus & Grossman, the attorneys for Marinelli in the matter, called at the Morris office on Thursday and amicably arranged terms of settlement where there.

EDNA AUG MAKES HIT.

Baltimore, Dec. 17.

Edna Aug, the American comedienne, made one of the solid hits in the Revue at the Folies Bergere on Saturday night last when it opened. La Sympyle and Darby, both dancers, were the other to meet substantial success. Revue fairly liked.

KATE ELIMORE NOT ENGAGED.

Pittsburgh, Dec. 21.

Kate Elimore, of the Elimore Sisters, playing at the Grand Opera House this week, denies that she is engaged to Al Raymond, of Raymond and Caverly. Miss Elimore further says that whoever spread the report was very much misinformed.

BUSINESS GOOD IN CANADA.

Canadians in Hamilton (Ontario), Canada, are patronizing vaudeville liberally this season, according to Manager J. G. Appleton of the Playhouse. "Of course," Mr. Appleton said, "we have the only vaudeville theatre in town, enjoying a monopoly of the patronage, but we do not take advantage of that fact, and our efforts have borne fruit far beyond expectations."

The "Four Singing Lillies" open at the Auditorium, Lynn, Mass., on Monday, for their first performance.

THREATEN TO ENJOIN.

Chas. E. Taylor, manager of the "Parsian Belles," playing this week at Duluth, Mich., has been informed by Leon Laski, attorney for William E. Rush, that he be enjoined from further producing "The Girl in the Pink Mask" if the same is not discontinued.

It is now an old suit of Mr. Taylor's and Webb's, but Webb alleges the title is an infringement upon that of "The Girl in the Red Mask," which they purchased from Mark A. Luescher and Louis F. Wulfsa.

Provided an injunction is applied for this week in Duluth or next week at Kansas City, where the "Belles" are billed to play, a damage suit will also be brought, which will include W. F. Stair, the Western Wheel manager of Toronto, Canada, who is Taylor's partner in the road show.

EDWARDS' SONGS IN PRODUCTIONS.

Three Broadway productions are featuring musical numbers composed by Gus Edwards and published by the Gus Edwards' Music Publishing Company.

In "The Parisian Model," Ann Field's show at the Broadway Theatre, Miss Ross is greatly dependent upon "I Just Can't Make My Eyes Behave," an Edwards piece, besides "I'd Like to See a Little More of You" and "I Love You, Ma," also sung. In the new show, Lew Fields' Herald Square Theatre "When Tommy Atkins Marries Dolly Gray" is sung at each performance, and in "The Blue Moon" at the Casino, "Don't You Think It's Time to Marry" has proven one of the songs.

TREASURE ABSCONDS.

Elkhart, Ind., Dec. 21.

Taking all the currency in sight with him, L. Ray Richmond, manager of Ammons & Dubois' Crystal Theatre at Goshen, departed last Saturday. He had been there a few weeks only, but was a dashing figure on the main street and had the female end of Goshen palpitating. A young woman supposed to have been "Mrs. Richmond" left town at the same time.

CALLAHAN'S COMEDY DRAMA.

Jas. Callahan, now in vaudeville with Jenny St. George in "The Old Neighborhood," the sketch which formerly carried the now separated firm of Callahan and Mack, is having a comedy drama written for a starring tour next season, in which he will be assisted by his present partner, Miss St. George, a harpist of repute. D. H. Lart is writing the piece.

COLUMBUS OPENS MONDAY.

Columbus, O., Dec. 21.

The Keith theatre here will open Christmas Eve. The week's bill will be composed of Searle and Violet Allen, World of Comedy, the Willis Family, Cliff Gordon, the Four Melvins, Meehan's dogs and Swan and Barnard.

$15,000 YEARLY FOR OLYMPIA.

Cincinnati, Dec. 21.

Through the filing of the lease of the Olympic Theatre to the Forepaugh Amusement Company, Anderson & Ziegler, the lessees, will receive $15,000 yearly rental, payable at the rate of $416.10 weekly.

Construction work is now well under way on the new amusement park located at the southeast rear of Fifty-third and Halsted streets, on the site of Oswald's Grove. It will be named after the famous Coney Island resort, "Luna Park," and will extend two and one-half acres west of the grove, comprising in all ten acres, thus making it one of the largest amusement parks in Chicago. The park is owned and will be conducted by a number of Chicago and New York City who have formed a corporation with L. R. Lauterstein as president, S. Milton Eichberg vice president, James M. Kuh secretary and Lew Myers treasurer. Mr. Lauterstein is also general manager and has an office on the park grounds, Fifty-second and Halsted streets. No stock will be for sale. Before the articles of incorporation are filed and the charter obtained by Mr. Lauterstein, president, the officers had closed over $100,000 worth of concessions and at the present time almost the entire space is leased. The resort will be a strict line of attractions and nothing can be charged for any attraction. Its natural beauty will be preserved, as Oswald's Grove boasts of many large and beautiful shade trees. Many new and novel devices, several of which have never been operated in any park, will characterize Luna Park and its attractions will comprise an electric theatre, "razzle dazzle," coaster, figure eight midway, consisting of all games, a large carousel, a giant wheel, "flying airship" and a ballroom with a $15,000 floor in charge of Sol Fichtenberg, at present connected with the "White City." The amount to be expended on the construction of Luna Park will be about $500,000 and the park board will cater to society and lodge picnics. The main entrance to the grounds will be at Halsted and Fifty-second streets and the general offices will be erected on the grounds.

A. P. Gibbons and President Frederick Ingersoll of the Ingersoll Company of Titusville, Pa., closed a contract with Mrs. Wallace Burns whereby they lease for a term of years the property known as Moore's Park, Cincinnati. Earshaw & Punshon engineers were making the necessary surveys and work on the improvements will commence within the next thirty days. The new resort will be known as "Luna Park," and will be run in conjunction with other parks operated by the Ingersoll Company. A number of local capitalists have taken stock in the new company, which will shortly be organized with a capital of $500,000, of which all of which will be expended in making improvements. Mr. Ingersoll said in Cincinnati this week: "We will give Cincinnati a family resort which will be a pride to its citizens and resemble as much as possible Willow Grove Park in Philadelphia. The ground is peculiarly adapted to such purposes, having a large lake and plenty of forest trees. Special attention will be paid to landscape gardening. A race track, tennis court, baseball field and children's playground will be special features. The amusement features will include a vaudeville theatre and other late- night open-air attractions. All buildings will be lighted by electricity, pattering after Lunapark, New York. Arrangements have all been completed for ample street car facilities.

Following the successful opening of the State Fair at Tampa, Fla., M. Barnes, owner of the Barron Theatre, made a change in Chicago, and T. J. L. Brown, president of the Florida State Fair Association, entered into a contract whereby the Western concern will supply attractions for the Great Panama Canal Exposition, an amusement and exposition event which it is promised will rival anything the South has ever seen. Mr. Barnes will also have in charge the general work of preparation for the big venture which is to be thrown open in January, 1908, to run three months. It is to celebrate the beginning of work on the Panama transisthmian canal.

Some drastic changes are being made in the policy of the park offerings for the coming summer. The tendency for next season is to cut out the big circus acts and put the money heretofore spent in this class of attraction in the engagement of brass bands of reputation and augmented by soloists of renown. The park directors have come to the decision that that one big circus act costing say $4000 a week and having no drawing power could readily be dispensed with and that amount added to a brass band and a vocalist would go much farther toward attracting a "free show" clientele.

The Pittsburg Railway Company has withdrawn from amusement enterprises in Pittsburg and vicinity. The Duquesne Garden, Kenneywood and Southern Parks have been leased to a syndicate headed by A. S. McSwigen, manager for many years of the park interests of the railway company; F. W. Henninger, treasurer of Westview Park, and A. F. Megahan, manager of Westview. Califisch and Oakland the remaining two parks of the transaction concern, will be cut up into building lots.

The park managers are beginning to get busy in arranging their next summer's business. Frank Melville says his next summer bookings will be substantially the same as last year. Meanwhile his new park venture in Boynton, N. J., is progressing nicely, and the skating rink and hotel, which is a feature of the enterprise, will be open for business within a month or so.

Floyd Thompson, promoter of the new Point of Pines (near Boston) outdoor park, has been in the metropolitan past week and in authority for the statement that the scheme has been abandoned. In some quarters, however, it is alleged that Thompson is out of the deal and that the place will be carried on to completion by others.
NEW ACTS NEXT WEEK.

Initital Presentation or First Appearance in New York City.

“Three of a Kind,” Hammerstein’s, Sabinovitch’s Hungarian Band, Colonial.

“Vacation Time,” Fifth Avenue.

Katie Barry (Reappearance), Twenty-third Street.

Norton and Russell (Reappearance), Pastors.

The Two Jago, Pastors.

“The Aeronaut,” Keeney’s.

“Levinsky and His Cloth Models,” Pastors.

Lillian Tyce, Pastors.

Benjamin Chapin and Company (8). “At the White House” (Dramatic).

30 mins.; Full Stage.

Colonial.

Mr. Chapin’s vaudeville version of his play “Lincoln” suffers somewhat from an effort upon the part of the writer to pack too much material into too short a space of time and action. There is a surplusage of incidentals. Had nothing more been attempted than the straightforward exposition of the plot, the interest would be held more closely, but in the process of condensation Mr. Chapin has retained numerous passages illustrative of the War President’s personality, depending for their appeal upon a presupposed acquaintance on the part of the audience with his character. These passages, while interesting enough, violate that essential vaudeville requirement of intriguing movement and swift succession of effect. In his characterization and appearance Mr. Chapin realizes to a high degree the popular conception of Lincoln. His tall, straight form and pose is a reproduction of the prints that have come down to us from the ‘60s. Monday’s audience liked the offering immensely and was insistent in its demand for a further sight of the principal. Stanley C. Wood, as the Union captain, handled the lover’s part adequately, but Misses Tatum, the ingenue, was a bit uncertain at times. Her charming appearance, however, possessed her audience to take to her kindly. James Cookey, in the heavy part, was a good deal “heavier” than the occasion demanded. Morris Hamilton contributed a sort of flash sketch of Secretary of War Stanton which gave opportunity to show the historic relations between Lincoln and his chief Cabinet officer. There are several rough places in the present make-up and action of Mr. Chapin’s offering, but he stands out a commanding and interesting figure. If the star and playlet are to remain it will be by force of his Lincoln creation rather than by virtue of the sketch that has been built about it.

“On the Field of Battle” (Ventrioulato).

16 mins.; Full Stage (Special Set); close in One (3).

Pastors.

“On the Field of Battle” is an ambitious effort of Mr. Whittle’s. The setting represents an encampment, the perspective in the sketch, the lighting and the acting extremely good. The ventriloquist is not seen at the opening, when two privates (dummies), one with a funny perpetual grin, carry on a conversation in front of a tent. May Newton, who solilists Mr. Whittle, appears as a Red Cross nurse, slightly in fear that the audience will hear what she is saying, but Miss Newton looks very well in the part. She acquires more confidence for her small part may make it stand out considerably more than it does now. Whittle “makes up” for President Roosevelt and the resemblance is striking. The dialogue is bright, humorous and at times brings forth hearty laughter. There are several effects with various dummies, well worked, and one illusion, which is well enough in its way is used only incidentally. The Spirit of ’76” and “Civil Luminaries” are the patriotic portion. Mr. Whittle as a voice thrower almost excels. The “roof” and “cellar” are given with fidelity, but in singing or straight talking through the Spirit of ’76 one is left more perceptible. A “crying baby” has been placed in the act and brings applause. This should be extended for at least a minute more. Mr. Whittle is going to take the third and last song of Medora, and when it is working properly. It needs condensing somewhat, and a quicker style. Unless it is done for the management’s convenience, it is not to be retained in the act proper instead of in “one.”

Jack Mason’s “Chiclita.”

“Girl Act.”

15 mins.; Full Stage (Palace).

Pastors.

Harry Pilcr is “featuring” with the “Chiclita,” comprising four young women, all good looking, having one distinct blonde, one brunette and two under suspicion. Their personalities are “unexplored,” but their acting is delicious. The girls sing their second song, showing green waists heavily laden with spangles on which many colored lights are thrown, a la burlesque, giving a good effect. For the first time the girls will be offered a second act and with much applause. The critics have been satisfied, and the girls are on top form. The seventh verse of “Chiclita” is a highly spirited number, and the fifth verse unusual, but it is not to be retained.

W. E. Whittle.

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16 mins.; Full Stage (Special Set); close in One (3).

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May Yohe and Her West Point Cadets (4).

Singing.

16 mins.; Full Stage (Exterior).

Keeney’s.

Miss Yohe makes her third bid for public attention within the last six months with a simple singing sketch backed up by four young male persones of ordinary ability. She does most of the singing herself in her familiar throaty voice, employing the boys for the most part only in the choruses. There is some material talk, which has no particular bearing upon the proceedings and Miss Yohe makes one costume change from a pretty white princess frock to a short-skirted costume of yellow. The offering gives little promise of becoming an important item for metropolitan use.

Linton and Lawrence.

Comedy Sketch (C. D. F.).

19 mins.; Full Stage (14); Close in One (3).

Colonial.

The “comedy sketch,” as the program has it, encroaches considerably upon the field of the dancing and singing act, both pieces to the proceedings have Miss and Mrs. Lawrence contributing a pretty dance with a green costume that won admiration. There is a bit of talk, all condensed enough in time and bright enough in character to be entirely amusing. Mr. Linton filled in an entertaining gap for his partner’s change with a piano specialty and several good comic songs. The sketch should find demand.

John E. Cain and Company (5).

“The New Boy.”

13 mins.; Four.

“Rose Hill Folly” Company.

Patched together to allow Mr. Cain a vehicle for the exhibition of his best negro dialect, “The New Boy” has been in use since the opening of the season in Rice & Barton’s “Rose Hill Folly” Company. Mr. Cain draws all the fun possible out of it, and the sketch, for a burlesque olio, is an excellent one. Cain is one of the few remaining who appear in blackface entitled to wear cork. Harry Evans has a pleasing “bit” in extravagant makeup, and the audience laughs with him moderately.

The Jalvans (5).

Jugglers.

20 mins.; Four (C. D. F.).

Pastors.

A colored man and woman, dressed as Japanese, and said to have arrived here direct from England, are giving some Angelo’s at Pastors’ this week for the first time in the country as far as known. Excepting the balancing of a bird on a perch, supported by a number of pipes built up to a considerable height by the stems inserted in the bowls, it is not at all new, but
somewhat away from the ordinary through the man dancing continually when juggling. The woman is almost grotesquely painted for a colored person, and has little to do. One trick of blowing out a candle placed upright on his forehead is the man's chief effort at humor. The trick may be difficult, but it is neither funny nor interesting after the second time. If colored jugglers are considered a novelty the act may be in demand at a fair figure, otherwise it will not rise above the usual juggling turn.

Sine.

Walter Stead.

Impersonations.

15 mins.; One.

Pathé.

Mr. Stead claims he is English and Mr. Stead desires to pose as an impersonator, and Mr. Stead is not at all backward who be "impersonators." Geo. Grossmith and Gus Elin, both English artists, are selected as subjects. To do either justice Mr. Stead would have to be somewhat of a comedian and character singer himself. Until that time arrives Mr. Stead ought seriously to think of Mr. Stead as a copy for him to follow. He sang as himself "Can't You Take My Word?" for the close, and if the audience did Mr. Stead's word was silently accepted. If he can sing coster songs it will not be necessary to blame it on any one. Very few at Pastor's have been to Europe, anyway, and "Gus Elin" might have been a breakfast food for all they knew.

Sine.

OUT OF TOWN.

Cressey and Dayne.


Keith's, Philadelphia.

Will M. Cressey has jumped from New Hampshire to Wyoming to reveal the story of his latest sketch in the office of a newspaper, "The Wyoming Whoop." The sketch involves several characters, four of them in the life, the editor (Cressey), who can shoot better than he can edit "copy"; a stranded soubrette (Blanche Dayne) with a "grouch" against the show business generally and a gift of vocabulary that would make a mute out of a talking machine; a printer's devil (Lowell B. Drew) and a jack-of-all-trades. The soubrette visits the newspaper office while in search of her long-lost father. The latter is dead and has left some worthless trinkets with the editor. This in the end enables Cressey to get in one of his characteristic finales, when he adds enough money to the "satire" to enable the soubrette to reach her home in the East. The dialogue sparkles with wit and the author has given bright lines to both principals. It looks like one of the best things Cressey has given to vaudeville. George M. Young.

Joe Almanzo.

The Jumping Juggler.

18 mins.; Full Stage.

Poli's, Springfield, Mass.

This new act introduces an Italian with a combination of difficult juggling tricks and some clever jumping. A bungling assistant provides good comedy, not a little of which is new. The act has novelty.

McDonald.

ARTISTS' FORUM

Confound 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.

New Haven, Dec. 18.

Editor Variety:

I read Arthur Gallimore's letter in your last issue and note he signs himself as being now with "A Night in English Vaudeville," after which he says, "Also of the Original Karno Company." At first reading any one familiar with the circumstances might imagine "A Night in English Vaudeville" itself to be "Also of the Original Karno Company." This is not so. That is merely the converted title employed by Jean Bedini for his stolen version of the successful Karno sketch of similar name.

I trust A Gallimore has reason to be so proud of his connection with the piracy as he has to be of his late membership with the original company.

Alf Reese.

American Manager for Fred Karno, And also of the Original Karno Company.

Erie, Pa., Dec. 17.

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In regard to a letter written by Bertie Herron, relative to "blackening up" in view of the audience, and who claims that

JOE HART MAY INCOUPORATE.

Joe Hart, the vaudeville producer, may form a corporation, placing his many productions now travelling and in contemplation among the assets of the company. Mr. Hart will decide in a few days what he will do.

His vaudeville interests have grown so extensive, with so much activity in sight, that the producer feels called upon to systematize this branch of his business.

Mr. Hart's next presentation will be "The Bathing Girls," a "girl act" now in rehearsal.

Carrie DeMar, Mr. Hart's wife, may make a trip over the circuits pending the development of her legitimate starring plans under the direction of Charles Frohman.

It is almost settled that Hart with William A. Brady will again manage the New York Roof next season. They hold an option on it for that season and may exercise it.

EDGAR ALLEN IN A SKETCH.

"A Thief in the Night," the sketch written by Sydney Wilmer, of Wilmer & Vincent, and which was formerly used by James J. Corbett while he had May Tully, who now appears in her own vaudeville offering, for support, has been secured by Edgar Allen, lately associated with Myers & Keller, the agents, for a tour on his personal account.

Heretofore Mr. Allen has been active playing other acts, but this is not his first "acting experience." "A Thief in the Night" with Allen in it will open at Pastor's Monday.

M. B. RAYMOND, AGENT.

Chicago, Dec. 21.

Melville B. Raymond, the former theatrical manager, contemplating branching out in the agency business in this city. He is said to have remarked that not only will he cover the dramatic field, but vaudeville, burlesque and parks will be given attention equally. He may open an office early next month.

Gus Hill is sending out a No. 2 "Happy Hooligan" company to open at Hoyoke, Mass., next Monday.

M. L. DAZIE SCORES IN "AIDA."

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Shows of the Week - By Rush

BOHEMIAN BURLESQUES.

Well arranged and prettily dressed musical numbers go a long way in saving from disaster the "Bohemian Burlesques" at the Dewey this week, which has little of originality or striking cleverness to commend its principals.

A handy Chelsea in the leading comedy part struggled through his work until close to the end when he developed such real laugh value, but there were a few places in the burlesque "Fun in a Vanity Fair" that gave him an opportunity to score.

Billy Spencer was funny at times in the Irish comedy role, although there was a good deal of sameness in his method, and he employed the stuffed club pretty liberally. Throughout the pieces not a little business of the same rough character is used, although the house accepted it as laughable.

Ida Nicolai extracted some humor from a difficult role and Gertrude Hayes was prominent in a larger number of the musical numbers than the value of her voice would warrant. In general the presentation had little variety in it, but there was a great deal of good work, although they were placed in the olio section. The former is a hastily concocted burlesque upon the ever-present Caruso, the latter is still in a rather rough state.

The show is cut up into practically four parts, "Near the Monkey House" and "The Derby Race" being practically pieces, although they are placed in the olio section. The former is a hastily concocted burlesque upon the ever-present Caruso, the latter is still in a rather rough state. It contains some of the brightest and when it has been developed might make opportunity for some funny clowning. The subject is popular just now and one at which most audiences are inclined to laugh on any occasion.

The first part opens with a chorus neatly costumed in a pretty adaptation of Western cowboy dress. The same costume is extended to the first four numbers, when there is a change to pajamas and the finale showed an attractive military dressing. Several good changes were made in the numbers and Captains Watson's Farmyard made a good laughing number. Its fun is simple and ingenunious and Watson has a fund of bubbling humor that made him immediate friends. A varied routine sustains interest, while the closing performance, involving a pig, rounded out the act with a solid laugh.

Neil Dresses' "Dancing Daughters" were jumped from the place just before the close to an earlier position. The dancing of the girls shows no let down in speed or smoothness. The brunette to the right of the center has the proper idea of work, seeming to find enthusiasm and delight in her dancing.

Leona Kirwin was not billed but did nicely with a prettily dressed single singing act.

Dr. Clark and his wife are appearing this week at the Empire, Hoboken, with their "Globe of Death," had to cut their act on Tuesday afternoon through what was believed for a while to be a serious accident. One of the blocks holding the huge globe slipped while Clark was operating his motorcycle, throwing him heavily and cutting a deep gash over his right eye.

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A handy Chelsea in the leading comedy part struggled through his work until close to the end when he developed such real laugh value, but there were a few places in the burlesque "Fun in a Vanity Fair" that gave him an opportunity to score.

Billy Spencer was funny at times in the Irish comedy role, although there was a good deal of sameness in his method, and he employed the stuffed club pretty liberally. Throughout the pieces not a little business of the same rough character is used, although the house accepted it as laughable.

Ida Nicolai extracted some humor from a difficult role and Gertrude Hayes was prominent in a larger number of the musical numbers than the value of her voice would warrant. In general the presentation had little variety in it, but there was a great deal of good work, although they were placed in the olio section. The former is a hastily concocted burlesque upon the ever-present Caruso, the latter is still in a rather rough state. It contains some of the brightest and when it has been developed might make opportunity for some funny clowning. The subject is popular just now and one at which most audiences are inclined to laugh on any occasion.

The first part opens with a chorus neatly costumed in a pretty adaptation of Western cowboy dress. The same costume is extended to the first four numbers, when there is a change to pajamas and the finale showed an attractive military dressing. Several good changes were made in the numbers and Captains Watson's Farmyard made a good laughing number. Its fun is simple and ingenunious and Watson has a fund of bubbling humor that made him immediate friends. A varied routine sustains interest, while the closing performance, involving a pig, rounded out the act with a solid laugh.

Neil Dresses' "Dancing Daughters" were jumped from the place just before the close to an earlier position. The dancing of the girls shows no let down in speed or smoothness. The brunette to the right of the center has the proper idea of work, seeming to find enthusiasm and delight in her dancing.

Leona Kirwin was not billed but did nicely with a prettily dressed single singing act.

Dr. Clark and his wife are appearing this week at the Empire, Hoboken, with their "Globe of Death," had to cut their act on Tuesday afternoon through what was believed for a while to be a serious accident. One of the blocks holding the huge globe slipped while Clark was operating his motorcycle, throwing him heavily and cutting a deep gash over his right eye.
**Shows of the Week - - - By Sime**

**ROSE HILL FOLLY CO.**

With a fast working show the "Rose Hill Folly" company, under the management of Rice & Barton, is at the Murray Hill Theatre this week and the performance easily gives satisfaction.

The particularly commendable feature is that nothing is forced in the comedy. While the fun may be reeked from songs for being over age, and in other places slightly rough, it is always clean.

About the youngest and prettiest chorus of sixteen girls that we have seen in New York yet this season is carried, nicely costumed. The dresses have the appearance of newness, although the season is drawing toward the center. All the material used is first class, and in the "Pajama Girls" number the suits are of silk, the good quality compelling notice. As the lights are fairly well handled, the best effects are derived.

"The Royal Bally Minstrel" is the three-act piece used, slightly modified from last year, with Geo. W. Rice and T. F. Thomas as principal comedians, assisted by John E. Cain, who is versatile in character work, and in the noir in the olio (New Acts). Harry Evans is also of material assistance among the comedians. Mr. Rice keeps the laughter moving and Mr. Thomas works in a good comedy vein, which tells.

On Monday afternoon Blanche Newcombe was out of the cast, owing to a cold, and Miss Beatrice did double duty. The orchestra playing the piece also is a two dance. She stands well on her toes, but lacks knowledge and teaching will be of great aid.

Idylla Ymer has considerable allotted to her in the show, but Miss Hines was troubled with a cold which tended to render her voice disagreeable. Henrietta Wheeler sang songs, working hard enough in one to have been allowed to take due capacity she earned. In marked contrast to others, encores are not accepted quickly, but the show could be lengthened some time if they were.

The first number of burlesque, in which they help each other nicely, but throughout the show too much unnecessary swearing is done.

Patton and Van in the olio, also taking part in the piece, have a musical act, assisted by the property man, and please.

Conors and Adert with poor talk, a song and dances, filled in Miss Newcombe's olio place, making a strong finish with a loose dance by the man in blackface.

The openings and finales are well planned, a medley of Scotch airs, with different dressing of four Scottish "clans" at the close of Act II, differing from the stereotyped patriotic business.

"The Rose Hill" company can pass through the season without much more attention. It is a pleasing show, several notches above an average as a whole, and ranking with the best in some particulars.

Beginning with the current week the Empire, the Western Wheel burlesque house in Indianapolis, will play two shows a week. The "New London Gayety Girls" and the "Nightingales" each take three days of the time this week.

**DOCKSTADER'S MINSTRELS.**

At the New York Theatre on Monday night Dockstader's Minstrels got off to a first class start through the opening, called "The Palace of Emeralds." It was extremely pretty, the emerald-shaded jewels in the "palace" setting giving an effective framework for the forty-five minstrels, including the orchestra, containing a harp and strings.

The performance is laid out along the lines of the old-time minstrel show, excepting there are no "bones." The usual number of solo singers, all tenors or falsettos, are heard, with three changes on the "ends."

Harry M. Morse makes an excellent interpolator and has a deeply pitched voice which might be heard alone to advantage. John King and John Dove take the end chairs at the opening, after a sextet in a humorous ode to "Waltz of the Church," which Dockstader parodies afterward, apparently not aware of the earlier effort. King does first class work throughout and proves himself a capable blackface comedian, with the only opportunity made a hit with dancing.

Neil O'Brien replaced King, scoring a larger success with his own song "Brother-General" and the only song built on an old minstrel standby that he told. O'Brien, who takes front rank among present day minstrels, gives way to Lew Dockstader. Mr. Dockstader sang two solos. A first number in "Dearie" (Erie) being ancient, and another on "Waltz Around Again," likewise winning new words to help it along. "Anybody But You" was liked through the concert singing in the chorus, which was good at all times.

There is a "boy soprano" in the chorus whose voice plainly made itself evident, but the younger received no other opportunity to act. His "Rosey" number gave an artistic finale.

A "made-up" act with a special drop called "The Hot Air Subway," out of the old minstrel club, opened as follows by Mr. Dockstader with his "spiceact," "The Editor." A series of moving pictures carried the star from a special train to his dressing room, where he "orked" up in view of the audience, entering the stage in a rush, carrying out the illusion. As the "editor" temporarily in charge of an unamed newspaper, he called on the telephone several prominent persons, conversing from his end on topical events, which did not cause convulsions of laughter. Mr. Dockstader then parodied the "Church" song, without an encore, and his "Saloon" song, the solo to the show. The finale is sadly in need of a well-written monologue.

Eddie Leonard, with the Foley Brothers, gave "Dixie Land," having a background of several dancers and plesed, while Neil O'Brien caused plenty of fun with a burlesque named "Rapid Transit Up-To-Date." The performance was brought to rather an abrupt close with "Moon Love," having an especially setting with the "moon" resembling a hole in a stone wall.

The show should do business in the city. There are plenty who prefer the blackface comedy to any other kind.

**PASTORS.**

Pastor's bill is not lacking in this week before Christmas, when the show as a rule "lets up." Jack Mason's "Chicletas," a "girl act;" W. E. Whittle with a new ventriloquial offering; The Javalos, colored foreign jugglers, and Walter Stead, an English impersonator, are under New York. A moving picture show "a sister" act on a revolving globe, an illusionist and another real impersonator helped to give a variety to the bill that relieved the dullness somewhat.

Mr. and Mrs. Harry Thorne in "An Up-Town Flat" played the "steenth return engagement" here, and Tascott, the human megaphone, aimed at a spot on the ceiling with his voice, succeeding, even without the aid of two poor "coon" songs, in placing quite a dent there.

The Floats, a "sister" team on the globe, with a dog, won some applause through an unorthodox ladder trick in which the animal took part, the younger girl attending to the balancing and made funny motions with her hands when acknowledging to the audience.

Mr. Thorne may be supposed to include the two men and a girl (on the stage) did two illusions, with some palming. The first illusion is new and would be held in high honor. There is more than a "tenth" by way of the back drop now in use. The other, "Noah's Ark," deserved more applause than it received, but the slowness may account for this. Too many accidents have been broken from the "Ark." This delays matters. The palming is very good, especially the placing of the coin in a locked box. This illusionist ought to be heard from; at least he shows originality and and brings results in time with a more showy style of working.

Mr. Saona gives his "Living Portraits from the Hall of Fame" and the Herr Impersonator seems not to care whether a man or woman is a favorite to matter to use the spotlight on all the subjects; chosen; also to place a new one in the repertoire now and then; and the list of who has matter to a key might be utilized to place cards on the stage informing the audience who Herr Saona will next impersonate. Now he insists upon announcing "My next," etc., emphasizing the two words to gain laughter. As an impersonator Herr Saona is very good; as a showman he is the exact opposite.

Ted Fitzgerald returned with his sweet voice, good violin playing and neat evening dress, a model in this latter respect for many artists drawing a much larger salary, and Marr and Evans in a medley "I did very well for small act."

La Centre and LaRue with musical instruments opened the show, the man making a quick change to blackface in sight of the audience. In his haste he neglected a few parts of his costume, but Miss LaRue dresses as a "kilk," looks the part, and speaks so low that she cannot even hear herself.

Collins and Brown in a German conversation with dances were the "added attraction" and were liked.

J. Joe Welch in "The Shoemaker" will open on February 4.

**HAMMERSTEINS.**

The holiday season is having its effect at the attendance at Hammersteins, as well as elsewhere. Krone mann Brothers, foreigners, opened the show with comedy acrobatics, the act running somewhat long, and should have ended with the burlesque tall woman, followed by one standing upon the other's shoulders, with a long dress dropped over both. It would assist if the men played in pantomime altogether. There is a good laugh and balancing and a faster style of working would bring out the good points more sharply.

Frosini with a tent and a camp stool and an accordian won much applause through playing on an instrument somewhat foreign to most of the audience. He secures a good volume of tone and closes with a patriotic medley, seemingly without end.

Genaro and Bailey in their new sketch "Tony" have a nice foundation for the songs and dances, which bring the applause.

R. O. Knowles passed over the footlights one or two "jokes" that might be confounded on some vaudeville house. As不错的 mentioning the Canso incident, now a thing of the past, and singing one new song, Mr. Knowles' monologue has not been materially altered since last appeared. One ghastly "gag" concerned the ashes of the departed.

The Navajo Girls, with soloists, occupied twenty minutes, giving a sort of comic opera, which attracted some attention, but the act as a whole is not in good shape and the brassy patriotic finale does not do much for it.

Gracie Emmett and company in "Mrs. Murphy's Second Husband" laughed the audience out before the end of their farcical piece and Frank Bush told some new stories, an admirable trait he has on each return engagement.

If Mr. Bush would correct his grammar — but that seems to be his trademark now. Two or three of the new ones were out of class, and too many about as several of his others given out for the first time this season have already done.

The reappearance of Ellis Fay developed that Miss Fay has grown stout, and a fashionable dress gives Ellis a polite look, much against her particular line of work. Miss Fay's singing and "mugging" caught the audience, as usual, and "The Belle of Avenue A," in which her hair plays a prominent role, brought several encores.

The Four Nightons, European acrobats, opened with poses in white flashes against a dark background, afterward giving some "strong" acrobatic work. It is a pretty act, with a couple of excellent and new tricks. Although the second acrobatic number on the bill, in the closing position it held the audience in.

Margaret Ashdon, an American singer, who has been appearing in Europe for the past four years and who visited America this fall, has been compelled to cancel the month of December in Vienna and January in Copenhagen, through ill-
WOMAN IN VARIETY

By Anna MARBLE.

It is growing to be quite a common thing for men acrobats to dress themselves in feminine apparel. Feats that would seem simple performed by a man—notably feats of strength—look more wonderful done by a woman, and a male acrobat is more certain of applause when wearing skirts than when in tights. Warriors great tumblers and balancers are quite expert at this type of impersonation, and the few of the spectators guess their sex.

Gertrude Hoffman's bit with Anna Held in "A Parisian Model" will hold that young woman out of vaudeville for a while, though the success of her imitations will be likely to send her back to us in that far-distant future when "A Parisian Model" has been relegated to the storehouse.

For some reason too deep for my fawning vaudeville seems to appeal more strongly, too men than women. Sixty-five per cent of the average audience at Hammerstein's or the Fifth Avenue is made up of the sterner sex, and more remarkable still, this is true even at matinees. On my way to Keith's Proctor's Union Square the other day I dropped into the Princess, where Madame Nazimova was revealing the peculiarities of Hedda Gabler to a gathering that looked like a woman suffragettes' meeting or a convention in the Mormon Tabernacle at Salt Lake. In the Union Square it was just the other way about. Men's appearances prevailed the men were bookkeepers and other workers were devoting the busiest part of the day to witnessing a variety performance. There weren't more than a hundred women in the house. If this sort of thing grows on the community we shall be speaking of matinee boys instead of matinee girls and giving cigars as favors at matinees of the "showy kind. Or perhaps the matinee boy won't care for cigars. My fancy paints an audience of sweet young men raving to each other about the beauty of "Billy" Gould between mashes at chocolate sweeps. The possibility of this state of affairs was strengthened in my mind by the words of a female attendant at the Union Square. "Yes, indeed, she remarked, "we allus have more men than women at de matinees. De women comes in during the day, but then de men have too busy go to round to a theater in de daytime."

It seemed queer to find Maude Raymond faultlessly dressed in a garb that was smart from the foot of her mauve frock to the spats on her boots. Miss Raymond has been doing "coons" and german dialect parts so long that I had almost forgotten how she looked without character makeup. Everybody seemed glad to see Miss Raymond back in variety at the Colonial, and there were more flowers than I have ever before known to grace a vaudeville's appearance. I wonder why it is, by the way, that bouquets and telegrams and the other little courtesies that are part of "legitimate" first nights have scant attention paid to them in the variety theaters.

I have one suggestion to make regarding the too little attention to the simplest essentials of grammar in the vaudeville house. The Woman in Variety seems to think this an unimportant detail, providing she makes her points, but I can give her my assurance that, with a well-bred audience, nothing can detract more from an act than a sprinkling of such ghastly errors as "them" for "those" and "I seen" for "I saw." It would be such a simple matter for the woman whose opportunities for education were insufficient low to have her speeches edited by somebody more fortunate.

Leona Thurber, billed as "assisted by her Blackbirds," would do well to explain on the program that this reference is to pickaninnies. Several men who sat behind me the other night got up and left the theater before the appearance of Miss Thurber. I'm at night, mostly. I reckon days to stand for trained cockatoos and things!

Carrie De Mar told me that she said goodbye to variety for good and all, and that when we see her in New York again it would be with a big musical comedy.
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VARIETY

DECEMBER 22, 1900

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PAWTUCKET, R. I.

CAPRON'S NEW PAVILION—A good bill this week. Florence Gilbert Fox, soufflante, very good; Jamie Scott and Ray, comedy act; John E. Scott, singing and dancing, pleasing; The Dalies, skaters, takes well; The Dalies, Bobbys Brothers, acrobats, are local favorites; John P. Eaton, songs, good; notices picture and comedy, face close the show.—HOT—Pearl Danforth and

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Jack Brown and Lillian Wright present without any contradiction the greatest dancing act ever seen in vaudeville.

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"QUO VADIS"—"CAPT. KIDD"

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SHE ONLY AND ORIGINAL
CLEMENSO BROS.
Are taking out their own show to Cuba, associated with Yatali for 20 weeks.

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Howard Brothers
The World's acknowledged thought transmission and telepathic wonder.
BOOKED SOLID UNTIL APRIL.

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THE INCOMPARABLE
World's Premier Coin and Card Manipulator
CARE VARIETY'S CHICAGO OFFICE.

LOUISE BREHAN
has almost completely recovered from the effects of the serious operation she underwent at Mercy Hospital, Chicago, and will soon leave for California, where she will spend the winter. Will return to vaudeville about May 1, '07. Until then ADDRESS
348 Van Ness Avenue, Fresno, Cal.

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Most sensational act ever produced on the vaudeville stage. Original people, special scenery, etc.
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Season 1906-7.

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THE TALKING CYCLISTS
Will present in vaudeville next season an original comedy bicycle playlet entitled "THE MAN WITH THE FUNNY SLIDE."

Chas. Leonard Fletcher

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

Presenting their laughing success
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Assisted by IDA CARNEY
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Management WELEY & FINCUS.

DARE DEVIL CASTELLANE

Sensational Double "CAP OF DEATH" and TRICK CYCLISTS.
Eastern managers, watch for us. Permanent address same VARIETY. Chicago Office, 29 S. Clark St.

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In Vaudeville.
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Reading the Empire Show.
DIRECTION HEUCK & FENNETT.

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Greatest Novelty Act of the Season.

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Comedy Jugglers Supreme.

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"The Harrow Feller."

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With Lew Fields' "About Town" Co.

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and his two English Hypnotists, starting with Billie's "Rudolpho the Gnome."

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Presenting Myles Gardner's latest version of "The Hat Hanger." Dressed by Myles & Keller.

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The Great Violinist.

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Wherever there is a Vaudeville or Burlesque Theatre, or a Summer Park, Address VARIETY.

Sheppard Camp
"The Man from Georgia"

The Six Day Race is Over, but

St. Onge Bros.
Are Still Riding. Always Riding.

That's Our Regular Biz.

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THE FALLING KID.
Leon Errol
GERMAN COMEDIAN.

TWO OF THE BEST.

Lila Savage and Seward Glaed
Dainty Duettes and Character Dancers.

I MADE THEM LAUGH.

Al Rice
The Stalwart Comedian Who is Really Funny.

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The Famous Dancing Act on Earth.

Reba Donaldson
Characterless Dance Artists.

THE DAINTY TOE DANCING WONDER.
Marie Gillette
IN GRACEFUL EVOLUTIONS.

Always Keep Them Laughing.

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"THE MAN FROM GEORGIA."

The Next Day and the German Automatists.

Fred Somers and Law
Presenting "MR. AUTO FROM MOBILE."

Week Dec. 24, Palace, Boston.

ROBIE'S BIG SHOW
"The Knickerbockers."

IGOR PERSCHKOFF
King of Russian Dancers and His Group of Beautiful Russian Dancers.

LOUISE ST. CLAIRE
Soubrette.
And Working at it.

CHRISTY and WILLIS
JUGGLERS AND DANCERS.

"The Man with the Twiriable Legs and Everted Fingers."

William C. Cushman
PRINCIPAL COMEDIAN.

FLO Elliott and Neff Ben
One of the Big Hits of the Show and Engaged for next season.

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JENNINGS THE JEWELL
German Comedians.
"THE MAN WITH THE MATE."

Meredith Sisters
DIRECTION GEO. ROMAN.

VERSATILE ACOUST.

True Price
ALWAYS DUTE.
BYRNE BRO. "F" BELL.

[Advertisement content continues with various acts and performances listed, including musical acts, comedians, and vaudeville shows.]

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The Futurity Winner
THE BIGGEST VAUDEVILLE ACT IN THE WORLD.

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HEADLINE FEATURE WITH THE ORPHEUM SHOW.

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ALL THE ABOVE PRODUCTIONS EVOLVED AND STAGED BY
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CATALOGUE FREE.

A Merry Christmas and a Happy New Year
To all who sang GUS EDWARDS' songs in 1906
To all who didn't sing GUS EDWARDS' songs
And
To all who will sing GUS EDWARDS' songs in 1907
GUS EDWARDS
1512 Broadway New York City

The Savoy Theatre
IN THE
ONLY VAUDEVILLE HOUSE IN
HAMILTON, CANADA
J. G. APPLETEN, Manager.
Playing the best acts, and booking through the office of WILLIAM MORRIS, New York City.
WESTERN SECOND IN BOSTON.

With the coming of next season the Empire Circuit (Western Burlesque Wheel) will have another house for its attractions in Boston. At present the Western circuit’s houses play at the Columbus in that city.

There is a bare chance that the new theatre to be secured may be opened the latter part of the spring, but that is unlikely, and the Empire owners have about decided that next fall will be the earliest time.

CIRCLE MAY CHANGE HANDS.

That there have been some negotiations between Sam H. Harris, manager for Geo. M. Cohan, and Sullivan & Kraus, managers of the Circle, is quite positive, and the Circle may become a permanent home for Mr. Cohan’s plays in New York.

If that should occur before the end of the present run of M. M. Thie’s “Wine, Woman and Song” production now playing the house, the show will be transferred, it is understood, to one of the Shubert theatres on Broadway, presumably the Herald Square, although if the Casino is vacant, without a ready attraction in the near future, the Thise piece may find an abiding place there.

That if the “Wine” show moves it will play a Shubert house may be deduced from the arrangement made between the Shubert Brothers and Thiese under which the present burlesque attraction is to play the “Independent” circuit next season, Mr. Thiese putting on another organization over the Western Wheel in its place.

It is said that Alice Carr will remain with the play, the contract with Thiese calling for its services for some time to come. If another arrangement is made for Carr’s services it will be subject to Thiese’s consent.

RECEIVER FOR FOLLY.

Chicago, Dec. 28.

No receiver has been appointed for the Folly Theatre here, nor will there be one. The talk of court proceedings resulted from a statement made by Col. John D. Hopkins, who subleased the house to the Empire Circuit Company, that he would demand an accounting and regain possession of the premises.

If the Colonel had a grievance it has been adjusted and there will be no change in the management or the policy of the house.

INTERNATIONAL GOING SOUTH.

Baltimore, Dec. 28.

The International Theatre Company of Chicago is understood to have purchased a site at the corner of Gay and Water streets for a vaudeville theatre, which will be operated in conjunction with the remainder of its circuit.

GRACE LA RUE GIVES NOTICE.

In a little less than two weeks Grace LaRue, who has played the Shubert theatre, has given notice of her intention to leave.

Miss LaRue may play vaudeville pending other legitimate engagements, but this will be settled between the young woman and M. S. Bentham, her booking agent, who has Miss LaRue under a five years contract, submitted on occasions as in the Shubert instance.

ANOTHER RAY TO BUILD.

Cincinnati, Dec. 28.

Articles of incorporation were filed in Columbus on Wednesday by the Orpheum Theatre Company, giving as its directions Edward P. Ryan, Dudley C. Outcalt, Charles C. Taylor, Thomas H. Darby and Henry Schulte.

All parties concerned refuse to talk for publication at this time, but it is generally conceded that the purpose of the new corporation is to erect a vaudeville theatre in Cincinnati. Several of those mentioned were interested with Ryan in the Olympic Theatre here, which was recently sold to Anderson & Ziegler, carrying with it a condition that Ryan should never enter into the vaudeville field in this town.

The passing of the consideration in the transaction Ryan said here in an interview that any agreement on his part not to participate in the Cincinnati vaudeville plum was, of course, not binding on any relatives or friends.

Edward P. Ryan mentioned in the above dispatch was not the “Independent.” Asked whether any proposal to come into his office had as yet been made by the new company, William Morris said: “All I know about it is that Edward Ryan said to me at the time of the sale of the Olympic by his brother, that he personally felt that Cincinnati ought to be able to support an additional vaudeville house and that he would immediately enter into the scheme; that as soon as he was ready to book acts he would call on me. I recognize the name of at least one of the incorporators of the new company as having been interested in the Olympic enterprise.”

ROBINSON'S A "FAMILY" THEATRE.

Cincinnati, Dec. 28.

Robinson’s Opera House will, commencing Sunday, December 30 and during the unexpired lease of George F. Fish and his wife, L. Forepaugh Fish, be conducted as a vaudeville house. W. Canfield, of Denver, Col., has contracted to take the house, which will at popular prices cater to women and children, running nine acts and twenty cents. The highest price charged will be twenty-five cents for box seats.

Mr. Canfield stated that the house will be booked by the Western Vaudeville Association.

NEW YORK WON'T OPEN SUNNYS.

Until the agitation over the Sunday opening question is somewhat settled the New York Theatre will not give concerts on the Sabbath. The reopening was set down for to-morrow (Sunday) night, but Klaw & Erlanger, the managers, got the idea that on account of their prominence the firm might be singled out for attack, and prefer to lose the Sunday profits accruing from the concerts, said to be about $750 each week, rather than invite notoriety.

No positive information has reached the ears of the managers regarding the future of the Shubert theatres. The manager has gone on trial for this week and it was expected a quick decision would be reached.

FRANK MITCHELL DIES.

Frank Mitchell, formerly of Mitchell and Marron, who was stricken with an apoplectic stroke in Boston two weeks ago, died on Wednesday last in the hospital to which he was removed at the time.

"THAT QUARTET" SKIPS WASHINGTON.

"That Quartet" will not play Chase’s in Washington next week, although having been booked for the house. Accepting the written notification came by E. F. Albee, the Keight general manager, all bookings for the four through the Keight office were cancelled, Jack Levy declined to allow his act to fill the engagement.

That Quartet will play Hammond’s instead, holding over for one week. Mr. Levy states that all the cancelled time has been filled with the exception of one week, which will probably be played in Baltimore, as a "strengthening" to a burlesque show in that city.

JULES GARRISON'S NEW PARTNER.

Jules Garrison and Elizabeth M. Murray have formed a partnership and will appear next season in one of Will M. Crissy's sketches called "Dixie." Mr. Garrison has been appearing with his wife Ella in "An Ancient Roman," but the two have separated after fifteen years of married life and divorce proceedings have been concluded.

Miss Murray is well known as a singer of coon songs and a dialect story teller. Both will complete their present engagements in vaudeville, Garrison having secured another woman to replace his wife.

HARCOURT HAS NEW SKETCH.

William Harcourt, lately associated with Minnie Seligman in "A Dakota Widow," has discovered a new sketch for his own use which he will produce in vaudeville with a company of two.

The "company" will not include Alice Fischer (Mrs. Harcourt) as was at first planned. Miss Fischer would like to appear in vaudeville alone, and will do so upon receipt of long and consecutive bookings.

Mr. Harcourt’s leading woman may be Lillian Albertson, playing "leads" in the stock company at the National Theatre, Rochester, N. Y.

SHUBERTS' PLAY ERIE'S MAJESTIC.

Erie, Pa., Dec. 28.

After the first of the year the Shubert Brothers of New York will play the "independent" attractions at the Majestic Theatre, where vaudeville under the guidance of the Ryan-Considine group has dwelt since the opening.

EDWARDS ASKS FOR NORAH BAYES.

Geo. Edwards, the English musical comedy producer, has sent word over here for Norah Bayes to replace Connie Ellis in one of his London shows.

The only bar to the singer’s signature of a contract is a slight difference in salary which it is expected will be adjusted quickly.

ETHEL LEVY FOR $1,000.

One thousand dollars is the weekly figure M. S. Bentham, the agent, wants for Ethel Levy’s vaudeville appearance. Miss Levy does not seem to have committed herself on the subject, but Mr. Bentham is sure that if a few weeks at the figure quoted is offered Miss Levy will capitulate.
Hal Godfrey returned from England last week and is now with his parents, Mr. and Mrs. Al W. Felson (Filsion and Erroll), at Austin, III.

Minnie Harnish, the singer, has had two new songs written especially for her use. Miss Harnish has worked steadily for the past twenty weeks.

Report has reached here that The Fays (John T. and Eva) were coldly received when they opened at the Oxford in London on December 17.

Mr. and Mrs. William Dacey received a boy as an addition to the family at Boston on the 19th. Mr. Dacey is a member of Manning's Entertainers.

William Morris desires to state that all artists who have not yet received one of his new date books will be supplied as rapidly as they are completed.

Unless the Keith Booking Agency succeeds in acquiring a lease of the entire eighth floor of the St. James Building its offices will remove on May 1 next to the Fifth Avenue Theatre Building.

and the booking representatives for the actors are compelled to wait in the "middle chamber" for their answers.

Despite all reports, Lew Dockstader will not return to vaudeville, at least not for the present. He admits that he has received many flattering offers, but says he has not considered any of them seriously.

Leon Kohlmar, the "Herr Pooman" of "The Music Master," has had delivered to him the completed sketch by Avery Hopwood, entitled "The Mills of the Gods," in which he will be seen in vaudeville in the early spring.

Edgar Atkinson Ely has booked himself over the Orpheum circuit and will commence his engagement at New Orleans January 7. Ely will make a departure from his former mode of dressing and appear in evening clothes.

Cheridah Simpson is enjoying such a prosperous road tour in "The Red Feather" that vaudeville is not likely to hear the singer again until next summer, when she re-enters the varieties, all rumors notwithstanding to the contrary.

At the conclusion of his regular season Joseph Santley, "the boy actor," will once more be seen in vaudeville in a new sketch. This will occur in the early spring.

A. Paul Keith presented the employees of the Keith Booking Agency and numerous others with a box of twenty-five ciga- rios costing fifty-six cents apiece.

The Keith Booking Office now lists forty-two weeks on its route sheet. Twenty-eight of the number are capable of playing acts drawing salary from $500 upward.

Dora Martini and the Sultiffs Troupe, two of H. H. Felber's foreign bookings for the Keith circuit, are on the water due to arrive next Wednesday. They are to open January 7.

William Rock, late the star of "Thebe, the girl act" put out by the Jerome Company of Chicago, has in readiness a production called "William Rock and His Ballet Les Petite Diabiles,"

Agents are no longer permitted to see and talk with S. K. Hodgson at the United Booking Agency. All communications for Mr. Hodgson must be written

Frank Silvers Oakley is thinking about abandoning his London trip, producing a "clown" act here on the old one-ring circus idea, with five people. Mr. Silvers insists that sufficient time must be in sight to warrant the effort before he will proceed with it.

Wheeler Earl and Vera Cartis in "To Boston on Business" complied with a rush order for the Orpheum in Allentown, Wednesday, missing there for the matinee, replacing Harry Botton and company, Mr. Botton having to close owing to the death of his father.

William Gillette will produce in vaudeville at the Majestic Theatre, Chicago, January 21, a sketch entitled "The Red Owl." Mary Hall, Jack Melon and two others will be cast for the parts. The presentation will carry almost a carload of scenery.

In the Syracuse Sunday papers the Grand Opera House in that city, which is under the personal direction of Jules Del- mar in the Keith office, had its bill for the present week advertised in the form of two fans. It was especially attractive and one of the best publicity devices seen for a very long time.

Bert Levy, the traveling artist of The Morning Telegraph has been enthusiastically received in the West by the Hebrew societies. He has been invited to lecture in their churches, and in several cities his engagement at the local vaudeville houses has been made the occasion of an ovation to the artist by the Hebrews of the town.

Will Rogers, who handles a lariat on the stage, and also owns a trained pony, is not stingy with either. This week he has booked a youngster from the West, who is a good "roper" according to Rogers, asked the loan of the mustang to "break" in his act at the Faunby on 125th street, Mr. Rogers accommodated, receiving his horse back in time for the closing of the afternoon performance.

Grace Gardner, who is appearing at Keith & Proctor's Fifth Avenue Theatre this week, claims to hold the record for the continuous people for long runs, inasmuch as she has appeared fifteen hundred times in "The New Coachman," which has been seen in every city from East to West, all back again the past few years. The actress states that she has not missed a single performance during its existence. Miss Gard- ner is placing the finishing touches on her new sketch, which she expects to have ready next year.

Richard Pitrot, "the globe trotter," pointed to himself with pride this week, explaining his action by saying that between his shoes and hat, both American made, he was a foreign act entirely. The man Richard tossed his trousers, bought in Vienna; his vest, from Dussel- dorf, Germany; his coat came from Ber- lin, and his top coat from London was the property of Paul Cinquevall before Mr. Pitrot saw it. As though the agent had not covered the globe sufficiently with his clothes alone, he drew attention to the scarf pin was made in Australia, a state- ment borne out by the looks of the pin itself.

Perry G. Williams is at last "featuring" his own name in the newspaper advertisements of his theatre. It has taken Mr. Williams a long time to decide upon this course, apparently. In theatres where a name attains a commercial value this particular vaudeville manager has been continually giving the largest bills without having his identity in the connection as far as the public was concerned, instead of calling him by the "Williams" they were known by the names of the theatres. When Mr. Williams opened a new house it became necessary each time for this reason to gradu- ally raise a clientele through the excel- lence of his offering. "Keith," "Proctor," "Hammerstein," all have drawing powers, while "Williams" meant nothing; while "Colonial," "Alhambra" and "Orpheum," the Williams larger houses, proved the magnets. It is probably the manager's intention to have his name hereafter coupled with each. The benefits will be seen when the next new Williams house is opened. "Williams' Vaudeville," while a by-word in the profession, has yet to make itself known through that phrase outside.

A pleasant and prosperous New Year for you.

Dorothy Drew opens at the Majestic in Chicago on January 7.

Carroll and Cook do not hesitate to say that they are open for life.

The Four Sisters Lee have joined the "Nightingales." Formerly the girls were with the Empire show.

May Yole and her "West Point Cadets" have been booked by Jack Levy, opening at Yonkers on January 7.

L. Lawrence Weber and Sam Scribner, the Eastern Wheel managers, will leave for a Western trip on Tuesday next.

The Gleason and Fred O'Hoolihan have been booked for Walter Gibson's Empire in London, opening late in the spring.

M. S. Bentham has booked Rosario Guerrero for the season of 1907-08 on the Keith circuit for twenty weeks time.

Marshall P. Wilder has sent out a post-card with his current views on each day of the week expressed frankly.

Perry G. Williams gave a turkey to each member of the house staffs on his circuit; 512 were disposed of in this way.

Sophia Brandt, once with "The Madcap Princess," will play vaudeville in "one" when William L. Lykens secures the time.
MOVING FOR SANITARY THEATRES.

A movement has been started by the White Rats of America for the cleanliness of all theatres back of the stage. Proper sanitary conditions will be insisted upon when any of its members report a bad condition.

Harry Walters, of Walter & Prouty, has been appointed a committee to investigate and report. Mr. Walters will probably act in concert with a committee appointed by the Actors' Alliance, which has the same object in view.

It is said that there are variety houses, supposedly of the better grade and playing both in the East and West, which are a disgrace behind the footlights and a menace to the health of artists playing in them.

No protective measures have been taken by the management and the local authorities in the towns have seemingly overlooked this part of the houses.

It is a well-known fact in the profession that Samuel Weston, the manager, who became blind, traced his misfortune directly to theatres where gross negligence prevailed.

The two societies upon having complaints lodged, will draw the attention of the public to the fact, and after the specific fault complained of, and if not corrected the local Board of Health will be called upon to remedy the defect. If this does not accomplish the desired result an attorney will be engaged to invoke the law in the matter, and publicity given, citing the name of the theatre, its manager and the possible danger of playing in the house.

In very few cases would the expense involved for necessary repairs amount to more than a moderate figure. The artists are hopeful that with the influence of the organization the day is not far distant when the building laws will universally prescribe washstands with running water in all dressing rooms.

"TIGER LILIES" STRENGTHENED.

Several recent additions have been made to the staff of the "Tiger Lilies," a Western Burlesque Wheel attraction.

Marky ap Moran have signed with the company, taking parts in the pieces and giving their act in the olio. Arthur Yule, lately with the "Parthian Belles," has also joined that show.

Carrie Thomas, who opened the season with the Nat Wills play, is another addition to the "Lilies."

PLAY READY FOR FUTURE STARS.

Vinie Henshaw and Georgie Franciolli will have for their starring tour next season a play by Langdon McCormick, which will be produced by a Chicago theatrical firm. The manuscript for the piece has been delivered and it will be launched under the title of "Women Who Dare." The girls were out in a farce comedy last season and are now with Reilly and Wood show on the Western Burlesque Wheel.

MARRIAGE ON STAGE.

The Murray Hill Theatre will have an "onstage attraction" on its stage next Thursday evening, when Louise St. Clair and William C. Cushman, both members of Robie's "Knickernickers," playing there next week, will be married in full view of the audience.

MRS. PLIMMER SUES FOR $10,000.

Through M. Strassman, the attorney, Mrs. Walter J. Plimmer, wife of the booking agent for the Western Burlesque Wheel, has instituted a suit for damages against Nevada Farrington, lately a member of Yale's "Devil Auction" company, for $10,000, alleging damages to that amount through defamation of character.

The birth of the lawsuit by Mrs. Plimmer carries with it several details, which according to Mr. Plimmer, his wife was not interested or concerned in. Mrs. Farrington is the wife of a physician in Brooklyn, who is a bosom friend of Mr. Plimmer.

Mr. Plimmer's version of the trouble is that, acting according to the dictates of his conscience, he made certain statements and Miss Farrington in a spirit of revenge against him, personally, circulated rumors derogatory to his wife's good name.

Plimmer says he wrote the actress asking for an explanation and in response received a letter from her admitting that she spread the repertia characterized as maliciously libellous by Plimmer. Upon receipt of that letter Plimmer placed the case in the hands of Mr. Strassman for action.

FROHMAN HEARS OF IDA'S FAME.

Whether it is because she has consecutively for some years won the title of "Champion Lady Buck and Wing Dancer of the World," causing her fame to spread, or just because she is Ida Chadwick and a cute little girl, on and off the stage, really makes no difference, for the fact remains that Charles Frohman has communicated with J. D. Chadwick, of the Chadwick Trio, asking if there is a daughter of his about to be sent next season.

Ida is a trifle over sixteen years of age and will not object to an appearance in a Broadway production.

TWO PRODUCTIONS FOR KEITH.

Two new vaudeville productions soon to be made will be first shown on the Keith circuit. E. J. Connolly and company will appear in the Boston theatre of Keith's "Parisian Hill." The "Easter Egg" skit played at a Lambe Club's "gambol." There will be five people in the cast.

"The Six Red Tops" will have a local showing in one of the Keith-Proctor houses. Its first appearance is a sketch, with a mechanical device for a novelty, the nature of which will remain a secret until the public appearance.

DESSAUER LEAVING MURRAY HILL?

A report has been made that Sam Dessauer, manager of the Murray Hill Theatre (Eastern Burlesque Wheel), would sever his connection to-night. Mr. Dessauer would give no reply to the report.

Dessauer, who has charge of the East Side burlesque house it has gained much in popularity. The "amateur nights" are fast gaining fame. It is a difficult theatre to bring to the fore, the location being against it. If Dessauer's success which he had his labors vittled by an inferior burlesque company coming in the theatre.

Eddy Daly, "the madman," was called to Boston through the death of his mother this week. F. D. Hewes, a magician, replaced him for the Wednesday performance in the olio of the Reilly & Woods show at the Dewey Theatre.

THE EDWARDS FAMILY BITTER.

The article printed in Variety last week intimating that Maude Edwards, the English ventriloquist, would shortly sail for home called forth a strong statement from her brother, Tom Edwards, also a ventriloquist, and who is in charge of her business affairs.

Mr. Edwards states on behalf of his sister that she was booked by the Marinelli agency and was to play in New York City and the immediate vicinity to commence October 15 last; that her time has not been given her, and that dates she did receive were not in accordance with the bills, and she reversed the decision of the court as it was finally reversed.

Mr. Meyerhoff stated he had secured judgment against the artists, when as a matter of fact and record the court decided against Meyerhoff with $20 costs in favor of the defendants.

The defendants claimed rescission of the contracts on the ground of false representations, also interfering with the counterclaim. The counterclaim was also disallowed, but the defense held good. Meyerhoff claims he will appeal the case, but even that does not explain how Mr. Meyerhoff gauged the decision wrongly ten days before it was decided.

Louis A. Brown, of 280 Broadway, New York City, appeared for the artists.

MISS VANCE ENTERTAINED.

Clarice Vance held a Santa Claus reception in her dressing room at Hammerstein's Victoria on Christmas Day and evening. A huge Christmas tree occupied the half the room, on which was suspended a decanter.

A steady stream of callers, including representatives from nearly all the daily and weekly papers in town, helped to transfer the tree's load during the two performances.

BUTT REFUSED EQUIVALENT CONTRIBUTION.

William Simms has been booked by William L. Lykens for eight weeks at the Palace, London, beginning next April. When the contracts arrived Simms took them to his lawyer, who advised him to throw out three clauses relating to the right of the management to cancel at any time. This was done, but Manager Butt of the Palace refuses to accept them with the reservation. As matters stand present there is a possibility that Simms may not go over after all.

OLD CIRCUS RIDER DIES.

Cincinnati, Dec. 28. William Dutton, known in his day as one of the best circus riders in the country, died at his apartment in the Galt House last Monday. Mr. Dutton's death was brought about through injuries received in a murderous assault made upon him some two months ago. He was admitted to a hospital for a day or two, but Johnny Wilson had Dutton transferred to the hotel.

Dutton was a Canadian, sixty-three years of age, having been born in Toronto. He entered the circus business as a small utility man in 1860 at Wood's Theatre in this city. For the past seven years Mr. Dutton was connected with the Robinson shows.
DEANE PLAYS FOR KEITH.
Sydney Deane and company in “Christ mas on the Island” are playing at the Twenty-third Street Theatre this week, although Wilmer & Vincent hold a contract calling for the sketch in Allentown for the current week.

As stated in Variety last week, Mr. Deane secured a judgment against Henry Myers for cancelling the act at Yankers, and Louis Pincus, of the Morris office, signed Myers’ bond on an appeal. Deane requested Pincus’ permission to cancel Allentown in order to adjust his route. Pincus agreed to assist him and in return Deane agreed to release Pincus from any liability on the Myers judgment.

Believing that the cancellation was granted, Deane signed with the Keith Agent for the Twenty-third street circuit, but Wilmer & Vincent declined to release him. Walter Vincent, of the firm, visited the Keith offices, stated his position and asked the Keith people not to play Deane for the time being by them. The Keith office refused, saying that it had engaged Deane in good faith. Vincent threatened that he would have Deane re-enjoined from appearing this week for Keith. At the last moment Wilmer & Vincent decided not to bespeak the assistance of the law and replaced the Deane act with the Navaho Girls.

RECRUITS FROM NEW ORLEANS.
New Orleans, Dec. 28.
Richard Buhler, the “lead” of the Bal- win-Miller Stock Company of this city, will leave that organization and enter vaudeville, going to California to do so.

Mr. Buhler has a sketch written by Emmett Corrigan, called “The Crackma- n,” and believes it is a vaudeville gem. Mr. Buhler had the sketch produced for Martin Reek, general manager of the Orpheum circuit, who, after seeing it, made a flattering offer for Mr. Buhler to put it on the road at once, but he was under contract and could not accept. Mr. Reek assured him that whenever he was free to accept “dates,” a very flattering offer would be offered. The contract is now in Mr. Buhler’s hands with transportation to California, where he will open with the new act.

MYERS WON’T SELL.
Henry Myers has decided not to dispose of his interest in the Yankers and Mount Vernon houses. His health of late has been so bad as to preclude his giving the place the personal attention and he will leave shortly for an operation at the Uni- versity of Pennsylvania. Myers claims to have received a number of flattering offers for a purchase, but will install a manager pending his recovery.

MISS RITCHIE WAITING.
The first contract for her reappearance in vaudeville cannot arrive too quickly for Adele Ritchie, who has her monologue all in readiness. It will include one song new to this side, “A Bit of Love,” a descriptive comic selection.

Miss Ritchie is asking $1,000 weekly for her vaudeville engagements, which may, in a way, be the cause of the managers’ tardiness. The singer is insisting that her former vaudeville price be given.

AFTER REICH FOR SALARY.
The Commissioner of Licenses is bound for a complaint against an agent if Fred Brandt, manager of the Kitamura Enter- prises in this country, carries out his intention of applying to the Lice- nce Bureau for relief against Felix Reich, of Reich & Plunkett, vaudevill agents.

Mr. Brandt avers that last summer he book the Kitafuka Troupe of Japanese acrobats for a fair held at Cuba, N.Y. The booking was made through Mr. Reich, who became responsible for the week’s salary, $250.

A dispute arose between the agents in the booking, one time when the salary was still owing and this default, Mr. Brandt says, will form the basis of his complaint to the Commissioner, he adding that a letter from the secretary of the fair, informing him the amount, was duly turned over to the booking agent completing his case.

WANTS COMMISSION.
Geo. Homans, the vaudeville agent, has a misunderstanding with Jack Norworth and his wife Louise Dresser over the amount of commissions due. Mr. Homans claims he is legally entitled to a commission of five per cent. of the full salary for a season, according to the agency law, under which he has been given a license.

Mr. Norworth says the agent is entitled only to one-half a week’s salary of both he and his wife while they continue members of the Shubert company. This plan is the customary one among only theatrical agents.

Mr. Norworth sent Homans a check in settlement, figured on this basis and Mr. Homans countersuing the claim in the hands of his attorney, William Grossman, of House, Vorhaus & Grossman.

BANDMASTER SUING OLYMPIC CO.
John C. Weeler, Cleveland bandmaster, has brought suit against the Olympic Theatre Company for breach of contract. This suit arose out of the transfer of the Olympic Theatre by John J. Ryan and associates to the Anderson-Ziegler Company. It appears that a contract was signed by the Olympic Theatre Company to en- gage the musicians for thirty consecutive weeks, thirteen weeks of which have been complied with and seventeen weeks remain to be fulfilled by the Olympic The- atre Company. Many of the men were in- duced to leave steady positions to work for Mr. Ryan and the claim is based on their loss of time and money pending their securing other positions.

MISS TANGUAY FIXING UP ACT.
Even though Eva Tanguay will not con- firm her contemplated trip into vaudeville, she has prepared her forthcoming act in anticipation of “dates.” It will be a con- densed version of “A Jolly Good Fellow,” and William L. Eyken will do the rest before she appears.

SCHOOL GRADUATES IN “GIRL ACT.”
In the next “girl act” to be made by Ned Wayburn the leader will be Corinne Urie, and the background of young women behin her will be graduates from the Way- burn School of Acting.

KARNO-BEDINI CASE ARGUED.
The final argument in the restraining proceeding brought on behalf of Fred Karno, the English producer, by House, said Mr. Karno’s attorney, against Jean Bedini was argued on Wed- nesday in the Supreme Court. Decision was reserved. It will probably be handed down in two weeks.

Mr. Karno asked the Court to stop Bedini from producing “A Night in English Vaudeville,” alleging it is an infringement on his own production, “A Night in an English Music Hall.” The said engagement was played but the salary is still owing, and this default, Mr. Brandt says, will form the basis of his complaint to the Commissioner, he adding that a letter from the secretary of the fair, informing him the amount, was duly turned over to the booking agent completing his case.

The argument is the only one that has been heard in the case and it is not expected that the Court will rule until after the New Year.

In a letter Mr. Karno stated that he has a companion case pending in the circuit of six towns by Ammons & Du- Bois if he persisted. John H. Ammons, general manager for Ammons & Du Bois, appealed to Klawe & Erlanger without avail, and Sommers says that he will con- tinue his vaudeville policy at the Grand as long as it continues to make money that the Grand.

MANAGER’S THREE XMAS TREES.
The all-burlesque attractions managed by Robert Manchester and Gus Kven played “Christmas Tree” this week, although widely separated. It has been the custom of the managers for years to provide this pleasant diversion at the holi- days, believing that the head shops in the breaches which are almost bound to occur in travelling companies.

The shows which held the festivities were the “Vanity Fair,” playing at the Empire in Toledo, and John L. Sullivan, the “extra attraction” made up as Santa Claus. “The Cracker Jacks” built up the tree at the Standard Theatre in Cinncin- nati, with pretty Ruby Leoni in charge, while the “Night Owls,” the third har- monic attraction belonging to Messrs. Maurice and Hill, were fortunate enough to be at the Murray Hill Theatre in this city, where Sol and Nat Fields played the parts of good fairies in the dis- tribution of gifts.

“MOSIE” GUMBLE OUGHT TO KNOW.
Jerome H. Remick & Co. will start the new year with a song called “San Antonio,” by Williams and Van Alstyne, as a legitimate successor to this popular team’s “Cheyenne,” and a new Waltz song on the “Amie Rooney” style by Bryan and Gumble, entitled “Someone’s Waiting for You.” Mosie Gumble predicts for these two numbers a big success as anything ever published by the firm.

James T. Powers, now playing in “The Blue Moon” at the Casino, informed an agent this week that he could not enter- tain an offer at “present” for vaudeville, owing to that engagement.

FIGHTING IN INDIANA.
Marion, Ind., Dec. 28.
Messrs. Ammons and DuBois, managers of the Crystal Theatre here, who books in conjunction with a circuit composed of Marion, Anderson, Kokomo, Logansport, Frankfort, Elkhart, Goshen, Wabash, El- wood and Toledo. intend to take advantage of the destruction by fire on December 18 of the Jefferson Theatre, Goshen, conducted as a legitimate house by Harry G. Sommers. They will book in their Ir- win Opera House in Goshen one legitimate attraction a week, laying off the vaudeville show one day each week, without loss of salary.

Mr. Sommers has been running the Grand here as a vaudeville house, though he was presented with an option in his interest in the circuit of six towns by Ammons & Du Bois if he persisted. John H. Ammons, general manager for Ammons & Du Bois, appealed to Klawe & Erlanger without avail, and Sommers says that he will con- tinue his vaudeville policy at the Grand as long as it continues to make money that the Grand.

NED WAYBURN’S TRAINING SCHOOL.
Ned Wayburn’s Training School for the Stage, at 115 West Forty-second street, promises to extend its influence all over the theatrical field.

Asked about the uses of his school Mr. Wayburn said: “The novice who is led to believe that the art of the theatre can only be learned in the theatre, finds, after most persistent- ly trying, great difficulty in obtaining even the most humble audition, and so connected with the ‘show shop’ in however minor a capacity, encounters more trials and tribulations than he ever anticipated, until he wears out his youth, exhausts his vitality, loses his enthusiasm and ambition, and is completely disillusioned in the almost hopeless struggle.”

“Some school can endow a man or woman with talent and genius; but a good train- ing school will discover them and teach the pupil the rules of stagecraft in order to benefit in an after career. It will not claim to turn out a finished actor in six months time, but students can gain a solid and thorough preparation in a practical way to take up a successful dramatic career, gaining knowledge it would require ten years of actual experience in the theatre to obtain. A good training school can guar- antee to make a finished dancer of any one it accepts as a pupil in a six months course in stage dancing, and can also provide every student in a six months class of makeup with a perfect understanding of and a positive ability to ‘make up’ for every known nationality and type of char- acter.”

“And having carried the pupil thus far, a good training school will turn out, not a genius, but a man or a woman quali- fied to cope intelligently, and therefore successfully, with the many problems that the actor’s art, with his technique under control.”

STOCK AND VAUDEVILLE IN KY.
Covington, Ky., Dec. 28.
The New Covington Theatre is open here under the management of W. H. Fretwell. A stock company has been organized, the first bill being entitled “Under the Black Flag.” Between the acts vaudeville turns are given.
HOW ABOUT DAILEY?

An offer has been made to Peter F. Dailey to come back in the continuous and Mr. Dailey hasn’t “turned” it down. He is playing at present with the Large Field” company at the Herford Square Theatre. While Mr. Dailey gave no decided reply to the vaudeville proposition it was inferred that if he should choose to accept the Broadway show vaudeville would stand part in the deal.

WOULDN’T GO WEST.

William L. Lykens, the vaudeville agent, would not take a deal with Maude Raoul with this week if he would accept engagements over the Orpheum circuit. Miss Raymond replied she would not, but suggested that Anna Boyd be secured instead, remarking that their line of work was similar.

Mr. Lykens immediately wondered how he had overlooked Miss Boyd anyway, and the former Hoyt star may become an Orpheum feature.

SMALL TALK.

By Burt Green.

Clarice Vance was telling some friends at the Metropole Hotel about a burlesque scare in her house the night before. “Yes,” she said, “I heard a noise and got up and there from under the bed I saw a man’s legs sticking out.” “Mercy,” exclaimed a woman—“the burlesque legs!” “No, my dear, my husband’s legs. He had heard the noise, too.”

HOGAN’S NEW ACT.

Ernest Hogan is digging up a new colored act for next season, and Mr. Benham has closed an engagement for the handset entertainment he will appear at the Palace in London with it. The Cravers, a larriat-throwing team, have also been booked for the same house about that time.

JACOBS QUITS PATERNON.

A "deal" is now under way whereby the Bijou Theatre in Paterson, N. J., playing the Western Burlesque Wheel attractions, will revert to the management of J. Henry Howe, who disposed of the house to Maurice Jacobs, of Jacobs, Butler & Lowrie, the burlesque managers, early in the season.

On the heels of Mr. Jacobs turns the theatre over to his predecessor in the management he will take charge of one of the firm’s road shows.

PHILIPPE DU FAURE.

Philippe Du Faure, the great Spanish pantomimist, who is in this country rehearsing a new act with La Belle Tierro, tells a story about a show given the inmates of an insane asylum. "The show was one great success, plenty of applause, plenty of laughs and we were all going to the train, when a handsome, gowned woman stopped me imperiously and said, "Shut! You, in front of my palace at eleven o’clock to-night!" Du Faure looks enough like champion Jeffries to be his twin brother and he is stopped a dozen times each day by people who take him for the boilermaker.

WANTED TO EXCHANGE, silver matchboxes and several dozen pairs of leverish socks for a few neckties that will pass through at a Sunday concert. Apply to almost any agent except Alex. Steiner.
ARTISTS' FORUM

Confine 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.

THE PRESENT DAY DANCER.

By PAT ROONEY.

"It is not so much what you do as the way you do it," is a truism none the less true and applicable to dancing as well as to anything else. "What to do" has been rather restricted in the scope of stage dancing within the last few years. There seems to be a decided preference on the part of the American audience to wooden shoe work, due perhaps to its more spectacular and lively character. The old shuffle dance has almost completely disappeared and soft shoes have apparently outlived their stage usefulness. The popularity of clogs is possibly further accounted for by the misapprehension on the part of the public that wooden shoe dancing is more difficult than it has been such people as Bryan and Richmond, one-act play that it depended on very the Irish reel and the other styles. Nothing could be further from the truth.

Artistic dancers, like true poets, are born, not made. The taught dancer is easily to be distinguished from the natural one by the lack of a certain something of style and grace and frequently by his ignorance of the proper routine to make a long dance seem short.

The stage dancer of today is miles away from his predecessor of half a dozen years ago or less. There has been a steady if imperfect improvement in the art, both in the conception of new effects and in the execution of the old ones. Any of the famous dancers of the long ago shown the work of even the little-known artists of our time they would have been hailed as world-beaters.

This statement holds true in many of the manifolds of vaudeville entertainment. The average of merit today becomes higher and higher, and it behooves the artist to keep up the pace or else be left far behind in the race for distinction in his particular line.

SYRACUSE'S NEW THEATRE UNCERTAIN.

Syracuse, N. Y., Dec. 28.

So far as known there is no prospect of Hurlig & Seaman building a theatre in this city for occupancy after their lease of the Bastable expires on May 1 next. It is thought here that the firm is attempting to frighten Stephen Bastable, the manager of the estate which owns the Bastable theatre, into renewing the lease.

Mr. Bastable has expressed himself as opposed to Hurlig & Seaman remaining in the house after the present term. Shubert Brothers, of New York, will try to secure the Bastable lease.

With the Grand Opera House here playing vaudeville the Shubert attractions have no opening in Syracuse but play in Binghamton, a small city about twenty miles away.

NO SMOKING IN WASHINGTON.


The fire marshal has issued an edict that no smoking must be allowed in any part of Washington theatres. No licenses have yet been issued and none will be until the fire regulations are fully complied with.

GUERRERO'S EX-ASSISTANT HERE.

Philippe du Phan, who last appeared here with Rosario Guerrero in "The Rose and the Dagger," a pantomime dancing tragedy, has returned to America and will associate himself with Estrella, a Spanish dancer.

They will be booked by M. S. Bentham over the time originally laid out for Mlle. Guerrero, the latter having concluded not to return this season.

At the present time the estimated income from the Keith Booking Office to B. F. Keith is $5,000 yearly.
NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance in New York City.

Geo. Mozart, Colonial.
Marie Dressler (Reappearance), Colonial.
Victor, Oscillor, Colonial.
Van, Hartley Oyster House.
Harry Vokes and Margaret Daly (New Act), Keeney's.

Gaston and Green, Keeney's.
The County Choir, Keeney's.
The Crane Brothers (New Act), Hyde & Behman's.
McCay and Cantwell, Novelty.

Ethel Arden, George Abel and Company (7).

Three of a Kind (Farce).
36 Mins.; Four (Interior).

Hammerstein's.

"Three of a Kind" is a condensation of "Incog," and the program states "by arrangement with Charles Dickens." Mr. Dickens starred in the play. It has been adapted for vaudeville purposes by Mr. Abel, and the piece ran on Christmas afternoon twenty-six minutes, having been reduced from thirty-five at the first performance, neither of the principals having appeared in America previously to this, their opening week at Hammerstein's. To those acquainted with "Incog" the sketch title will suggest that play. Its plot is mistaken identity. With a company of nine all told Mr. Abel is well equipped and has Ethel Arden for support. One might guess that the condensing had been well done, and were the farce still further shortened a few minutes it would please more. John H. Dalley as the son had a large portion of the dialogue and business, taking care of both satisfactorily, and the company altogether met the vaudeville requirements. For those who prefer a full-fledged farce in a small space of time "Three of a Kind" will do.

Katie Barry.
Character Comedienne.
13 Mins.; One.

Twenty-third Street.

Miss Barry returns to vaudeville with what might be almost termed a straight singing act. Opening with what is a new song for her variety appearances, Miss Barry follows with two numbers of her previous offering (hurtleosing a band leader and melodrama). The closing selection is helped or hindered, according to opinion, by a "plant" in a box. The act as a whole does not seem to have been well thought out or placed together.

Schlitzony's Hungarian Boys' Band (50).

36 Mins.; Full Stage.

Colonial.

One of the best organizations of its sort, with a splendid dressing and an arrangement of the reed and brass instruments that makes for excellent effect at all times. The boys open with two concert numbers, following with a short medley of popular songs, and closing with patriotic airs that had the audience standing. There is a stirring quality about the handling of these latter numbers, the volume of sound being massive without at any time becoming oppressive.

Roth.

VARIETY

NEW ACTS OF THE WEEK.

Vacation Time. 20 Mins.

"Girl Act." Fifth Avenue.

With eight "English summer girls" and the change of costumes, one being quickly brought about by the removal of automobile coats, "Vacation Time" was launched at the Fifth Avenue Theatre on Monday. Barring the absence of a principal (although there is a pretty solo singer) and the moving picture illusion of the young women in the surf, there is no novelty to the offering. Not alone that, but the remainder of the act falls short in comparison with several others of a similar nature. In one change the young women's heads are protruding from pond lilies, which is worked somewhat different and mildly pleasing, although the moving picture scene brought plenty of applause. The dancing may be graded as "fair" without the girls apparently familiar with their work. The act will probably be whipped into pleasing shape.

Taylor Granville and Company (8).

The Aeronaut (Dramatic).
35 Mins.; Full Stage.

Keeney's.

The first production by the Granville Bennett Co., shown at Keeney's today, will require considerable stringent stage management before reaching the spot in vaudeville aimed at. Early in the week the lights and effects were poorly equipped, and an opportunity lost for any amount of fun with the "aupers" employed. This fault caused the opening to drag. There is a distinct fault with the finale also. This shows Taylor Granville as the substituted aeronaut dropping through space on a parachute, the ropes of which were cut, which is the result of a very well worked out story. Mr. Granville alights on the stage, and he is still alive, giving an abrupt and unsatisfactory close. The setting represents the exterior of a circus tent and brings in several characters, with Mr. Granville as a part of the business. "Shorty," a roustabout and hang-on, is in evidence most of the time. He gives an excellent performance in a part written for him, and the remainder of the company is capable. With the necessary cre- creations and the novelty of an inflated balloon upon the stage, together with the other effects, "The Aeronaut" may travel to the top of the bills on its own account. The smallness of the Keeney stage may have been a handicap to the premiere.

Levinzky and His Clock Models.
Comedy Sketch.
18 Mins.; Four (C. D. F.), Pastors.

F. M. Ross and W. Vanderzee are programmed as "presenting" Levinzky and His Clock Models, written by Charles Herritz. Five girls and a Hebrew comedian are used. The sketch may have been designed for a "girl act." Several songs and dances are used, with the change of costume throughout the act until the finish, when the outer dress is removed, leaving a pantaloone suit. The act has been so heavily put on, without apparent attention given, that it seems useless, although it is claimed by the au-

New York.

Thur.
SHOWS OF THE WEEK

By Sime

NIGHT OWLS.

Some day around New York City one of those dramatic critics on a daily newspaper is going to visit a burlesque show and say much better than the "Night Owls" at the Murray Hill Theatre this week, and the real dramatic fella will tell what he thinks about it in his paper, maybe.

If that time ever arrives, the show reviewer will undoubtedly recognize on the spot and there will be some permanent vacancies on the booking sheets.

And growing accustomed to burlesque, you judge all shows from a standard. Some fall down so far that the thud with which the bottom is struck is never heard. The "Night Owls" haven't landed yet, although the Fields Brothers (Sal and Nat) have lately added them.

They are given credit for "staging and producing" the first part "Whirl-1-Gig" and the burlesque "Fiddle-Dee-Dee," but whatever originally "gave" the pieces for Weber & Fields should have been mentioned. Almost every bit of business from the production at the Music Hall has been taken, even so, with a company destined to name the show might pass through.

After mentioning Carrie Seitz and the chorus it's all over. Of course there are only eleven girls in this background, and the organization looks like a "turkey," but it's not the girls' fault. Miss Seitz is a dandy looking young woman, with either a cold or a nasal voice, but she looks fine in the "Night Owls" like the Statue of Liberty off the Battery.

The Fields brothers evidently labor under the impression that they are funny, and perhaps they are, but it requires more than one dose to become accustomed to them. Carl Anderson just plays when he isn't singing the illustrated songs of one publishing firm, and Frank Harcourt has a monologue. The monologue has some old parodies and jokes—that were jokes once. Mr. Harcourt walls through his specialty in a monotonous, with no expression, and he has a long road yet to travel before reaching the "Pilgrim" signage.

The olio has the Whangdoodle Comedy Four to close. It is a colored quartet, with better dancing than singing.

But Harryathaway's baboons and monkeys afforded plenty of fun. Miss Hathaway looks well in her neat white costume and has a well-trained lot of miscellaneous animals.

Besides Miss Seitz there are three female principals, the Connolly Sisters (May, Belle and Mabel). There is just one solution. When the chorus numbered fourteen the management must have grabbed three girls for "past." In the daytime they were the Connolly Sisters (Belle, May and Mabel). They try to sing and dance in the olio, but a little while longer in the chorus should have been allowed the trio.

Credit must be given for the brand new finale of the first part with a cannon. It is almost as funny (?) as Nat Fields' never being present except when God's sake. They are still talking around the Murray Hill about the Bryant show. At least they were until the "Night Owls" struck the house. This is the second company that has played there since Bryant left that effaced his memory.

How low down may a girl wear a dress and yet remain within the limits of burlesque propriety? If you want to see the answer, "catch" Georgia Fransidoli with the Reilly & Woods show. It is at the Dewey this week and Miss Fransidoli gives her bare skin exhibition in the burlesque. She has a purple costume, and she is a "sister" act in the olio. Miss Henshaw wears some dress also in the afterpiece, but unlike the other girl, who has the appearance of sitting in a boat, Vinie had her costume cut so short in the back that she wears a pocket between her shoulder blades to vary the broad expanse.

Both girls wear jewelry; so much, in fact, that one imagines a ton of diamonds or several bushels of pearls might be sold to purchase a pair of silk stockings for their finish in "Scenes Behind Scenes," which is the olio offering, drawn altogether too tough and containing an overplus of "kidding."

These two girls, however, are not the whole show. There's Billy Williams, who wrote both pieces and plays a part, although he should not be mentioned writing, which isn't a bouquet by any means, and Cumingham and Covency in the pieces and the olio (with one new joke—a record for the season) and Teddy Austin. Teddy a girl. The program says Miss Aebee staged the show and she did a good job.

There is a working chorus in this organization. They don't chew gum; they can do to tell them who they're got in the audience, but they keep right on aworking, and always smiling, even after a change of costume.

Although Otto Mohlau, the show's musical director, has them at the girls, he doesn't give them any rest. In the numbers he "imagines" encores at times, and the young women are brought back, always with that fixed smile for which Teddy must be responsible. She probably told the chorus once upon a time that they should smile, illustrating to avoid errors, and not one has forgotten the lesson.

Three or four in the group of thirteen girls are good looking, and Caroline Farr leads a selection, following with two illustrated songs. Miss Farr knows more than the song that she is performing, and it is true that beaux in the audience should reduce his talk to manuscrit, destroy the paper, and if he then considers side remarks necessary to the exhibition hire some one to write a special line of patter for his act. He is using a "mysterious" bell and clock to close with, losing opportunities with the clock especially.

Harry Burns makes the punch at the close of the show and the Lawrence Girls in an early position sing, dance and talk. The girls may be new hereabouts, but they have worked somewhere; at least their dresses have if they have not. With present costumes the young women would look well on the stage, and might do as a "sister" team for a burlesque olio, provided the culture of the show allowed them to fit in and the necessary clothes were obtained.

Zeno, Jordan and Zeno, comedy ariists, have returned to America after an extended tour of the world. They were compelled to cancel the remainder of their European tour owing to the serious illness of W. H. Zeno, who lives in Saginaw, Mich. As soon as Mrs. Zeno recovers the act will book time in America, probably over the Keith circuit.

Harry Corson Clarke will "try out" two months of "The Novelty Show" in Brooklyn next week, the monthly commercial version of which will be used by him next season.

That Quartet will play during the month of June next on Hammerstein's Red and may continue during the summer.

PASTOR'S.

There is a really funny act on the Pastor bill this week. It is that of Myer and Walinsky. They are both a "kicker," perhaps because he kicks tin pane out of Miss Mason's hands without touching her with his feet. Some acting is attempted; also some comedy and one song. A good legitimate "kick" may be aimed at.

Lillian Tye, Edgar Allen and company, the Two Jago, Norton and Russell, and 'Levinsky and His Clown Models" are under New Yorks.

Bailey and Austin were the headliners, closing the show to much applause, being obliged to give an encore in "one," Monday night. Zinell and Bouteille in a good position won out with songs. Mr. Zinell burts his comedy with a recitation that, while a travesty in spots, had the serious effort so marked that it almost invited "guing. His comedy character of a merchant bars a white tie, but the harmonious singing was the turning point or it may have been Miss Bouteille's red riding habit, in which she reminds one of Julia Arthur in the "Lady of Quality."—VARIETY.

Leon and Adeline did comedy juggling called "artistic" on the program, which probably referred to the juggling alone, and the Harringtons (who still insist in print that they are "great") performed on the rings, gaining some applause thereby.

Fred W. Dunworth is an adept funnyman, his handling of coins coming under the head of first-class work. After Mr. Dunworth has left his tie for his evening dress he should reduce his talk to manuscrit, destroy the paper, and if he then considers side remarks necessary to the exhibition hire some one to write a special line of patter for his act. He is using a "mysterious" bell and clock to close with, losing opportunities with the clock especially.

Mr. Rogers has a cordial manner and the audience seems to appreciate the fact that he is perfectly natural on the stage. Although it is not necessary to the execution of his difficult tricks with the rope, causes a friendly disposition toward the cowboy to be entertained at once, and with his trained pony, together with his personality, Mr. Rogers has an easy time of it upon the stage.

Soble's pantomime Company in "The Mysterious House" close the first part, confirming the impression that it is an excellent offering for children. Otherwise there is nothing to the act, either in "black art" or comedy. No improvement over the working is noticeable since first shown; neither has the act itself been particularly original.

The Farrell-Taylor Trio call themselves a "comedy musical act," two men appearing in blackface and a woman in her natural color, white. The close in "one" of the best of the offerings, the voices blending well. Up to this point the sketch is dragged out, running much too long. The "wrench" causes some fun, but a reconstruction of the entire piece excepting the close should bring an improvement.

Mlle. Chester and her "statue dog" opened the show with the customary posy and a special series of holiday pictures closed it.

Sylvester Z. Poli's new residence in New Haven is rapidly nearing completion. Mr. Poli plans as elaborate housewarming about New Year's and it is the intention of his guests to present him with a $1,000 clock.

Then, Q. Seabrooke will play Chase's at Washington on February 11. It will be Mr. Seabrooke's first appearance in that city as a vaudevillian. Several other large cities booked by Keith have yet to see Seabrooke in his specialty.
TWENTY-THIRD STREET.

The seasonal sketch of Sydney Deane’s (“Christmas on Blackwell’s Island”) takes the honors at the Twenty-third Street house this week, although Mr. Deane also has feature billing with Katie Kirby (New Acts). The “Christmas” sketch is a nicely arranged novel offering, exceptionally well handled by Mr. Deane and his company. Although familiar around the city, the singing gives a freshness to the act through change of selections. In this department Deane is the more prominent, but the comedy, which plays no small part, is capable taken care of by George Rol-

and William Betta. The act was the only one on the bill to cause the rather light Christmas Eve audience to wax enthusiastic.

A “tough” number has been added to the list of Gertie Reynolds and her “Twirlie Whirlies.” The act now closes in “one,” another change. The new number when it has been properly worked up will benefit materially. It should be roughened up more, and it might be advisable to have two of the girls as boys if the change can be quickly made. It is giving a much better finish.

Ash and Schall, “the happy pair,” might drop the opening talk entirely, or at least, if it is retained, enunciate more distinctly, particularly the man. The act drops in spots and the action needs to be quicker. With an excellent contortionist and a fair dancer as the principals it is poor judgment to sing an old song when a current popular selection is so easily obtainable.

Dudli gives an entertaining bird ex-
hibition, appealing especially to the women and children. Considerable apparatus e-
vencing care and attention is carried, and it adds a bright attractive look to the ef-
fering. The tandem riding on a wire over the audience’s heads remains the feature trick.

Snyder and Buckley are working their new musical sketch out in first-class shape. The banana is actually a real and the “Dutch” comedian, with a style of his own, has the house good-natured throughout the time consumed.

Leona Thurber and another “Blackbird” go up well and their singing and dancing performance and Manning’s Entertainers introduce top-notch ground tumbling with first-rate comedy.

The program reads “Cotton and his funny donkey,” but the billing should be changed to read “Funny Cotton.” His “unridable animal” is somewhat tame after the many “unridables” lately shown.

Major Doyle, the diminutive monolo-
gist, called at Park & Tifftor’s one day this week, the firm having a card in the window saying “Boy Wanted.” The Major refused the position, but upon learn-
ing the store was asked by Mrs. Packard, of the Packard Theatrical Agency, who happened along at the moment, to call at her office if he were seeking a posi-
tion. The small Mr. Doyle at six o’clock the following morning received a call from the Keith office and threw up his chances of a “career” in the legitimate, for, as the Major says, “he didn’t mind the ‘kid’ role, but was glad to turn down the ‘children’s’ salary offers.”

FIFTH AVENUE.

It is unusual, when two single ent-
tertainers, and both girls, carry off the honors of a first-class bill, which is happen-
ging at the Fifth Avenue this week.

Both the acts are feature numbers, the females who have the walkover, with Miss Wynn somewhat in advance. The former star of “Idles in Toyland” is new to the vaudeville scene, and will give some of her ideas to the vocal discors. The dancing passes through nicely and one change of costume is made. Adds to these good points are the good looks of the young women—but not capable of handling a suggestive scene.

L. W. Eckert and Emma Berg are ap-
ppearing in “The Land of Two Moons,” an operetta written by W. W. Prosser. Spe-
cial scenery is used, and so far all the information has been gleaned from the pro-
gram, which also says that a special make of piano is used in the sketch, which

must stamp the artists as operatic sing-
ers. They are, and Mr. Eckert and Miss Berg sing well together. Especially was

this so in a Japanese piece of no little merit some time ago.

But now Mr. Prosser has given the pair a sketch—“The Ghost Plane,” and it’s about

the planet Mars—and it tells about the Queen who never saw a man before—and the man arrives—and what will Gardner and Vincent and Foyle and Clark and even the one who gets lost in the piece—
vies a vast collection of others who have climbed aboard the Adamless Eden for vaudeville purposes? The story is too old to be more

mentioned.

Eldora handles some heavy objects well in a juggling specialty, but she lacks the showmanship of the foreign jugglers in general. If anything, she is even morea

or use a few choice sayings from Cressy and Dayne’s “Town Hall.” If Mr. Ellin-

son would sing only, he might drop also the picked-up stories he has on tap and
give up the barmy gag compilations.

“A Game of Con” with John T. Kelly and company was another laughing num-
ner. The quiet method used by Kelly in this piece is really a novel one, and it gives

al the same big acr. On Christmas night the ushers led a woman from an orchestra seat to prevent an attack of hysteria. Lawrence Brooks as James Dernovish is new in the piece. Spiritually speaking it is
desirable to have a vast collection of others who have climbed aboard the Adamless Eden for vaudeville purposes?

The exhibition, besides its industries, will have band concerts and other amuse-
ments furnished by the Amusement Booking Association of Chicago. The manage-
ment proposes to duplicate a position held here at Madison Square Garden, New York, in either September or October, 1907.

B. L. Wilson, manager of the Rochester street railroad system, is now travelling in Europe, but will return to his annual park duties soon. The amusement

resorts managed by this concern—Glen Haven and Sea Breeze—have placed their bookings next season with Frank Melville.

Plans have been drawn up by W. F. Hamilton, of Pittsburgh, who designed “Dream City” of that city, for a new amusement resort on the Delaware River, not far from Philadelphia. It is to be called Beechwood Park and a well-known Philadelphia capitalist is said to be

by the project. The cost, it is promised, will be in the neighborhood of a million

doors. The Beechwood Park Amusement Company is the corporate name of the company which is engineering the ven-
ture.

Patrick Conway, director of Conway’s Ithaca Bund, is in Chicago arranging time for his organization next summer through the Amusement Booking Association.

A new park will be built at Eureka Springs, Ark. It will be known as “White City.” The Southwestern Amusement Company is financing the project and will also construct a new theatre.

The new White City in course of con-
struction in Louisville at a cost of $1200-
000 is scheduled to open next April.

Every building and attraction in River-
view Park, Chicago, has been demolished and next summer will see an entirely new place of amusement. It had a phenomenal success season and the promoters

SUMMER PARKS.

When the government started the rigid investigation of the great packing indus-
try in Chicago, and probed into the sen-
domy instruments that startled the

James N. Sechert, a man who promoted many publicity enterprises, approached a number of prominent Chicago business men, offering his services.

Spaulding, manager of the Coliseum. The organization will give the first Packers’ Exposition in America at the Coliseum in Chicago for two weeks commencing May 1st.

It is the purpose of the company and exhibitors of various products to show faithfully the methods of preparing in-

pecting and packing meat and other foods for the market. The plan has as its chief aim the dispelling of the prevalent and alleged erroneous impressions and misrepresentations, created in the public mind by a novel entitled “The Jungle,” which brought about the ultra-sensa-

tional and ultimate investigation. The exhibition, besides its industries, will have band concerts and other amuse-
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view Park, Chicago, has been demolished and next summer will see an entirely new place of amusement. It had a phenomenal success season and the promoters
are spending some $300,000 in its reconstruction.

Efforts are being put forward by J. H. Botsford to promote a "White City," to St. Louis for the coming year, but at this time it is said to be very doubtful whether he will be able to carry his plans through to a successful issue.

Manager McBoom of Luna Park, Buffalo, has commenced operations early this year. Already workmen are enclosing a tract of land which is to be used as the quarters of the new Buffalo automaton show and a number of amusement devices.

In Havana, Cuba, the Eden Garden and Theatre Marti opened November 30 under the management of Messrs. Alba and Mess. The opening gala at its plans for the erection of the resort on a tract of ground near the Delmar racetrack. The incorporators are W. J. Botsford, W. J. Hogan, George H. Kenney and W. J. Kline. The capital stock of $50,000, and will be increased to $200,000 before spring. The park will cost about $1,000,000.

Having overcome the opposition which for some time threatened the end of the project to build a "White City," the White City Amusement Company of St. Louis, has already spent $50,000, and will be increased to $200,000 before spring. The park will cost about $1,000,000.

To give as unusual an objective, the "White City," was inscribed "The City of Big Dreams." The management of Frederick Ingersoll, did not open as per schedule. Mr. Ingersoll piloted a large party in a private car down there in November to see the opening of the vaudeville garden, a skating rink and roof garden. It is expected to be completed by the first of the year. The estimated cost is $125,000.

Varied

The admission fee for "Mexidronie" date nome time first park foreign, The Amusement their build of threat of year. May lighted, well see Jamestown Francisco, $1,000,000. return and used and doubt of spring. The Unlew Variety's much to De-1. "The Passing of the Villages," the attractions this week, strikingly development of the times in the stage and continuing to grow. Online the "Evelyn," complete of epistles gathered from the various shows brought to view. In the other, obviously put together haste. The surpluses of the language alone amount to $1,000,000. to about who holds the whole responsibility for the "Theatre's." The "Village Sea" has some comedy under the usual style without being amusing, but that being a new subject is not a problem. This is the number that is seen.

The female sextet is supposed to be the most eloquent of the four. It was revealed that they had never been before, and perhaps this is what makes them so successful in a drill,attle majorette and "Le Man," and played a small part. The dress was simple, but its elegance is apparent. The evening was characterized by a vitality and lightness that was apparent in every movement of the girls.

The "Woolworth - ""The Passing of the Villages," was described as a "living" show, and "Miss Brazil" managed to make herself conspicuous in a drill,attle majorette and "Le Man," and played a small part. The dress was simple, but its elegance was apparent. The evening was characterized by a vitality and lightness that was apparent in every movement of the girls.

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A variation of the wave, and a dancing of the feet, which made the young people have a great deal of fun and delight. The chorus girls were splendid. The man who was sitting on the floor, his hand on the knee, was quite tired. The man who was sitting on the floor in the corner, his hand on the knee, was also quite tired.

The man who was sitting on the floor near the door, his hand on the knee, was quite tired. The man who was sitting on the floor near the door in the corner, his hand on the knee, was also quite tired.

The man who was sitting on the floor near the window, his hand on the knee, was quite tired. The man who was sitting on the floor near the window in the corner, his hand on the knee, was also quite tired.
A dozen popular successes on Broadway and elsewhere behoves me to say:

Let me write the encore verses to that song of yours—my prices are low because good stuff is easy to write.

With Shapiro, 39th St. and Broadway.

Cobb's Corner

December 28, 1906.

No. 64. A Weekly Word with Will. The Woordwright.

VARIETY

...composing Jan. 1 combination stock and vanda-...-
...tain be given, making performance continua-
...The snow-storm was...—ROBERT L. OUEL.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stormer, mgr. and mgr. Monday rehearsal 10—"Lady Burlesquer..."
...A miniature musical comedy, ex-...-
...also show, card manipulation...very good;...-
...dancing, very good;...-
...and published;...The Butler, comic opera, medium;...-
...Bob Smith, comic opera, medium;...-
...singers;...-
...acted;...-
...Hillside Mark, comic opera, good;...-
...performer, fair;...-

GABLES, ILL.

GAIETY (J. E. Holmes, mgr.)—Harry Brown, Bessie Mayes, Arthur Brown, and Frank Brown, very good;...-
...illustrated song, excellent;...-
...songs, very good;...-

FRESNO, CAL.

NOVELTY (J. T. Myers, mgr. Monday rehearsal 15—"The New Novelty episodes..."
...a...-
...Cesar,...-
...into;...-
...Marino, Triolo, and Willard in "Friendless Flanneau";...-
...and...-
...Kidner, vocalist, liberalized;...-
...Music, musical, indifferent;...-

BLENDLE, S. STEVENS.

JOLET, ILL.

GRAND (L. M. Goldberg, mgr. Monday re-..."
...opera, Monday rehearsal 21—"The Oper..."
...in...-
...George K. and...-
...and...-

J. M. R. REES.

KALAMAZOO, MICH.

BJOU (Harry W. Croll, mgr. Monday rehearsal 15—"The B-Jou sketches..."
...of...-
...McLarty, German comic, good;...-
...scenes;...-
...LaChaud, vocal, indifferent;...-

B. R. C..

KANSAS CITY, MO.

OPERAHOUSE (Harry Brown, mgr. Monday re-..."
...opera, Monday rehearsal 21—"The Opera..."
...railer, and...-
...singers;...-

J. M. R. REES.

INDIANAPOLIS, IND.

GRAND (Shuler Bros., mgr. Monday rehearsal 21—"The Christmas week bill..."
...also...-
...in...-
...grace,—EMPIRE (Chas. Shuman.)...-
...Hosmer and Maxmillian afforded entertain-...-
...dressed;...-

A. EMMANUELLI.

JERSEY CITY, N. J.

DON TY (T. W. Thinks, mg..."
...Amer...-
...business, by...-
...Martin Stuart Dodd, vocalist, good;...-
...with...-
...planned;...-

LOUIS WESLEY.

LOUISVILLE, KY.

HOPKINS (Wm. Hopkins, mg. and mgr. Mon..."
...all...-
...of...-
...Muller, good;...-

C. A. K.

LYNCH, MASS.

AUDITORIUM (Barry Kates, mg. Monday rehearsal 15—"The Col..."
...Hunting...-

C. H. KASS & H.
Happy New Year to All

William Morris


Clifford C. Fischer's International Vaudeville Agency
1446 Broadway, New York.
Holland Building.

CHAS. ESCERT
with Mr. Thayer, St. James Building.
Booking only good acts.

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

Best Places to Stop at
New Richmond Hotel
(European Plan.)
EUROPEAN THEATRE; southwest 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 theatrel hotel in the Windy City. Rooms single and in suites.

D. A. DOGLERY, Prop.

When you Play
Nathan's, New Bedford, Mass.

STOP THE MANSION HOUSE
Jas. F. McAdams, Prop.

Leatheroid Runks
Lighter Than Steel

Leatheroid Mfg. Co.
311 Broadway, New York, near Spring St.

PERFORMERS—TAKE NOTICE!
CHICAGO LOCAL No. 6 of the
A country's national protective union
of America
Has organized under a new charter.
I would like to hear from old and dilligent members.

Don't you think it about you woke up out of that long trance!
S. D. RICHARDS, Secretary.
154 E. Randolph St., Chicago, Ill.

Good business, presenting novelties and vaude-
ville, featured by Al E. Reed in characteristic songs and monologues, big bill. The holiday vaudeville idea at this amusement place starts
out encouragingly.—THEATER ROYAL (H. C. Kerton, mgr.). Monday rehearsal 10:—"New- Century Girls," good business. Show is snappy
and allows clever chansons work. The old feature
is Barrett and Bella's "Only a Volunteer." Big bill.
Adron, Crawford and Manning, Mitchell and Prifakow, Hays and Whistle and Nellie Syl-
der, all good. Next: "Columns Below."—READSCON-MADAMEEVE (Al E. Reed, mgra.)
83 west 41st street.

JAMES B. STEAGALL.

W. H. Hume.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10:—Week 17. Good bill. Joe Cox, good
clectically and table balancing; Robert Nunez, whi-
ters; and instrumentalist; good. Robert De Mosto, trick, with clever acrobatic comedy; James and Donnie

Farley, good.—BIRDS (Nash & Burges, mgr. Monday rehearsal 3:30—Budd and Watk.

good. Gilbert Boyce, "A Soldier Girl"—hit; Le

Bellforts, clever music; The Demons, 12 Chanters and Rogers

Trios, several encores; The Merry Minstrels well
received. S. J. HORTON.
Myles McCarthy Presents

A Worthy Successor to his Old Scream

A Comedy Slanguage Episode

The New Found Germ

Produced Through the Courtesy of Manager Malvina, Majestic Theatre, San Antonio, Texas.

CAST

May Ingolstadt

Aida Woolcott

Nellie Crouch

Cull Clothes

Myles McCarthy

This Act is New and All Business, Situations and Ideas Bely Copyrighted.

Keep Off the Grass

Returning with a new act and introducing their original

"Spring - Board Leap"

Waldron Bros.

THE GERMAN AND THE SPORT

Together again after being separated for two years.

Address All Agents

Correspondents Wanted

WHERE THERE IS A VAUDEVILLE OR BURLESQUE THEATRE, OR A SUMMER PARK. ADDRESS VARIETY

Burlesque Managers Read

At Liberty

next season for Burlesque. The best

COMEDIAN IN "ONE"

Manager

Jack Levy, 140 W. 42d St., New York City

Fred

Eckhoff

Anna

Was compelled by the audience to do 30 minutes all over the Orpheum, Kohl-Castle, Anderson and Hopkins Circuits.

Address 65 Eleventh St., Chelsea, Mass.

For sale two large houses, 61 and 65 Eleventh St., Chelsea, Mass.

ST. PAUL, MINN.

STAR (J. C. Van Rook, mgr.).—"The Star Show Girls." For superior to the burlesque at this house so far this season. The comedy is good and shows the experience and the management were well how to cater to the better class of burlesque patron. Cleo, Nell, as the "Mama" is excellent. Baker and Lenn in the "Electric Boys" are interesting. One unit possessed is the "Antony Smith," a special attraction giving the bandleader's manipulation, in great.

B. F. ROBERTSON.

TOLEDO, O.

VALENTINE (O. K. Hills, mgr., Sunday return)—Big piece of the Christmas work and excellent bill. The favorites are May Bosley and little, Charlotte Perry and company. Other good acts are the Daneous Troop, Melville and Bennett, Follies and a special, and the act's material, Milton and Brownell, in the "One Nighter" and the "Starlight Special" (Brownell, mgr.).—"Manchester's "Vanity Fair," with John L. Sullivan, to good business.

COLOMBIA, box's show to fair business.

SYDNEY WISE.

TORONTO, ONT.

SIRAX (J. Smith, mgr., Monday return).—Pitts, Blythe, and a special act of the "Antony Smith." The "Starlight Special" (Brownell, mgr.).—"Manchester's "Vanity Fair," with John L. Sullivan, to good business.

COLOMBIA, box's show to fair business.

HARLEY.

TROY, N. Y.

FRANCES CLARE
WEEK II, EMPIRE, CLEVELAND; JANUARY 7, GARDEN, BUFFALO.

Earle and Bartlett
THE NATURAL IRISH COMEDIAN AND THE SINGING COMEDIAN.

THOS. J. RYAN-RICHFIELD MARY
in "MAC HAGGERTY'S RECEPTION"
BY WILL M. CREASY.
DIRECTOR WM. MORRIS.
STARTING TOUR 1897-98 DIRECTION P. O. WILLIAMS.

Elinore Sisters
In VAUDEVILLE
Direction GEO. HOMANS

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