

TEN CENTS

VARIETY

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NOVEMBER 7, 1908.

PRICE TEN CENTS.



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ARRANGING TO "CIRCUS" LAUDER OVER BIG "ONE NIGHT STANDS"

**William Morris Expects to Tour the Scotch Comedian
by Special Train as Far West as Omaha.**

Before Harry Lauder shall have returned to England he will, according to the present plan of William Morris (to whom Lauder is under contract for sixteen more weeks), tour the United States as far west as Omaha, playing the larger cities for one day and performance only, in the big convention or assembly halls.

The tour will partake of a circus mode of travel, a special train transporting the party throughout the trip, similar to that of Sarah Bernhardt's a few seasons ago. Besides Mr. Lauder, who will appear in each half of the show, there will be two or three vaudeville acts together with an orchestra to offset any influence the "opposition" might use to induce local musicians to renege.

The billing will also smack of the "circus" variety, and proclaim to the populace that owing to the "opposition" barring Lauder or the Morris amusements from the regular theatres, it has become necessary to engage the public meeting place, convention hall or wherever Lauder may be billed to show.

The prices of admission will likely be set at \$2 for the best seat. It is expected the tour will return at least \$60,000 weekly gross takings to the Morris coffers.

The trip will continue for between three and five weeks. Cities will be selected which will permit of the "jump" being made daily in time for an evening performance.

The date when the "special" starts is withheld at the Morris office, which has confirmed the remainder of the report.

Lauder has never been in Canada, and the managers of the tour bank upon immense business in the principal cities of the Dominion. Bids have been received from many managers in that territory.

SANDERSON & PROCTOR READY.

Harry Sanderson and F. Proctor, Jr., will open a moving picture and vaudeville theatre in Plainfield, N. J., about Nov. 15. The house is the former Stillman's Opera House, until recently given over to combinations. It has a seating capacity of about 1,000.

Mr. Sanderson has been engaged for a month or more in superintending the remodeling of the building. Young Mr. Proctor is jointly interested in the enterprise with Mr. Sanderson.

TIRED OF "SALOME."

"I'm tired of 'Salome.' I want to do something different," said Gertrude Hoffmann the other day. Miss Hoffmann is at the West End Theatre this week, the feature of "The Mimic World," playing an engagement of 25 weeks under the Shubert direction.

Miss Hoffmann explained that while her present management was extremely nice and particularly satisfying, she pined for vaudeville once more, and has already in mind a new act for next season. Before placing the finishing touches upon it, Miss Hoffmann expects to go to Europe during the coming summer.

The tour now being taken by the "Spring Song" and "Salome" dancer will carry her to Kansas City before returning to New York.

SEE "THE WIRE HORSE."

At the Olympia, Paris, this month there is a number termed "The Wire Horse." It is an act belonging to a man named Smith.

A horse walks unsupported or unassisted a cable stretched between two poles, and it caused somewhat of a sensation when first shown on Nov. 1st. The Olympia and "The Wire Horse" are under the direction of H. B. Marinelli.

John Ringling, the circusman, may engage the feature for one of his shows next season. Mr. Ringling is now abroad.

SISTER AGAINST SISTER.

Montreal, Nov. 5.

Were May and Flo Irwin to reappear in their former "sister" act at present it is an even chance that they would introduce some hair pulling as a diversion to the stereotyped matter.

The *casus belli* occurred right here last Saturday, all over "Mrs. Peckham's Carouse," which Flo is playing in vaudeville and May is giving as a curtain raiser at the Garrick, New York.

One Eisfeldt, May's lately made husband, attempted to garnishee Flo's salary. The papers were drawn and served, but the matter was not pressed for some reason. Flo would have remained over to fight the case.

Through some entanglement which has not become clear, Eisfeldt is claiming to have secured the sole playing rights to the sketch from his wife. Flo first produced the piece last season in vaudeville. Everyone supposed that she had loaned it to May for the New York opening of the latter.

CLARICE MAYNE SETS PRICE.

Clarice Mayne may have her foreign time postponed until April to permit of further engagements over here if the local managers agree to pay the English imitator \$1,000 weekly for the extended time. Miss Mayne came over on a contract calling for \$400 each week. She may accept \$750 for future American engagements.

HERZ MAY RETURN.

Boston, Nov. 5.

Ralph C. Herz, who has been confined to the Massachusetts Homeopathic Hospital, may return to vaudeville shortly, although still under contract to F. Ziegfeld, Jr. Mr. Herz has asked for his release. Before granting it Mr. Ziegfeld is apparently awaiting the success of William Norris in Herz's former role as "The Devil" in "The Soul Kiss."

Herz has placed his bookings with the Casey Agency, New York.

STAR'S STAR RECEIPTS.

At Hyde & Behman's Star Theatre, Brooklyn, on election night, Harry Bryant's Extravaganza played to \$914.50 at the night performance, with a total of \$1,294.40 on the day.

DE FRECE REMOVES CLAUSE.

(Special Cable to VARIETY.)

London, Nov. 5.

In accordance with the demand made by the Variety Artists' Federation upon Walter DeFrece that he remove the objectionable "commission deduct" clause from all contracts for his theatres, DeFrece has done so.

The Federation will also demand the removal of that clause from all other contracts which may now contain it.

The artists-agents fight (the cause of DeFrece having inserted the clause giving house managers the right to withhold the agents' commission from artists' salaries) remains at a standstill.

ONE ENGLISH COMBINE STARTS.

(Special Cable to VARIETY.)

London, Nov. 5.

The combination of the Barrassford and Gibbons circuits takes on active life next Monday, when the combine starts.

The combination between the Stoll, DeFrece and Payne Tours is looked upon as certain.

W. V. A. ELECTS OFFICERS.

Chicago, Nov. 5.

At the annual meeting of the Western Vaudeville Managers' Association held here on Tuesday Geo. Middleton was re-elected president and John J. Murdock general manager.

In the evening a dinner was given by Martin Beck at the Auditorium for the managers. Morris Meyerfeld, Jr., left for San Francisco immediately, Mr. Beck returning to New York.

HART IN COHAN'S "IDEA."

Mark Hart (Mark and Kitty Hart) replaces Walter Le Roy in "The American Idea" at the New York Theatre next Monday.

Mr. Le Roy will return to vaudeville in a sketch.

OPENING DATE FOR LUCY WESTON.

The opening date for Lucy Weston's reappearance in vaudeville will probably be the coming Monday or Nov. 16, which ever may be arranged by Pat Casey.

It is a week since Miss Weston returned to New York. Her previous vaudeville appearance was as a feature of the Klaw & Erlanger bills. K. & E. released her for the Ziegfeld productions where she played for a year.

E. F. ALBEE IN AUTO ACCIDENT.

While traveling to Albany in an automobile last Tuesday (election day), a party composed of Mr. and Mrs. E. F. Albee, Mr. and Mrs. William S. Mitchell, Mrs. Mabel Oakford, Mrs. Berson and the chauffeur were thrown out of the machine at Coeymans, falling twenty feet into a creek below.

Mrs. Oakford, a favorite niece of the Albees, was killed. Mr. Albee received a compound fracture of the thigh and his face was badly lacerated. Mrs. Albee is suffering from severe bruises and shock. Mrs. Mitchell was seriously injured, and on Thursday her condition was alarming.

The accident was caused by the steering gear failing to work as the machine approached a curve. It happened at 6:45 P. M. when darkness had settled down. The automobile belonged to Mr. Albee, who is not a speed enthusiast, always having insisted upon a moderate pace.

Mrs. Oakford was a Philadelphian, where lives Mrs. Mitchell also. The injured party of seven were removed to the Albany Hospital. All were rendered insensible by the fall, the chauffeur recovering consciousness first and crawling to a farm house secured aid. A West Shore train was flagged and carried the injured into the city, Mrs. Oakford expiring at the hospital.

Mr. Albee, who seldom leaves New York on a vacation, had an appointment with A. Paul Keith at Albany on Tuesday, and drove in the machine to keep it.

At the hospital on Thursday it was stated the injured would be confined there for from four to ten weeks. The physicians said Mr. Albee was over the shock and would recover, and that Mrs. Albee had greatly improved.

From the injuries Mr. Albee received in the accident, it is improbable he will return to his position as general manager of the United Booking Offices, the Keith & Proctor Circuit and the B. F. Keith theatres for some time, perhaps months.

Percy G. Williams is the business manager of the United and may take up Mr. Albee's duties during his enforced absence, although it was talked about at the United that A. Paul Keith might step into the position.

All the details, large and small, of the big booking agency were carried by Mr. Albee. A great number of these were a matter of memory with him, and considerable confusion must ensue before any one can take up the leadership of the United where he laid it down.

The vacation long needed by the general manager may be taken upon his recovery. Mr. Albee has been an indefatigable worker with seemingly never a thought or a wish for recreation.

The United offices have been burdened by a gloomy atmosphere since the first news of the accident reached there on Wednesday morning. B. F. Keith at once hurried to Albany, as did Reed Albee, the son. The telephone connection between the offices and the Albany Hospital was held open for constant inquiry.

MCCOY'S OPENING ANNOUNCED.

Lykens & Levy, who have the handling of Kid McCoy's vaudeville act, say that the Kid will deliver a monolog in vaudeville at Keeney's, Brooklyn, for the first time on Nov. 16, probably thereafter appearing at Hammerstein's.

MURDER AND SUICIDE.

Nassib Abdullah Shibley, manager for Janesi Rigo, the gypsy violinist now playing at Keeney's Theatre, Brooklyn, in an act with Jeanette Lowrie, committed suicide in his New York home Tuesday evening after giving poison to his beautiful wife. It is said that the couple had quarreled frequently over the intimacy between Mrs. Shibley and Rigo's wife, an intimacy of which the husband was intensely jealous.

After the election night performance both Rigo and his wife were placed under bond to appear as witnesses, Frank Keeney giving the bail.

When the couple appeared before Coroner Acritelli, one of the first questions asked of the woman was whether she and Rigo were married. Mrs. Rigo hesitated and then said they were. She declared that Shibley abused his wife and added: "I was the best friend Mrs. Shibley ever had. She worshipped me as though I were a goddess. I saw her every day."

Jeanette Lowrie was present during the examination. She had met the Shibleys, she said, and declared the murdered wife was one of the most beautiful women she had ever seen. The Shibleys had one son.

The present Mrs. Rigo was formerly Mrs. Katherine Emerson. She is said to be a cousin of the Princess Chimay (Clara Ward, of Detroit), and who was instrumental in separating the Gypsy and the Princess.

SAYS KALICH IS BOOED.

Cleveland, Nov. 5.

The report is abroad here that Mme. Bertha Kalich has positively been booked for an appearance at Keith's Theatre. Manager Daniels of that house declares that he has been advised by the New York office the Russian tragedienne will be the headliner of the Keith bill during the early part of February.

VARIETY recently printed a statement that time was being arranged for Mme. Kalich, beginning at Hammerstein's during the current month, but Harrison Grey Fiske, to whom she is under contract, declared that she would be seen in a production this month and would not play in vaudeville. It is understood that the vaudeville negotiations were conducted through Mme. Kalich's legal representative.

From the announcement of her appearance here it would seem that she has entered into contracts for a later period.

St. Louis, Nov. 5.

Mme. Kalich opened at the Garrick Theatre here Monday in a new piece, "Cora," under the management of Harrison Grey Fiske. It was mildly received.

ROCK AND FULTON RESTING.

Maude Fulton, of Rock and Fulton, has retired to her parents' home in Arkansas, where she will remain until the act resumes its vaudeville engagements on Nov. 23. Meanwhile William Rock will hie to the mountains, taking a few days off from his vacation to "look over" the Elsie Janis show when that company reaches Syracuse.

Miss Fulton left the 125th Street bill on Wednesday of last week to rest. Her place for the remainder of the engagement was taken by Adelaide, the dancer, who assumed the duties with great credit, also playing her own act on the same program.

FOREPAUGH'S OUT.

Philadelphia, Nov. 5.

Forepaugh's Theatre closed down its vaudeville last Saturday night, removing itself from the Morris Circuit. Discouraging business in a district seemingly incapable of appreciating good vaudeville at cheap prices, which it received, was the main reason, the promoters of variety at Forepaugh's concluding the task of education was hopeless.

Negotiations are reported to be under way for another Morris' house over here.

POSITIVE ABOUT ETHEL LEVEY.

Is Ethel Levey playing "dates" abroad? Charles Bornhaupt, manager of the H. B. Marinelli New York branch almost grew indignant over his announced placing by the Marinelli agency of Miss Levey for Moscow, Russia, being questioned.

In added confirmation of the booking, Mr. Bornhaupt produced the report of the Paris office of the agency which had recorded the signing of a contract by Miss Levey on Oct. 21 to appear at the Theatre Michel, St. Petersburg, for one month after the Moscow engagement.

The Theatre Michel is the "real" hall of the Russian capital, patronized by the Russian nobility.

WOULDN'T JUMP AND CANCELS.

A foreign artist who has been playing about New York of late canceled all his United time this week through being directed to play at Portland, Me., and upon declining, being ordered to Toronto, also refused.

The act came over here on a contract calling for a small salary. Each house forwarded a separate contract to the other side, which the artist signed, but would not permit his dates to be "shifted," although the United contracts are worded so that this may be lawfully done.

KEITH'S BILL AGAINST LAUDER.

Boston, Nov. 5.

To offset the drawing power of Harry Lauder, who will play at the Morris Orpheum next week, the Keith program will have as its feature attractions during that time Walter C. Kelly, Zelig de Lusan and Chas. E. Evans and Co.

There has been a very large advance sale for the Lauder engagement.

GRACE HAZARD'S "REST" SYSTEM.

Grace Hazard is "laying off" this week, the first on her established schedule of playing only three weeks out of every four, taking the fourth as a rest.

IDYLLA VYNER DIVORCED.

Chicago, Nov. 5.

Harry W. Evens, playing with C. B. Arnold's "Serenaders" and Idylla Vyner Evens were divorced Oct. 21, in Judge McEuen's court here.

DOROTHY MORTON'S SKETCH.

"The Try-Out," a "bare stage" sketch will present Dorothy Morton to vaudeville some time this month. Miss Morton says she will be in readiness by Nov. 16. There will be three people other than the principal, and Pat Casey is looking after the opening.

WINS ON MIDNIGHT SHOWS.

On the showing of popularity it is likely that all the New York vaudeville houses will hereafter give two performances on election night. The midnight show at both the Lincoln Square and American were well patronized. At the American the sale of tickets amounted to \$1,100 and at the Lincoln Square \$1,000.

In both places the first performance started at 8 o'clock and was over by 10.30. By that time a large crowd had gathered for the second show and the audience was dismissed by the side entrances. The second shows were over just before 1 o'clock.

All the burlesque houses gave double shows. At the Corinthian, Rochester, the largest day's business in the history of the house was done. It amounted to about \$1,400 for three performances. At a midnight show at the Gayety, Toronto (Eastern), the sale was \$415.

Chicago, Nov. 5.

Election day business at vaudeville and burlesque houses was big. The Empire (Western) gave a midnight performance, running until past 2 A. M. The regular night show at the Folly was late in getting out, and the midnight performance was abandoned at the last minute.

COSTLIEST BILL YET.

What is said to be the highest priced vaudeville show ever presented in a regular house plays at Percy G. Williams' Orpheum Theatre, Brooklyn, this week.

The actual cash salary list foots up \$6,300, which is more in real money than any of the "\$10,000 shows" claimed in the past to have been given.

The Orpheum program is headed by Alice Lloyd with McIntyre and Heath (second week) the extra feature. The others are Carlin and Otto in "The Battle of Bay Rum," Winsor McCay, Belleclair Brothers, The Clarks, John and Bertha Gleeson and Fred Houlihan, Clarice Mayne, Harry Tighe and Co. and pictures.

ACTOR GOES INSANE.

Loren C. Rees, an actor suddenly became insane at the home of his brother-in-law, Dr. Harold G. Grey, in Bridgeport. He was committed to the Connecticut State Institution for the Insane at Middletown by Judge Nobbs.

HENRY PAYTON KILLED.

Centreville, Ia., Nov. 5.

Henry Payton, a former business associate of Corse Payton, the Brooklyn stock actor-manager, was killed here Sunday by falling on the track just as a railroad train passed. Payton was a brother of Mrs. Spooner, the mother of Edna May and Cecile Spooner.

"MILK CAN" FEATURES.

San Francisco, Nov. 5.

"The Milk-Can opposition" is in San Francisco this week. At Pantages' (Empire), Hardeen is performing the trick first introduced by his brother, Harry Houdini. At the Sullivan-Considine house, National, Frivalo is also featuring it. "Frivalo" is reported to be an Australian.

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Vol. XII. NOVEMBER 7. No. 9.

Edna Luby is back from Europe.

Virginia Harned headlines the Keeney (Brooklyn) bill next week.

Nat Le Roy (Le Roy and Woodford) is ill, causing the act to "lay off."

About twenty-five acts have been engaged by the Orpheum Circuit for '09-'10.

Hubert Wilke and Leonie Watson are playing at Atlantic City this week in a new sketch.

Martin Beck returned to New York on Wednesday, not having gone farther west than Chicago.

Morris and Morris, the burlesque strong men, commence a tour of the Western time Nov. 22.

Fred Niblo will open his tour of "Traveling" at Elmira, N. Y., Monday.

The McNaughtons play two houses next week: 125th Street and Orpheum, Brooklyn.

Matt Ott and Co. in "The Gibson Girl" open at Pittsfield, Mass., Nov. 9, placed by Wesley & Pincus.

Leon Erroll, of "The Jersey Lilies," is working with a dislocated shoulder. It happened in Brooklyn.

Claudius and Scarlet open at St. Paul Nov. 8 for a tour of the Orpheum Circuit, placed by Pat Casey.

The Alrona-Zoeller Trio have joined the "Mardi Gras Beauties," an Eastern Burlesque Wheel organization.

The Armanis, a foreign comedy musical act, will open on this side Dec. 15. B. Obermayer is responsible.

Jules Garrison has a new "kid" act in which he will appear at the Hudson, Union Hill, during this month.

Searle Allen has sent his "No. 2" company of "The Traveling Man" Westward with Joe Deming at the head.

The Kratons, colored, hoop rollers, are heading the bill at the Circus Carre, Amsterdam, Germany, this month.

Evans and Lee, the original "Candy Kids," will appear alone in vaudeville Nov. 16, directed by Wesley & Pincus.

Hilda Carle and her "Red Ravens" joined "The Blue Ribbon Girls" last Monday for the remainder of the season.

Crouch and Welch replaced Trovollo at Utica, N. Y., this week, Trovollo not appearing for some unknown reason.

Harry H. Forseman, lately a Wilmer & Vincent manager, has taken charge of the Bijou, Orange, N. J., for Feiber & Shea.

"The Seven Pierrots," with Keene and Adams, have been placed on the United time by A. E. Johnson of the Casey office.

Jones and Mayo, the impersonators and nephews of Sam Bernard, open at Atlantic City next Monday. Wesley & Pincus book the number.

Annie Yeamans will appear at Hammerstein's next week. During her act Mrs. Yeamans will do a song and dance. She is 73 years of age.

Devlin and Ellwood, in "The Girl from Yonkers," open at Proctor's, Troy, on Monday, having completed a tour of the West in the piece.

Melbourne McDowell and Virginia Drew Trescott present their elaborate new scenic production, "A Man of the People" at Proctor's, Newark, next week.

In "The Chalk Line," a new rural comedy sketch played by Harlan Knight and Co., it is claimed the originals of the two principal characters are still living at Limerick, Me.

Thorpe and Coe, an English team who have a sketch called "My Burglar," have been recommended to M. S. Bentham for bookings by W. C. Fields, the juggler, now abroad.

Charles Barnold has started an action against the United Booking Office for \$2,250, three weeks' salary claimed to be due him under his last season's Klaw & Erlanger contract.

Ogerita Arnold, who has been giving an act in the olio of the "Blue Ribbon Girls," has closed with that company to play vaudeville time, opening at New Brunswick Monday.

Sig. Wachter, formerly of Atlantic City, has opened a booking agency in the Knickerbocker Theatre building, New ris' Atlantic City house and several other south Jersey theatres.

Some of the big dailies throughout the country are giving VARIETY due credit for the news items reprinted. Some do not; the Philadelphia North American, especially, please listen.

The four Deike Sisters, a wire and contortion act, concludes the list of new circus numbers engaged to open at the New York Hippodrome November 30 through the Marinelli office.

Belle Davis has had her Orpheum bookings placed forward one year to allow foreign engagements to be fulfilled. Miss Davis is at present abroad. Her interests are looked after by Jenie Jacobs.

The Vindabonnas, a musical act from the other side, will appear at the Colonial on November 23, thence playing west and over the Orpheum Circuit. It is the act's first American tour, booked by Marinelli.

The Bollingers, comedy rag painters, looked upon as a small foreign act, and which was placed on the Western States time by the Casey Agency, are now filling return dates on that circuit as a headline attraction.

Jake Sternad's three acts, "The Novelty Dancing Four," "Napanees" and Gehan and Spencer have been booked over the Orpheum Circuit by Mr. Sternad, who is connected with the Western Vaudeville Association in Chicago.

M. J. O'Rourke and La Belle Marie have separated. O'Rourke has left the "Crackerjacks" and will go in vaudeville in an act with Frankie Green, of the same company.

William Flemen leaves the "Brigadiers" this week, and will return to vaudeville with Laura Roth in a talking and singing act. The name, "The English Americans," will be retained.

Harry Bissing and Alfred Sloman's "Gibson Girls' Revue" is routed to play the Orpheum Circuit commencing in March. The act, a new one, is at Syracuse this week. The Casey Agency attends to the bookings.

Francesca Redding and Co. are not at Hammerstein's this week. Miss Redding objected to her position; also the conflict in "business" which would occur between herself as "Honora" and Mabel Hite on the same bill. Harry B. Lester stepped into the open place.

Lykens & Levy are after Ethel Jackson, who remarried last week following the divorce granted dissolving her marriage with J. Fred Zimmermann, Jr. The firm of agents believe that Miss Jackson billed as "The Original 'Merry Widow'" in vaudeville would be a draw.

Donovan and Arnold opened at the Savoy, Fall River, this week, playing on the Morris time. The act just returned from England. They return there next April to play until October, having contracts calling for a foreign appearance six months yearly for the next four years.

They "got to" Bill Lykens for a diamond and pearl scarf pin on the 42nd Street car the other night. Bill says the summer in the country kind of clogged him up. When a fellow affectionately placed his arm around Bill's neck, remarking "Hurry up, please," Lykens could have sworn he was a perfect gentleman.

Rose Stahl in an awfully sweet note informed Pat Casey this week he would receive her picture, and Pat was enjoined by Miss Stahl to hang it in his private office with the knowledge that if any "sawer words" flew about she would know it. Swearing, polite and otherwise, is as natural with Casey as breathing is with a Populist.

Collins Hastings arrived in New York early this week after riding 268 miles on horseback with all the stock he used in his concession in a Harrisburg, Pa., park last summer. The show paraphernalia was packed in wagons. Mrs. Hastings rode the whole distance with her husband. Several shows were given en route.

The Mirror announces it will issue no "Christmas number" this year, after having made that an annual feature since 1880. To replace the loss, The Mirror modestly states it will have a "special" Spring and Autumn number instead which is what may be called "doubling up," although the abandonment of a "Christmas Number" by The Mirror is equivalent to a confession.

Glady's Carlyle retires from the Sam Scribner "Big Show" this week. She will assume the management of a private hotel in Columbus, O., and will probably permanently retire from the stage.

George Austin Moore is engaged to marry a prominent Louisville belle whose name he will not divulge. Mr. Moore says her people strenuously object to the match and he is planning an elopement in December.

"NO. 2" COMPANY STRANDED.

Columbus, O., Nov. 5.

Deep trouble has fallen upon the "Reilly & Woods Big Show," a "No. 2" organization which has been playing one-night stands while the original outfit was engaged as the main feature of the "Greater New York Stars" (Eastern Burlesque Wheel), under the management of Jacobs & Jermon. Pat Reilly is the leader of the Wheel company.

The "No. 2" outfit is stranded here this week after making a courageous struggle for a livelihood. At Circleville, O., the company left behind a hotel bill for \$26.10, secured only by W. J. Vaill's "I. O. U." Upon arrival here their trunks were seized by a constable. Mr. Vaill is now in Terre Haute, Ind., making arrangements for the appearance of the company at the Coliseum there.

As the company was about to leave Columbus, the legal difficulties having been overcome, everybody was at the depot except Charles F. Leonard, one of the comedians, who refused to go further, declaring that he would not be concerned in an inferior performance. He and Mr. Higgins, the producer, declared they would cancel all future dates rather than appear with a reduced show.

It is reported that Manager Barnes, of Terre Haute, the next stand, may take the company in hand and continue the tour with it, the early record for the season having been a good one.

Meanwhile, however, Leonard has left and will play the smaller vaudeville time in this vicinity. Flossie Davenport has joined one of Weber & Rush's companies.

When the Reilly piece arrived here the roster was: Arthur G. Guidling, musical director; Louis Bowman, carpenter; Higgins and Phillips, Phillips and Lang, Chas. F. Leonard, Geo. Rusching, May Costerman, Dottie Stafford, Eva Day, Ruth Blair, Grace McFadden, Agnes Madison, Mr. and Mrs. W. J. Vaill, Robt. Russell, Marian Holland, Edna Buckley, Vandean Sisters and Flossie Davenport.

MIRIS FOR AN EVENING.

The Morris Circuit is contemplating a tour on the road of Fatima Miris, the Italian girl, as an entire evening's entertainment by herself. Time in the legitimate houses will be placed Miss Miris will probably play the three-night and week stands.

Abroad the young woman, who plays whole pieces, assuming the characters and making rapid changes for each has been accustomed to this particular line of amusement. Her sister, Emilia Frassinesi, the violiniste, will be her sole stage accompanist on tour.

Miss Miris is in her first season here. She opened at the Lincoln Square, was "laid off" for a week to "fix up" her act, and at present (holding over) on the American bill is opening the show at a salary reported to be \$1,200 weekly.

FROM NEW YORK TO CINCINNATI.

When "The Follies of 1908" close at the Grand Opera House, New York, to-night (Saturday) the company will "jump" to Cincinnati, where the piece opens next Monday. A special train will take the troupe and equipment.

LATEST ORPHEUM BOOKINGS.

The latest bookings for the Orpheum Circuit, including both foreign and domestic acts as given out this week are Dunlap, McCormick and Co., Salt Lake City, Nov. 23; Willy Pantzer and Co., '10; Charlene and Charlene (reappearance), Sept. 27, '10; Hathaway and Siegel, Des Moines, Dec. 6; P. H. Boggis' "Living Post-Card Album" or "A-Ba-Be," now playing (Casey); Billy Van, Omaha, Nov. 28; Herbert Bert Lennon, now playing; Ernest Van Pelt and Co. in "A Deal of 'Change," booked in Los Angeles, opening at Portland, Ore., Nov. 8; Delmore and Lee replacing Grassi's Monkeys (Grass "laying off" through an injury), Memphis, Nov. 8; Augusta Glose, now playing; Ollie Young and Bro., Majestic, Chicago, Feb. 7; Three Donalds, foreign, ring, Memphis, March 15; Sisters Gasch (reappearance), March 7; Bertie Fowler, Denver, Nov. 15.

NEW BURLESQUE IDEA.

Over in Philadelphia the fertile mind of the Gayety's (Eastern) manager has evolved a brand new scheme for making talk and attracting attention. The bright idea is a contest of married and single men to see which can button the waist of a chorus girl in least time.

The chorus girls will be used for the purpose. They will stand about the stage and candidates will be invited from the audience. The single men will have the first trial. Then the married men will take the stage. This will be done for the first time next week at the Gayety. "Plants" may have to be placed in the audience until the idea is tried out.

But ain't it a screaming scorch of an "idea"?

TO BUILD IN JAMESTOWN.

Jamestown, N. Y., Nov. 5.

Plans are complete and work has begun on the new vaudeville theatre which is being built by the Bailey interests on their lot on East Third Street, directly opposite the City Hall. It is understood that it will be a part of the National Vaudeville Association and play popular-priced acts. This place has several picture houses but its only vaudeville heretofore has been at the Celoron Theatre during the summer season.

TO MODIFY LAW.

Chicago, Ill., Nov. 5.

With the assistance of the National Association of Theatrical Producing Managers, theatre managers in this State are organizing an attempt to have modified the child labor laws in their relation to stage children. This statute prevents the appearance of children under the age of 16. Many attractions are compelled to keep out of Illinois because of this restriction.

The managers will make an appeal for relief to the State legislature at Springfield this winter.

OLYMPIC'S OPENING BILL.

Chicago, Nov. 5.

The opening program of the Olympic, when it commences its career as a music hall under the direction of John J. Murdoch, will be made up of "The Eight Palace Girls," De Dio, Dick Crolius and Co. in "Shorty," Charles and Fannie Van, Hyman Meyer, Kirksmith Sisters, Marlo Trio, Mabel Maitland and pictures.

The first performance takes place Nov. 8.

MORRIS LOOKING ABOUT.

Chicago, Nov. 5.

It is rumored that William Morris of New York is looking about here for a house to play vaudeville in this season. Two or three within "the loop" are said to be under his consideration.

It is authentically reported Morris was offered a Chicago theatre for two weeks if he would play Harry Lauder as the feature attraction in it during that time. Morris turned the offer down.

William Morris would furnish no information regarding the above despatch. He said a number of theatres East and West had been offered, and were being considered, but nothing had been closed which would allow of publication at present.

RUBY; HE KNOWS.

The "Jules Ruby" now appearing in the West as a portrayer of a role in a sketch is claimed by "our own" Jules Ruby to be none other than "props" in the theatres where the piece appears.

"Our Own" Jules says he booked the sketch, and for the "dummy" character, his name was taken, but not in vain, however, for is not "Our Own" Jules securing some free advertising—and Heavens knows there is no agent ducking free advertising?

O'ROURKE SUING MORRIS.

A suit for eight weeks' salary has been commenced by Eugene O'Rourke against William Morris, Inc., Mr. O'Rourke alleging the non-fulfillment by the Independent circuit of his contract calling for that unexpired time.

O'Rourke opened with Morris in "Parlor A," the sketch he is known in vaudeville by. After concluding an engagement at the Lincoln Square Theatre, the second week under the agreement, the Morris office furnished the act no further assignments.

Mr. O'Rourke in the sketch opens November 8 at Pantages', Spokane, for a trip over the Pantages Circuit.

CHANGES IN "CITY SPORTS."

Montreal, Nov. 5.

Phil Sheridan's "City Sports" is playing at the Princess this week, opening with the olio and closing with the burlesque, the first part having been temporarily dropped.

A new opening piece will be staged for Albany where the "City Sports" play next week. Max Reynolds, Andy Rice, Tim Healy and a "sister" act have been engaged to join the show then.

MURPHY SETTLES FOR \$1,000.

Geo. P. Murphy, the comedian, has had his claim against Campbell & Drew, the Western Burlesque Wheel managers, adjusted by the payment of \$1,000 in cash by the managers.

A season's contract was issued to Murphy by the firm. He was not assigned to a show and placed his action with the White Rats.

Denis F. O'Brien, of New York, and S. L. Lowenthal, of Chicago, the attorneys for the organization and acting for it, secured the settlement.

BURLESQUE "LAY-OFF" FILLED.

With the elimination of Harry and Sim Williams' "Ideals" from the Western Burlesque Wheel to-night, the "lay-off" week which has existed between the Empire, Williamsburg, and the Bowery, New York, is closed up.

Several shows have been disturbed in their running order by this shift, "Follies-of-the-Day," coming back to the Bowery for a second time within a month.

"Follies-of-the-Day" followed the "Ideals" and now goes into the place in the Wheel formerly occupied by the Williams' organization.

ORGANIZE SOON.

Maurice Kraus, manager of the Olympic, New York (Eastern Burlesque Wheel), will shortly begin rehearsals for "The 20th Century Maids," a former Empire Circuit show, now in the opposition camp. The organization will open late this month.

The Krauses now have only the "Rialto Rounders" playing on the Eastern Wheel.

KRAUS DENIES REPORTS.

The report relating to a possible change in the playing of the Eastern Burlesque Wheel shows in the Dave Kraus theatres (Olympic, New York and Gayety, Hoboken) is denied by Mr. Kraus, who asserts that business is entirely agreeable to him at his present locations.

Mr. Kraus added for information that as a matter of fact the Olympic (formerly Pastor's) could play to more than the Dewey ever did, or in money, \$5,000 weekly.

A FEW FIGURES.

Milwaukee, Nov. 5.

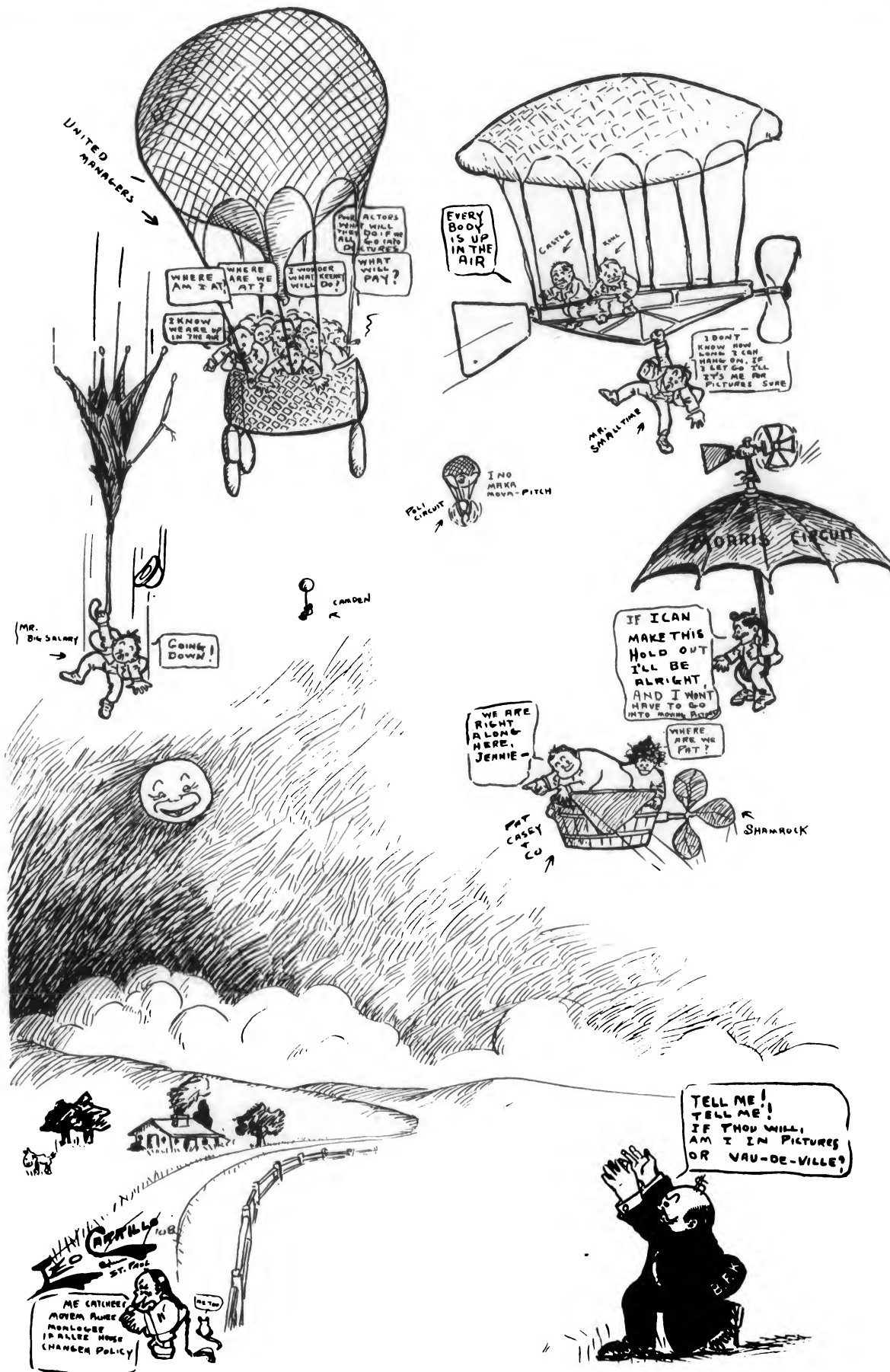
Somebody on the staff of the Sentinel has figured it out that this week's bill at the Majestic represents a cost of \$1.66 per minute while the show is in progress. This computation is based on a total cost of \$3,450 for the eight acts, which work out at about \$100 per hour. Each performance, according to Manager James A. Higler, represents an outlay of \$250.

**ALBERT WALLERSTADT.**

MR. WALLERSTEDT is playing in vaudeville this season. He is the baritone of "THE TUB-CANY TROUBADOUR," one of CHARLES LOVENBERG'S act, and also acts as Mr. Lovenberg's business representative with the number.

Fred Gilman, a new character impersonator, opened Monday. Ed S. Keller is directing his tour.

LEO CARRILLO'S CARTOON OF THE WEEK



"PULLED OUT" ACTS.

The stories about this week regarding an entertainment given last Saturday night at the New York Athletic Club, placed by Hurtig & Seamon, would indicate that the United Booking Office managers are not as "united" as the title implies.

The story goes that Hurtig & Seamon, who have been booking the annual affair of the club for several seasons, discovered the club department of the big agency (the firm being a member of it) had ordered some of the acts not to appear, Violet Dale and Fred Zobedie having been mentioned as two of those notified.

It is said that the club department, presided over by Frances Rockefeller King, had informed the Athletic Club Entertainment Committee a pleasing show could not be given without the club department's direction, and in furtherance of a desire to verify this statement, the notice to absent themselves from the performance was given the artists. The affair caused any amount of discussion through the spectacle of the United apparently attempting to take business away from its own members, and using the ordinary methods of "opposition" to do so.

Asked to comment on the N. Y. A. C. matter, Hardy Seamon, of Hurtig & Seamon, said:

"This is a boycott, pure and simple. The association wants to corral all the club business in New York, and its club department, whether with or without the consent of the United's head officials I do not know, is going to extremes to carry its point.

"There is a clause in the United contract which establishes the principle that an act under contract to that institution must not play elsewhere except with the specific consent of the booking office.

"As a matter of fact the three acts which were subjected to intimidation to prevent their appearance Saturday night, were not under contract to the United. Fred Zobedie is playing out Klaw & Erlanger contracts entered into long ago, and neither Carita Day nor Violet Dale has a single week booked for Association time to my knowledge. Nevertheless, Miss Day, although she was in perfect health at noon, informed me before 5 o'clock that she was too ill to play Saturday evening and I received a note from Miss Dale that she likewise had been seized with sudden indisposition.

"A telephone message to Zobedie informed him that if he played the club his United time would be cancelled. This message was a rather mysterious one. The person who gave it over the wire let it be understood either that he was E. F. Albee himself or spoke at the latter's direction. Zobedie replied that if it was apparent his engagement at Keith's, Philadelphia, next week was to be canceled, he might as well not report. The speaker immediately stepped down from his haughty position and told him that such was not the case.

"This office has booked the N. Y. A. C. for seventeen years and has several times used acts for the entertainment which were playing Keith houses in the city and never had any trouble about it. What we want to know is whether there are influences working in the United which are unknown to the executives of the organization and which seek to monopolize the club business. That's the way it looks to me."

MANAGER DESERTS ARTISTS.

Zanesville, O., Nov. 5.

Manager Ernest T. Ely, of the Schultz Opera House, departed suddenly Saturday night, leaving the artists playing the house without salary. In the number were Brindamour, Walthour Troupe, Catherine Johnson, Collins and Jewell, Elite Musical Four and Les Leodorowitz Company.

The Walthour Troupe received the same treatment the week before at the Auditorium, Parkersburg, Va., which is said to have a connection with Schultz. Will Davis, manager of the defunct Parkersburg place, is in Zanesville. He will only say that he is here to take charge of Schultz's "while Ely is out of the city."

When Ely left he paid his hotel bill to date, closed the box office at 8:30 Saturday evening and left at 9 o'clock with all his baggage. If he left the theatre in care of Davis, he might, the artists say, have also left him the keys to the house as well as enough money to pay salaries.

The artists communicated the facts of the sudden disappearance to the White Rats of America as well as to the New York booking agents, reported to be Keith & Elkeles.

Schultz's started out several weeks ago under the best of auspices. The first Monday found capacity audiences in the house, although the bill was a poor one. Then patronage began to drop off and last week's show, a particularly good one, was offered in the hope of drawing it back.

Schultz's was in opposition to the Orpheum (Sun & Murray, mgrs.), which has been giving capital shows and drawing good business.

The acts booked for this week did not report. The future of the house hangs in the balance.

The White Rats has been in receipt of several complaints from the acts on each of the bills in Parkersburg and Zanesville. Harry Mountford, of the Rats, discovered one Sachs, of Sachs & Vogel, a mercantile firm in New York City, is responsible for the obligations.

Mr. Mountford notified Sachs that a settlement would have to be received by Thursday.

RECOVERED FOR CANCELLED DATE.

At Carthage, N. Y., last week the "mind reading" act of Mme. Zella and Prof. Hague was given judgment in an action against the Mystic Theatre of that place, for which they had been booked and cancelled at short notice.

According to the artists they received contracts to play the Carthage house from Verbeck & Farrell, Oil City, Pa. The engagement was to have commenced Oct. 5. On Saturday, Oct. 3, Manager LaFane, of the Carthage house, notified them the contract was cancelled and wired Verbeck & Farrell to the same effect.

TWO MORE SOHLKE PRODUCTIONS.

Two more of Gus Sohlke's productions will soon be shown in vaudeville. The latest is "The Jersey Count," in which John W. Ransome will be featured. The cast will also have Henrietta Lee.

The next Sohlke piece to be seen will be "Joyland" with Clara Belle Jerome and William Seymour. Eight girls will make up the company.

"Western Life," the first of Mr. Sohlke's vaudeville output, plays Poli's, New Haven, next week.

NEW INDEPENDENT CIRCUIT.

Chicago, Nov. 5.

A new vaudeville circuit has been formed by A. Arthur Caille, a Detroit capitalist, and J. H. Kunsky. The combination is known as the Casino Vaudeville Circuit, and from six to twelve weeks are being offered better grade acts. The booking headquarters of the concern are located in Chicago, with Coney Holmes as general manager. Mr. Holmes was formerly resident manager of the Barrister Theatre, Waukegan, Ill., and Marjestic, Sioux Falls, both under lease to Joseph E. Howard.

All acts will be booked independently through the Chicago office. Among the theatres secured by the Casino company so far are the New Robinson, Cincinnati; Victoria, Dayton, Ohio; Fairbanks, Springfield, Ohio; Valentine, Toledo; Jeffers, Saginaw, Mich., and a theatre in course of construction at Detroit. Several more houses are promised before the end of the season.

It is stated that the circuit will play the same grade acts in the cities mentioned as the other houses and with one or two exceptions better, creating possibly strong opposition in all the invaded territory. Of the list, five houses are now operating with the independent bills.

THE BIGGEST COAT EVER.

It causes no comment when the electric lights are turned on at the Casey Agency as Fred Brant appears in the doorway. About three weeks ago when Mr. Brant and Pat Casey surprised Springfield, Mass., through an unexpected call, the papers next day said there had been an eclipse of the sun the afternoon previous.

It is recorded at Coney Island that when Messrs. Brant and Casey presented themselves to the "guess-your-weight-or-no-charge" man down there last summer, the fellow ran for the ocean and has not been heard from since.

This was recalled on Monday when the English-made coat Jenie Jacobs had ordered for Mr. Brant arrived in New York. Before leaving London, the garment was exhibited in the warerooms of James Benson, the swagger tailor over there with a card describing it as the largest coat ever made.

It is a mackintosh, size "54." While being displayed in the Casey Agency, one of the sleeves was carelessly allowed to fall upon the carpet. Charlie Stevenson happened in seeing it and remarked "You people here are getting pretty swell with your new rugs."

Mr. Brant will return to Europe with the coat to-day (Saturday) in company with Mike McNulty. Brant may also take his sole and only "Orange, N. J." band along with him. While abroad he will look up Kitamura's Kitafuka Troupe of Japs now somewhere on the Continent and attend to other diplomatic relations in connection with acts, Mr. Brant being Kitamura's general manager.

Mr. McNulty, who formerly conducted the Metropolitan and Saranac hotels, goes along with Brant to preserve the peace, and see the old country.

Canfield and Stone have separated, and Stone has left "The Fashion Plates," where they were engaged. William G. Clarke, formerly of Hanvy and Clarke, has joined Canfield with the same production.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Happy Harry Williams was the large noise at the beefsteak dinner Frank Meehan gave to Mason Peters at the Hotel Bayard last Saturday night. Long Island papers please copy.

What ever has become of Braisted and Carter, the boys who wrote "She Was Bred in Old Kentucky" and "The Girl I Loved in Sunny Tennessee."

A song writer is known by the publisher he keeps.

No one publisher can ever Standard Oil the song market. New writers are born every minute.

One of the Alley's brightest stars is up at Saranac making a game fight for health. His name is Herbert Ingraham. "Roses Bring Dreams of You" is one of the best ballads of the year. Yes, he wrote it, and I hope everybody sings it.

William Jennings Bryan's favorite song is "Over the Hills and Far Away."

The other fellow's song always sounds better than mine.

For novel ideas in advertising a song Leo Feist takes the blue ribbon.

A song in the safe has as much chance of success as a snowball.

Jules Von Tilzer, who deserted the Alley to take a dip in vaudeville has sold his bathing suit. Welcome home, old pal, your act is all right—but you opened in the wrong theatre. Get a real place and try again.

There is a certain song writer who splits his royalty with the bookkeeper. Wise boy, that.

Some of the season's ballads are funnier than the comic songs.

James W. Tate, the English composer, was one big scream at the Colonial last week. Welcome to our Alley, James.

Bert Cooper is going away from here—he is going to Chicago.

FOREIGNERS WANT DAZIE.

With the publication in VARIETY last week of the Marinelli agency offer for Dazie to play abroad next season, the cables commenced working. Before Monday had passed, Mark A. Lucscher, Dazie's husband and manager, received several more European propositions, one arriving on behalf of Ronacher's, Vienna, with a salary of 12,000 kronen set for the month from Aug. 15 to Sept. 15, next summer. This is at the rate of \$600 weekly, American money, a large sum for the European continent.

The Folies Marigny, Paris, is after the dancer for a two months' engagement, commencing June 1, next. The Marinelli agency has also submitted further offers.

Adolph Newberger staged La Adelaide's act.

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.

Atlanta, Ga., Oct. 31, 1908.

Editor VARIETY.

In your issue of even date we find your note relative to our Southern time and, believing that you will give us a fair hearing, we beg to advise that we refer you to Raymond and Hess, now playing Orpheum Theatre, Tampa, Fla.; Claus and Radcliff, now playing San Carlos Theatre, Key West, Fla. (or rather Miami at Kelly's Theatre with Key West to follow); the Three Faggs, now playing San Carlos Theatre, Key West; Addison Livingston, now playing Orlando, Fla., at the Zaph, and, if space permitted, we could give many more, all Eastern acts.

Regarding Frank Voerg's letter will say that Mr. Voerg cancelled the time himself after receiving more money than we agreed to give him. He apologized for same, stating he had decided to return to Cincinnati, wished us well and the next thing we heard from him was in Augusta (to-day), when he wired in for a date. We gave it to him and he is booked at Tampa next week at the Orpheum. This does not look well for him after writing such an article, and unless he corrects same we shall certainly turn him loose at Tampa, and we do not think that we could be blamed for doing it.

His statement regarding fare and excess is also wrong, for he told us he got a pass down without excess, and that was the reason he came down without a contract or an invitation from us. We have all his correspondence on file here, which we gladly offer the public for inspection.

We have been correctly informed that this is the work of an agent that we have befriended and ask that you give us as much space as you do these one-sided arguments and we promise to make some of them pretty sick.

Geo. B. Greenwood, Mgr.

(The Empire Theatrical Exchange.)

(We are in receipt of several letters concerning the "Greenwood time." The Empire Exchange communication, printed above, had enclosed a reply made to Voerg direct in which some strong language was used. Also enclosed certificates from the La Reane Four and Alice Venice, each stating in substance the engagements under the Empire Theatrical Exchange contracts had been wholly satisfactory in every way. Binney and Chapman, a singing, talking and dancing act are extravagant in their praise of the treatment and methods of business by the Empire Exchange. A New York promoter of vaudeville acts states he has been unable to secure any prior information regarding this time, either from the Empire Exchange or its New York agent, and in pursuance of this refusal would not allow any of his acts to go South. An act now on the circuit says the work is very hard and misrepresentations to a certain extent were made. In one house, the act was obliged to give six shows daily, but adds the treatment is excellent if the act is well liked. One of the circuit's stands calls for seven shows daily (five-minute turns) while the "jumps" vary in transportation from \$5.50 down.—Ed.)

Seattle, Oct. 31.

Editor VARIETY:

I desire to call the attention of the profession and the music publishers to a condition which has grown to be a real inconvenience and detriment to artists away from the big cities. Out here in the Northwest and in other parts of the country even the smaller managers are continually complaining that the artists do not keep their songs up to date. I have looked into the subject carefully and my conclusion is that it is the music publishers who are responsible. No sooner do they put a number on the market than the whole country is flooded with phonographic records of it. The result is that before the song has come to the hands of the artist it has been blared forth from the machines at every saloon, drug store, etc., and is an old story to the manager and his audiences.

The complete method of the record manufacturers in covering the country by monthly shipments of new records makes it impossible for the artist to get into the field on anything like equal terms.

My experience last summer is in point. I was in Yellowstone Park for six weeks, and, knowing I would be playing in the Northwest this fall decided to replace several of my old numbers with newer ones. Accordingly I selected three songs from among the newest of the Eastern publishers. They were first rate numbers, but when I came to try them out, they went flat and I had to drop them. The reason was that they had been done to death weeks and weeks before by the phonographs. I believe that these machines do more to shorten the life of good music than any other agency and something ought to be done about it. Jack Atkins,

New York, Nov. 4.

Editor VARIETY:

In VARIETY's review upon my act as presented at the Lincoln Square Theatre last week, Horace Goldin was mentioned in connection with my illusion, named by me "The Flying Chest." To settle all question as to priority in this matter, I will state that upon Oct. 31, 1907, in *The Encore* of England I had an advertisement mentioning this trick by name.

On August 1st, last, Mr. Goldin advertised in VARIETY the similar trick under the title of "The Double Disappearance," stating in that advertisement he had been working it out during the previous seven months, which at the utmost brings him back only to January, 1908, or four months after I had announced this illusion, which I originated.

Mr. Goldin did not present his "Double Disappearance" in Europe nor until he played in New York City last summer. I think the facts speak for themselves.

Oswald Williams.

Kankakee, Ill., Oct. 31.

Editor VARIETY.

Replying to letter in VARIETY Oct. 24 signed "A Real Artist" will say that a person who will not sign his name to what he writes is either ashamed of his name or is a moral and physical coward. Johnnie Reilly.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

If Edna Wallace Hopper has the prettiest feet of any woman in variety (and she has), Madame La Comtesse Rossi has the prettiest hands. Wee, plump little pink ones which look exactly like the papier mache hands of a French doll; and the likeness is heightened by the fact that she constantly holds her fingers in the position most favored by the Bebes Jumeau in the Christmas boxes.

There is a petty kind of vanity to which some women are addicted and which is always to be condemned if only for its stupid transparency. An example of it was manifested the other evening at Hammerstein's when a pretty girl in one of the boxes began systematically to roast every woman on the stage. Her escort started the ball rolling by admiring the pretty young "acrobat" in "My Wife Won't Let Me." That settled it! The girl in the box sniffed and observed that the "acrobat" had big feet. The escort admired the Rossi arms, his companion sniffed twice and declared that the Countess was too fat. I don't remember what fault she found with clever Mabel Hite, but the retort un-courteous was waiting, to be applied quickly to the man's observation that Mrs. Donlin was charming in her pink "matinee." And it probably did not occur to the Girl in the Box that the man could see right through her malicious effort to dissuade him from perceiving beauty in any one of her sex except her silly self.

Mabel Hite's humor is that of the New York woman, keen, alert and ready. One reason why Miss Hite's humor "gets over" is because it's of the human variety. All those funny little domestic touches strike home—and pleasantly. As for Mr. Donlin—the matinee girls will get him if she—don't—watch—out!

Leila McIntyre has a charming new gray costume that is just as attractive as it can be. It is a Quaker gown of gray messaline with pretty Priscilla slippers to match and a darling gray bonnet.

There is a system of photo-printing which will save a lot of money if you will take advantage of it. You can have the most expensive photographs copied in these prints, which are made so well that they reproduce perfectly and are therefore practicable for newspaper use. They cost about three dollars and a half per hundred and the larger size costing only a trifle more are good enough for lobby display.

TIPS.

To All of You:—Be sure to write your name on the back of EVERY photograph of yourself which you send to the theatre.

To the Fadettes:—The "March of the Lead Soldiers" is one of your best numbers, yet you seldom play it. Why?

To the Girl who plays the wife with Emmett De Voy:—Your voice is unnecessarily strident. Moderate it, like a good girl!

ONE-SIDED CONTRACT.

The following contract is submitted by Hale and Harty as an example of "the limit" in agreements between artists and managers.

The team wrote C. E. Roussey, who books the house (Grand, New Orleans), stating if two weeks were given they would change act the second week. The contract demands four changes of act.

CONTRACT.

THIS is to certify that Hale and Harty have agreed to work at the GRAND THEATRE, No. 1033 Canal Street, New Orleans, Louisiana, for two weeks, beginning November 2nd, 1908, and for the sum of fifty-five (\$55.00) dollars per week.

It is understood and agreed that the said Hale and Harty are to give three performances every afternoon and four in the evening, with the exception of Saturday, when they will give three in the afternoon and five in the evening, and on Sunday continuous vaudeville from 3:30 P. M. until 10:30 P. M.

It is also understood that the said Hale and Harty are to make complete change of act on Thursdays of above-named weeks, also complete change on Monday of the following week (November 9th), subject to cancellation if act is not made good.

It is also understood and agreed that if said Hale and Harty do not make good they are subject to cancellation after first performance, also understood and agreed that said Hale and Harty are to forward all lobby pictures one week prior to their arrival.

It is also understood and agreed that the Manager of Amusements, C. E. Roussey, reserves the right to change any part of said acts that he may desire.

(Signed) C. E. ROUSSEY,

Manager of Amusements.
New Orleans, La., October 26th, 1908.



CIRCUS SHUMANN PROGRAM.

A photograph of the bill at the CIRCUS SCHUMANN, FRANKFORT, Germany, for last month with several American acts prominent.

Edgar Bixley and Geo. X. Wilson, two comedians who have been rehearsing in Washington this week, will join Sam T. Jacks' Burlesquers at Baltimore for week of Nov. 10, as also will Hilda Hawthorn. The trio will present a sketch called "The Wanderer From Nowhere."

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Oct. 28.

Ike Rose is out with another announcement. He says "I don't care to be an agent." What a title for a song!

Carlisle and Baker, a colored act, opened at the Palace and just about slipped through without making any noise.

Alfred Butt had the Maud Allan's engagement at the Palace insured to protect the management against loss. Since Miss Allan retired the hall has not been half filled at any performance, and the Palace has collected accordingly.

The Palace has been without its big feature for a week or so, Maud Allan having been a sufferer from a sprained ankle. The business dropped off considerably. Miss Allan may reappear about Monday. In the meantime Margaret Cooper is the top line feature.

Upon the news reaching here that Frank A. Gotch was coming over, quite a stir was caused. In certain circles Gotch's defeat of Hackenschmidt has not been forgotten, but the opinion is the real sporting people will receive Gotch with all the respect due him as champion wrestler of the world.

Ikey Moe is a very small Hebrew comedian, about nine years of age. He played at the Canterbury last week. From his deportment one would imagine he had been on the stage for more years than he looks. The kid has a pleasing appearance, tells as many and as good stories as any of the Hebrew acts over here; also is possessed of a nice singing voice. Ikey Moe, through his size, is going to be a riot over here, but aside from that he does a talking act.

GOVERNMENT GETS COMMISSION.

Chemnitz, Germany, Oct. 25.

Meier and Mora, the American team, which is just closing a successful engagement at the Central Theatre here, have a tale of woe to tell for the benefit of fellow artists visiting this country. While they were at the Deutsches Theatre, Munich, they were summoned one morning on a visit to the local officials. There they were required to show their contracts, and the authorities calmly informed them the government would take a ten per cent. toll of the entire salary.

HOLBORN EMPIRE.

London, Oct. 27.

Vesta Victoria tops the bill this week. It looks as though she would do things for the house. The first show on Monday night was packed to the doors, always a fair sign of big business throughout the week.

And with it all Miss Victoria was the pet. She sang three songs and could have done three more. It is a good opportunity for some of the people over here who have laughed at American audiences for making this girl a success to go and

see some of her own countrymen rave about her. Miss Victoria is singing two new songs which she will probably use in America. One is a new "widow" number, perhaps a little swift, but will pass all right. The other is "Now I Have to Call Him Father," causing the big laugh of the evening. Vesta was a "riot," and they can't blame it on the "Yanks" this time.

Devon and Earle open the bill with a good dancing act. Gus Harris and Regan and Ryan do well in early positions. Queenie Essex is a singer with a good voice, and is quite popular. But Queenie should change the way she wears her hair, also her clothes.

Jordan and Harvey certainly do things to 'em in Holborn. Jordan handles all the comedy now, and he gets away with it nicely. That is, the audience thinks so.

Rapoli is a very good juggler with heavy stuff, but there is one fault. The fault does not lie alone with Rapoli but with any number of jugglers carrying assistants to follow the ways of the one Cinquevalli has. In the act of Rapoli's the Cinquevalli comedy routine is followed almost to the finish. But then they will do those things over here.

Topsy Sinden is an old London favorite, and she could go on "faving" for some time to come if she would stop singing and stick to the dance. Topsy is there with much good foot manipulation.

The Kirbys please much, the man being a very bright comedian in his very own little way.

Ernest Shand will continue to hand out laughs at all times and places. He has a monolog just brimming over with cleverness.

Through the extended time demanded by the audience of Vesta Victoria, two acts could not appear at the first show Monday night, and it looked as though Arthur Rigby (New Acts) was cut short in the closing position.

LONDON COLISEUM.

London, Oct. 28.

Last week at the Coliseum there was a fair bill, but Odette Valerie was gone and that helped some.

Alexander and Hughes deputized for Cardow's "Merry Yachtsmen." The substituted number evidently pleased. The comedian's line of work, together with his funny style of delivery, had the house in a roar continually. Miss Lillian, a cyclist, does a Lalla Selbini on the wheel, but there is nothing startling in the number.

Edward Lauri, May Beatty and Co. present a "protean melange" called "In Her Boudoir." The piece is long and the action slow. Lauri did some fair comedy at odd moments. The Delevines have an act in which the "slap-stick" is most prominent. A "scare-crow" dance is well performed although wires are used, and the couple attempt to "fake" it.

George Lashwood is probably the neatest and best dressed artist on the foreign music hall stage. Lashwood also has a good voice and songs, outside of "The White Man" selection, containing the

LONDON REVIEWS.

John Lawson and Co.

"Figs in Clover."

Holborn Empire, London.

This sketch, or a "Racial Retrospect" as it is billed, is full of thrills and then some besides. There seems to be a moral to the tale on inter-marriage between Gentile and Hebrew. Mr. Lawson handles his part very well, but the act seems to be one of the impossible kind. The piece is probably the most complicated affair on the music hall stage, but Mr. Lawson being the "Big Fav" may save the play-let.

"A Day in Paris."

Ballet (Five Scenes).

Empire, London.

It might be the most elaborate stage setting, costumes and the good-looking people that will account for the big success of the new ballet at the Empire, but right next to that comes one Fred Farren. As a comedian and dancer for productions of this kind another like him could not be found. He was cheered from start to finish, easily taking the honors for being the recognized star. Mr. Farren also staged most of the dances. The ballet itself is near wonderful, Frenchy in costuming, with very catchy and bright music. Mile. Kyasht, the little Russian dancer, is not given much to display her talent, of which she has a great plenty, but was overwhelmingly received after each of her three dances, the Russian number securing the most applause. Phyllis Bedells is a very pretty little girl, a remarkable dancer and was treated well by the audience. The Souloffs are a music hall team, appearing as a specialty and come away with plenty of the "kind applause." An "Apache" dance is introduced by Fred Farren and Miss B. Collier, a sure enough riot. The dance was shown at another London hall last week, but didn't startle anyone. The Empire probably will be responsible for its coming popularity in London. The ballet ran one hour and forty minutes. It could have been even longer.

"El Amor en Espana."

Spanish Dancing Act.

Palace.

This is the headline act at the Palace while Maud Allan is recovering from a sprained ankle. If anyone likes to see the real Spanish dance, this is the act that has the goods. Two men and a girl do the dancing, while two play the guitar and mandolin. There seems to be a story concerning the men dancing for the girl's hand. One showed his skill as a dancer, doing some real "tap stuff" on a table. It is a question whether the act will draw here for the next few weeks.

"red fire" thing. Lashwood would get away just as big if he dropped this number.

In conjuring Herman Melot is simple, but he is funny, and that pulls him through to quite an amount of applause.

Cissy Loftus is still on the bill, along with "Visions of Wagner." Wild, Willie and West are a fair sort of acrobats who would have done better had they not opened the show.

Arthur Rigby and Co.

"The Isle of Ooma" (Operatic).

Holborn Empire, London.

Anyway Arthur Rigby made a good try. He has pieced a very small comic opera, the story resembling any number, but he lacks a support. About eight good looking girls, never intended for the stage, and also some male actors who may be regulars some day, participate. Mr. Rigby is a very fair comedian, but in this piece won't do.

"Lancashire Singers" (18).

Coliseum, London.

Equally divided as to sex, these eighteen "Lancashire Singers" seemed to impress the Coliseum audiences last week. The act plays in "one." Not a singer moves while on the stage. The voices are excellent, but the act might have been framed up originally for a church entertainment instead of a music hall.

"Union Jack Boys."

Canterbury, London.

A number of kids with high boyish voices make up a singing act called "The Union Jack Boys," at the Canterbury last week. There is some dancing, but not enough to mention. The voices are far too shrill. While the number may pass in some halls, it will not do for the better ones.

The Three Gartis.

Canterbury.

Three men in a straight singing and dancing number make a novelty in London. The Gartis are going to do well here. Each is an excellent singer and two are first-class dancers. Opening with a "coon" song, the trio work a "clog" into it. Were the buck and wing used instead for the opening, the act would secure a much better start.

Hubert Darnley and Co.

"The Brigands of Tarragona."

Canterbury, London.

The offering which permits of "The Brigands of Tarragona" is called "A Spanish Musical Comedy," but only by the author. Had he been in front last Wednesday evening, several suggestions would have been made him as to what it should be named. The big "slap-stick" is on the job all the time excepting a few minutes taken up by dancing girls and a singer. Even then the rough work was almost preferable. There is one feature in the act, however. Charlie Bell, formerly with Fred Karno, is a "kid" in the piece. His rough work is remarkable. But he is in wrong with this act, for it is nothing more than the same author's "Skirmishers" under a new title and with a few new girls.

The Three Meers are now in Paris. They may sign for a six months' tour of South America.

Mike McNulty said this week that if all the people from Syracuse who had migrated into the show business had remained at home, Syracuse would have been a regular city.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Oct. 28.

The Revue at the Moulin Rouge, entitled *Par dessus les Moulins* (in nine tableaux), is splendidly mounted, but by no means as interesting as its predecessor. The authors have, in the words of the French adage, "tossed their bonnet over the mill," and gone somewhat amuck. C. Aumont, the manager, has been at great expense in putting a rather indifferent book on his stage, which may save the situation for a few weeks, while Maurice Jacobi has strung together a tuneful score by borrowing several American popular songs, but as a real Parisian Revue the latest production at the Red Mill is not up to the high-water mark of this famous resort. The company engaged, including Morton, Allens, Strack and Mlle. Guerra, work well together, and frequently raise a titter. Mlle. Gaby Deslys is a success in her triple role, and has a couple of hits with Fred Wright, one being in the 10 "Petits Apaches" act—founded on the "ten little nigger boys" rhyme—and the *demi-mondaine*. Tiller's 12 "Manchester Babies" dance as well as ever, and a "colored lady from Carolina" (whose name is not mentioned) pleases, rendering in English "Mr. Brown," followed by a cake walk. During the intervals an Oriental orchestra discourses "local" harmony. The sage's aphorism defining music as the most expensive form of noise has a savor of truth after all.

There is a society here calling itself the Association Internationale des Auteurs et Compositeurs, 17 Rue Molière, Paris, which advertises its readiness to give all information about productions by budding authors. It claims that over 2,000 new works have seen the light in all parts of the world, thanks to its agency. This is the first I have heard of this, and simply mention the fact, having been asked if I know anything about it.

The 14 King Dollars are an addition this week in the "Revue en Bateau" at the Olympia.

At the Casino de Paris, which will shortly change its program, we have among ten vaudeville numbers Bristol Troupe, Bento Brothers, Franckson, Weyer, the Mysterious, and the operette already mentioned.

There is every indication that the season will be a good one in the gay city, and that the opening for Anglo-American vaudeville artists is greater than ever. There is plenty of room for good numbers. Both the Olympia and the Folies Bergère are seeking the best, irrespective of cost, and it is to be expected that the variety profession will be very creditably represented here during the coming winter and spring. The complete booking for many halls is only made a few weeks in advance, sometimes a few days. Managers will not divulge programs until the eve of production.

Mlle. Germaine Gallois, the divette, will be in the bill as a star turn at the Folies Bergère, commencing Oct. 28.

The five Normans open in the November program at the Olympia, on which occasion will appear also "the wire-walking horse." On Nov. 6 the Viennese operette "Vira Violetta" will start, in which we shall find the old French favorite Baron and Marion Winchester, who will play the principal role.

Spalding and Riego, comic acrobats, are a big success at the Apollo, where the musical piece "Oh, Phryné," still tops.

Mayol, the most popular French serio-comic of the day, is leaving Paris for a seven months' tour.

WILLA HOLT WAKEFIELD.

Willa Holt Wakefield, a likeness of whom appears on the cover, first gained attention as a society entertainer. For some time her delightful pianolog was much in demand for swagger parlors before the vaudeville magnates "discovered" her.

Miss Wakefield made her first New York vaudeville appearance about two years ago. Since that time she has become a headliner in the varieties, having topped the bill at the Colonial and this week is monopolizing the electric sign in front of the Fifth Avenue.

Miss Wakefield offers a unique entertainment. Her songs—"song readings" she prefers to call them—are delivered in a voice that is almost hypnotic in its melody, while she plays sketchy little accompaniments on the piano. They are odd little bits of verse, containing more surprises than a grab bag and with just a flavor of spice to give them point.

In New York Miss Wakefield has a large following of society folk and her presence on a metropolitan program is surty of a "classy" audience.

ENOUGH THEATRES IN ROCHESTER.

Rochester, N. Y., Nov. 5.

The purchase by Taylor Bros. (Worcester, Mass.) of Cook's Opera House, which will cause Moore & Wiggins, the present tenants, to vacate, has caused much talk about which local theatre will have the United vaudeville in it.

J. H. Moore has announced he will build a new house here, but Rochester is already flooded with theatres, and not much stock is taken in the statement that Moore's house will be built.

There seems to be a scheme afoot to form a "pool" here between Hurtig & Seamon, Fred Luescher, Moore & Wiggins and perhaps one or more prominent managers of the United, playing the United vaudeville at the National, which is now under the control of Hurtig & Seamon and Luescher.

A rumor says Taylor Bros. may place the Morris vaudeville in Cook's, although the attempt by Klaw & Erlanger to play their bills against that house last season did not prosper.

The Great Lafayette has been abroad for about a year and has not yet played in London. He has been booked up until January, 1910, and goes into the English metropolis in December.

Arthur Leonard, an English character singer, may come over to America shortly.

Harry Tighe's former sketch, "The Collegians," will be put out by Mr. Tighe with Frank Wonderlee at the head.

Les Francini Olloms, a foreign musical number, opens November 16 at the Colonial with 32 weeks booked through the Marinelli agency to follow.

Harry Bailey, formerly manager of Poli's Hartford, has taken charge of Gus Edwards' vaudeville acts.

Irving Pollock, of Pennsylvania, is due to arrive at the Independent Booking Office, where he will remain.

As far as could be learned on Wednesday 1823 members of the White Rats Political League cast their vote upon election day. Further returns were yet to come in.

Barry and Wolford were obliged to leave the Hammerstein bill after the Monday matinee through a cold Mr. Barry picked up somewhere.

Odette Valerie, engaged for "Salome" at Hammerstein's Manhattan Opera House, is due to arrive to-day (Saturday) from England.

Fred Wenzel and Barney Mullally have formed a partnership and will seek time with a dialect conversation turn.

Leona Lamar has recovered from a serious operation and will offer the vaudeville managers a "pick" act.

Daisy Lloyd, the Boganny Troupe and "A Night in Egypt" (Alice Raymond) hold over at the American next week.

McIntyre and Heath will headline the Hammerstein bill Nov. 16, the first week of Harry Lauder's engagement at the American (Hammerstein's opposition).

Chapman Sisters, pickaninny (Raymond Thomas) has been at the New York Hospital for several weeks with typhoid fever. He is now recovered and will join them at Miner's Bowery Theatre next week.

Lilian Hickey, formerly of Hickey and Nelson, and W. H. Hickey have been divorced.

Monie Mine (Mrs. Will H. Fox) opens Monday at Keith's, Cleveland, booked by Pat Casey.

The other day, while Richard Pitrot and B. Obermayer, both foreign agents, were standing together near a newsstand where the proprietor was reading a Hebrew newspaper, Mr. Obermayer asked his confederate if he had read "the big news." Pitrot anxiously answered no, when Obermayer, knowing Pitrot can not read without his glasses, purchased a Hebrew paper, telling Richard it was in there. Mr. Pitrot, remarking he must go right to his office for his glasses, ran away with the Hebrew sheet towards 28th Street.

NOTES

Anderson and Goines, colored, will present their new scenic act "Late Hours" in New York during the holidays.

Lieut. H. Clay Miner will take a vacation this month, traveling to the scene of the Savannah automobile races in his machine.

Pearl De Forrest of the Whirlwind De Forrests will produce a comedy sketch by Charles Horwitz named "The Cornville Favorite."

Robertson, the winner of the Vanderbilt Cup Automobile Race, may play in vaudeville. Mr. Robertson is willing, according to report.

Violet Black and Co., playing "In the Subway," have been placed on the Orpheum Circuit by Pat Casey, opening at St. Paul Nov. 8.

Frank Cumming and Frances Colonne, an English singing and dancing act, are in communication with agents looking to American bookings.

Harry La Dell, lately of La Dell and Crouch (who separated), has Florence Brown for his present partner. Ed S. Keller has the act.

Johnson and Dean, colored, now on the other side, have canceled their Morris contracts through illness and are not expected over this season.

The Chas. Ahearn Troupe of Cyclists have been offered a tour of eighteen months in Europe through the M. Alexandroff agency of Berlin.

Jos. Goleman (Goleman's Dogs and Cats) has been obliged to retire for this season through illness. He is resting at his home in Zuai, Austria.

Burt Jordan, formerly of Jordan and Crouch, is rehearsing a new act to be called "Burt Jordan and His Two Buttercups." He opens out of town November 9.

Tom Coyne of "The Hastings' Show" was promoted to the ranks of "The Fathers-of-Them-Families" by Mrs. Coyne presenting him with a baby boy at Cleveland on Oct. 25.

Ed E. Daly, for the past two seasons manager of Murray and Mack, has resigned and is in New York. He may again go on the road with a Broadway production.

Jos. Vion, the former vaudeville agent, has retired from his position of manager for the "Morning, Noon and Night" show, and was replaced by Ralph Harlan, a brother of Otis Harlan, the comedian.

George Ali, the pantomimist who originated "Tige" in the "Buster Brown" production, has been engaged for a prominent part in the Christmas pantomime at the Drury Lane Theatre, London. Mr. Ali will sail for the other side Nov. 28 on the *Baltic*.

ASSOCIATION VOTES BY MAIL.

Since the admission of a dozen or more branch exchanges under the control of charter Film Service Association members, applications from other members for additional branch offices have poured in. These applications were permitted to accumulate until the first of this week, when it was decided to dispose of them through a popular vote of the Association.

No meeting was called, but the entire membership list was canvassed by a mail vote. The members were returning ballots by mail all week and by to-night it will probably be known what action is to be taken. Each individual application is voted on separately.

Most of the branches asked for were by the larger renters who needed offices in smaller points through the Far West and Pacific Coast territory. Among the applicants were Swanson (Chicago), and the Montana Film Exchange.

INCORPORATES FOR PICTURES.

Chicago, Nov. 5.

The Arcade Amusement Co., Washington, W. Va., has incorporated with capital of \$100,000 to operate moving picture theatres in different parts of the State.

NEW WESTERN PICTURE HOUSES.

Chicago, Nov. 5.

The following new moving picture theatres are being opened in the West and Middle West: Moberly, Mo. (Orville Reece, mgr.); Gem, Cherryville, Kas. (E. E. Kuder, mgr.); Columbus, Kas. (Frank Lee, mgr.); Chandler, Okla. (J. J. Egbert, mgr.); Maryville, Mo. (L. M. Vandervoort, mgr.); Newton, Kas. (Mrs. G. H. Henderson, mgr.); Shelbina, Mo. (F. M. Hall and J. R. Blaney, mgr.); Idle Hour, Aberdeen, S. D. (A. C. Fossum, mgr.); Washburn, Wis. (A. Lotts and Paul Geoltz, mgrs.); Star, Kankakee, Ill.; Auburn, Ill. (Horton, White & Co., mgrs.); Boone, Ia. (F. G. Ball, mgr.); Ogden, Utah, (R. A. Grant, mgr.); Waukon, Okla. (Dr. B. Tanner, mgr.); Highmore, S. D., and Sleepy Eye, Minn. (J. O'Brien, mgr.); Blackduck, Minn. (E. T. F. Douglas, mgr.); McPherson, Kas. (Geo. Bowen and Nels Lorenson, mgrs.); Yankton, S. D. (Jack Beyers, mgr.); Fairmont, Minn. (Leo Barregong and C. A. Maynard, mgrs.); Laporte, Ia. (G. G. Tracy, mgr.); Jacksonville, Ill. (A. T. Brooks, mgr.); Star, Muncie, Ind., and Elgin, Ill. (Prickett & Therlan, mgrs.); Spokane, Wash. (Metropolitan Amusement Co. mgrs.); Majestic, Rochester, Minn., and Hammond, Ind. (Englehart & Riley, mgrs.); Rock Island, Ill. (Tailor Bros., mgrs.); Huron, S. D. (Coastain Bros., mgrs.); Oconto, Wis. (Frank A. Knapp, mgr.); Minneapolis, Minn. (Sodini Bros., mgrs.).

ANOTHER FRENCH PLACE BURNS.

Paris, Oct. 26.

Ignited by a spark from a lamp, the film of a moving picture show at Lille caused a panic yesterday. More than 250 children were in the hall at the time, and many were severely hurt in the crush, though fortunately none fatally. It appears that after the first film caught fire it caused other films, which were lying in an open case, to burn. The lamp and operator's cabin were destroyed, and some of the staff badly burned about the hands. The building was saved.

MOVING PICTURE NEWS

PICTURES FOR IOWA.

Chicago, Nov. 5.

The Comet Amusement Co., a new corporation of Red Oak, Ia., have leased or will build vaudeville and moving picture theatres at the following Iowa towns: Hamburg, Clarinda, Cheriton, Shenandoah and others.

PICTURES IN AUSTRALIA.

Sydney, Sept. 20.

For \$5,000 Messrs. Geach, McMahon & Carroll secured sole rights to the films of the Burns-Squires fight, held in Sydney on Fleet Monday. The bout lasted thirteen rounds and the day being an ideal one, splendid results were obtained. The pictures were simultaneously shown in the larger centres and big business followed. In Melbourne last week seventeen performances were given at which the estimated attendance was 40,000. It is probably the finest picture taken in Australia, being almost free from flickerings.

At Sydney Lyceum, Charles Spencer, moving with the times, is showing an up-to-date series of local happenings in addition to the regular features. Several new records are heard on the Chronomegaphone, prominent English vaudeville artists providing the brief bill.

West's pictures have closed down at the Palace. They will be shifted to the Town Hall, where the show will be held on Saturday evenings only. Whether the management can show a profit from this one-night stand is a mooted question. The rent is excessive and all auxiliary work must be performed by the City Council's employees.

MOVING PICTURE REVIEWS

"Vanderbilt Cup Race."

American.

"The Vanderbilt Cup Race," shown this week on the sheet at the American, is similar to the other automobile races seen through the camera. This one, however, has not many of the exciting incidents of the others, such as "spills," etc., although several sharp turns are in the picture. There is sufficient life, however, to thoroughly satisfy. *Sime.*

"Motor Races at Monaco."

Lincoln Square.

The Pathe film of the motor races at Monaco was taken under difficulties, it being obviously a task to secure photos with motor boats racing through the water at express speed. It seems as though the views were taken from several boats at different points in the journey, and joined, not giving more than an ordinary reel although serving to show the terrific pace attained by the water racers. Some preliminaries which lengthen out the film only are also introduced. *Sime.*

"His Own Son."

Chicago.

A thrilling tale is told in action. This subject (from the work shop of the Esanay Co.) depicts an interesting story of Bill Kenare, a crackman and kidnaper. The cashier of a large manufacturing concern brings the funds of the firm

to the home of the proprietor. He is watched by the crackman's accomplice, disguised as a detective, who changes the satchel of the manufacturer while the latter's back is turned, leaving the premises with the money. The merchant telephones to police headquarters. The senior robber is caught and convicted, the witness against him being the owner, who adopts the only child of the culprit. Seven years elapse. The child is at the rich man's home and a contrasting view shows the father in convict garb. The convict escapes, going to his former home, which he finds deserted. His child passes him on a lonely road and later he joins a band of gypsies, planning with them to kidnap the child, not knowing it is his own. A fight for the possession of the boy with the gypsies ensues. The manufacturer, looking for his adopted son, discovers him, and after several well-conceived situations, the convict returns the satchel with the money which he had concealed, and everything ends happily.

Frank Wiesberg.

"The Impersonator's Joke."

Chicago.

An impersonator ejected from his boarding house, packs his belongings (wigs, clothes, etc.) and starts out to have a little fun. He impersonates an automobile owner and gives orders to the chauffeur, who thinks he is his employer. He disguises as a dude and mingles with the exclusive set. Next he appears at a social affair made up as a nobleman, who is showered with flattery and applause. While seated among the society leaders enjoying distinction, a letter comes to the host saying it will be impossible for the nobleman to attend. The impostor is quickly thrown out of the house, wigs and all. It is a good comedy arrangement.

Frank Wiesberg.

"How a Pretty Girl Sold Her Hair Restorer."

One may appreciate the power of interest a "picture" has when an excellent humorous subject of this nature is thrown upon the screen. It is a Lubin view, well and compactly told. Two young women, one very pretty, are conducting a hair restorer emporium. Business is dull. The shelves bulge with unsold bottles of the restorative. The pretty girl wanders forth on a warm day, ogling every bald-headed man she meets or passes by, whether having his shoes polished, asleep in a wagon, eating in a restaurant or regardless of how he is engaged. She permits them to follow only, having a string of considerable dimensions behind her. Leading all to the shop, she places one in a chair, applies the hair restorer, and an immediate growth of hair results, covering the bald spot. The others forget their flirtatious instincts, purchase the bottles in abundance, taking the entire supply on hand of the remarkable remedy for the hairless, leaving the place with speed, while the female partners count up the profits. It is both amusing and interesting, the young woman who paraded the streets having a funny little wag of her head to induce her admirers to follow on. *Sime.*

"Auntie Takes the Children to the Country."

This is an excellent comedy subject (Lubin) with just one fault, sufficient to remove the illusion of realism. It is a "Peck's Bad Boy" theme. A couple of lively youngsters removed from a city home to the balmy country air find it so invigorating they play all sorts of pranks even until midnight. The fall in the story occurs when the boy climbs into the bedroom of his uncle, ties a rope about his foot, and in the succeeding yank, the uncle is drawn through the window, falling two flights to the ground below—without injury. The substitution has not been well covered up. To that point the story ran logically, full of good humor, especially when the boy threw a young pig into the bed of his sleeping auntie. At another moment in the views an old colored "mammy" peacefully washing over her tub, when shot from behind by the kid, drops to the ground, afterwards remembering to reach up and pull down the tub over herself, evidently an omission not made at rehearsal. The picture closes by the children (boy and girl) being bundled back to the city. It should have had another title, "A Sleepless Night," "A Night of Terror," "The Mischievous Kids," or something similar. These comic supplement designations are not becoming. *Sime.*

"The Planter's Wife."

This is a Theodore Kremer melodrama, toned down somewhat as to its maudlin sentiment, but held up to the limit of impetuous action. There is plenty doing when the story gets under way, and at the Unique last week the climax was followed by a distinct burst of applause, a rather unusual occurrence. The planter's wife becomes sick of the monotony of farm life and listens to the treacherous lovmaking of a dark, handsome villain, finally agreeing to elope with him. The wife's tomboy sister learns of the plan too late, but dressing in boy's clothes gives chase on horseback and later in a row-boat. She dons a mask as she approaches the fleeing pair and forces the wife to return to her baby at the point of a pistol. The handsome villain seeks to regain possession of his victim, and there is a struggle for the pistol. The wife recovers the weapon and wounds the villain, who thereupon departs, while the planter returns to embrace her, never suspecting how nearly his home was ruined. *Rush.*

"Time to Get Married."

This subject could scarcely be called a production. Rather it is a simple series of posings to illustrate a song, the song being given on a phonograph in one of the best synchronized systems that has yet appeared. The idea is a first-rate one, taking as it does the place of the illustrated song singers. In that way it is a novelty. The Unique audience enjoyed the film very much. "Time to Get Married" was a mate to another song illustration called "Big Chief Smoke," an Indian number, which was spoiled by the poor acting of the principals. Besides, the song was not adapted to picture illustration. With a good descriptive ballad the scheme should work out splendidly. *Rush.*

FRANKLIN WITH SELLS-FLOTO.

Denver, Nov. 5.

W. E. Franklin, who for several years was with the Wallace circus interests, has assumed the general management of the Sells-Floto Shows. Mr. Franklin is also financially interested. He will have full charge of everything pertaining to the organization for next season, when it will be considerably enlarged for the purpose of coping with any circus on the road.

Messrs. Bonfile and Tammen retain their proprietorship practically, but have turned over all business affairs to Franklin. A representative will soon be sent to Europe for novelties.

The application for an injunction against Sells-Floto Circus installing winter quarters upon the north side of Denver was dismissed last week upon argument. The Sells-Floto Circus will locate in the old Pittsburg foundry at West 26th Street and Hazel Court.

WIRE WALKER WORKING.

Robledillo, the wire walker, is playing in vaudeville outside New York City. He was restrained by the Ringling Brothers from appearing here. Robledillo joins one of the Ringling circuses next season.

ROBINSON'S CLOSING DATE.

The John Robinson Shows close their 1908 tour Nov. 17 in southern Mississippi. The show will return immediately to winter quarters in Cincinnati. "Gov." Robinson has not announced his personal plans, but will probably return at once to Cincinnati. Gil Robinson, brother of the "Governor," who was traveling with the organization for ten days, returned to New York this week.

"BILL" SEASON ENDS 19TH.

Buffalo Bill's Wild West will end its season November 19 in Memphis, Tenn. Four towns will be played after its New Orleans engagement Nov. 13-15. The cars and show property will be shipped to Ringling Bros.' quarters in Bridgeport along with the Barnum & Bailey Show. The season of the "Bill" show has been remarkably prosperous, all things considered, and in many towns all records have been broken for tented organizations in the way of enthusiasm, money takings and public satisfaction.

CAR NO. 1 BACK.

Erie, Pa., Nov. 3.

The first car of the Cole Bros.' shows arrived in Harbor Creek yesterday. General press representative John D. Carey was in charge. The run was made through from Franklin, Tenn., at which place the circus will close the season. The same executive staff will be in charge next season.

TRAVELED 13,041 MILES.

The route of "101 Ranch" up to Nov. 13 has just been given out. The show will be in Louisiana and Mississippi up until that time, playing in the smaller towns. Nov. 13 will find them in Monroe, La., where they will play two days. At that place the show will have traveled 13,041 miles since their opening.

CIRCUS NEWS

RETIRED FROM FIGHT.

The Sells-Floto Circus did not continue its opposition fight against the Barnum-Bailey show. On Oct. 21 the outfit closed up shop and returned to Denver from Sixela, N. M.

BARNUM-BAILEY CLOSSES.

New Orleans, Nov. 2.

The Barnum-Bailey Circus closes its season at Clarksdale, Miss., on the 5th. Fred Bradna has engaged a special train over the B. & O. to transport the artists to New York City. They should arrive there Nov. 7. The fare is \$25.

The workmen of the circus will be carried back to Bridgeport by the management. The circus people say the story about "Gets a Special Rate" which appeared a couple of weeks ago is not so. None of the artists will assist in "packing up."

WELCOME AWAITING COL. CODY.

San Antonio, Tex., Nov. 5.

When the "Buffalo Bill Wild West" reaches here November 7, there will be a huge welcome for Col. William F. Cody. The "No. 1" car, with Lester W. Murray in charge, was in town this week, when Walter K. Hill, also of the advance forces, signed advertising contracts. Already the school children have been organized into a reception committee to greet the veteran "Buffalo Bill" when he enters the arena.

"Buffalo Bill's Wild West" showed here for the first time just 33 years ago. There were no railroads through Texas in those days, and the show was transported across the State in wagons.

ANIMAL EXHIBITION ALL WINTER.

Portland, Ore., Nov. 5.

Jas. A. Morrow, formerly of Barnum and Bailey's Circus, has secured the Oriental Building at the Fair Grounds for the cold weather quarters of Al G. Barnes' Wild Animal Circus, and will give daily performances all winter.

STOP ON WAY HOME.

The Ringling show, which closed Wednesday in Macon, Miss., went from there to Mattoon, Ill., near Decatur. This point is about halfway home. Railroad contracts from that point to Baraboo were entered into some time ago.

SAY GEYER DID REMARKABLE FEAT.

The acrobatic problem propounded last week by VARIETY has aroused a good deal of comment among circus people and acrobats generally. The only man, however, who claimed to have witnessed the successful try for a "half-back, twister and forward in a swing" was "Bob" Moll, a circus acrobat now of Bowen, Linda and Moll.

According to this authority Albert Geyer, a famous tumbler, since retired, did the feat from the ground, the only instance as far as known. Barlowe, the animal trainer, likewise declares that he saw Geyer do the trick in Australia.

The Busch Brothers, now with a Western Burlesque show, are said to perform the feat in the trampoline as part of their present routine.

MAX ANDERSON DUE HOME.

A considerable number of circus acts are awaiting the return of Max Anderson from Europe. A number of hippodrome turns have been tried out for the new circus show to go on at the New York Hippodrome. These have been witnessed by representatives of Mr. Anderson, but in each case judgment has been reserved until he gets back.

Cable advices late last week said he would be in New York Nov. 6 (Friday). No one in New York could say whether John Ringling, who left New York with Mr. Anderson, would come back at the same time.

SELLS-FOREPAUGH'S GOING OUT?

A report was abroad this week that the Sells-Forepaugh circus, which was laid on the shelf the season just passing, would go out next summer. No definite information could be secured, but it was unofficially stated that the show would be under the personal direction of Al Ringling.

"WILD WEST" HOMELESS.

The "Buffalo Bill Wild West" has finally given up its office in East 22d Street. The office was closed last August, but the rooms were not surrendered until a few days ago, the furniture being left in the place until then. Late last week it was removed. All business for the Cody organization is now transacted from the office of Jos. McCaddon in the same building, where W. W. Cole has removed his desk.

GOOD BUSINESS IN AUSTRALIA.

Sydney, Sept. 26.

Wirth's Circus is showing to big business at Prince's Court, Melbourne, though there are no attractions with it.

Wirth's Pleasure Park, Sydney, closed down last week in order to make preparations for the oncoming of the huge circus and zoo early next month. The organization will pitch its tents in that section of the park between Olympia and the water chute. The canvases will be so arranged that an open air theatre will form one end of the circus. This is an innovation that should catch on, as it will enable specialty acts to work under more favorable conditions than now obtain.

The Florence Troupe (American) has been re-engaged for the Barnum-Bailey show for next season.

Jeff Callan, who was office manager for the Barnum-Bailey and Buffalo Bill New York headquarters until a few months ago, when they were closed, was in New York three days last week. Since the circus offices closed in early August, Mr. Callan has been handling a moving picture and vaudeville house in Lewiston, Me.

The sketch in which Henry Woodruff will make his vaudeville bow at the Lincoln Square next week will be entitled "A Bit of Instruction." It involves two people, and was written by Evelyn Greenleaf Sutherland.

COURT PITIED THE HYENA.

Justice Marean, sitting in the Supreme Court, Brooklyn, established last week the legal responsibilities of the circus or menagerie manager as to the protection of his patrons, in dismissing the suit for damages brought against Frank C. Bostock, the animal trainer, by Anna Richardson, of Brooklyn.

It appeared from the evidence adduced before the court during the trial that Miss Richardson had attended a performance at Bostock's Arena "Dreamland," Coney Island, on June 9, 1906, accompanied by a woman friend. In looking over the exhibits of the menagerie, she was attracted to the cage in which were confined several hyenas. Approaching this exhibit, she was jostled by her companion, falling against the cage. One of her fingers slipped through the wire mesh of the cage and one of the hyenas, alert for dainty morsels of food, grasped the opportunity, biting it off.

For this injury Miss Richardson demanded damages in the sum of \$4,500, claiming the accident was entirely due to the lack of proper protection against such an occurrence on the part of Bostock. Mr. Vorhaus, of House, Grossman & Vorhaus, appeared for the defendant at the trial.

He moved for the dismissal of the complaint on the ground that the circumstance which resulted in the injury (her being jostled by her companion) was something outside the control of the proprietor of the show, and therefore he (Bostock) could not be held accountable. The action was dismissed on these grounds.

Counsel for the plaintiff, a Brooklyn lawyer, made an impassioned speech to the court, in which he declared that in keeping caged and confined an animal which was accustomed to the freedom of God's unmeasured reaches the proprietor of the show was committing an act of unexampled cruelty and so was *particeps criminis* in the act of the hyena when he snapped off Miss Richardson's digit.

Justice Marean, in deciding the case, declared that anyone who harbored wild and savage animals assumed responsibility for any injury caused another party. This general principle, however, he modified by ruling that such a person could not be held accountable when the injury was caused by a circumstance (such as the jostling of the defendant in the case under consideration) over which he could not be considered to have control.

In concluding his remarks he took occasion to observe that in the whole matter "his sympathies were entirely with the hyena."

From this decision, one of the few on record which adequately defines the duties of animal owners in the protection of their patrons it may be presumed that such an owner is required by law to see to every reasonable safeguard against the injury of his patrons, but cannot be held liable when a spectator is hurt through his own negligence or through any circumstance over which the proprietor has no control.

The Marinelli office has signed the Kiersten-Mariettas with the Barnum-Bailey Circus for next season.

Al Lamar (Lamar and Gabriel) is assistant stage manager for "Little Nemo."

NEW ACTS NEXT WEEK

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

Harry Woodruff and Company, Lincoln Square.

Juliet, Lincoln Square.

"The Submarine," Colonial.

The Ramsakoffs, Fifth Avenue.

"The Tuscan Troubadors," Fifth Avenue.

3 Claeres, 125th Street.

Frank and Sadie Harrigan, Perth Amboy.

Francis and Francisco, Bayonne.

Steves and Edgar, Bayonne.

Mlle. Paula, Orange.

Orgerita Arnold, New Brunswick.

John Hyams and Lella McIntyre.

"The Quakeress" (Comedy).

24 Mins.; (10); One Full Stage (14). Colonial.

The new act of Hyams and McIntyre derives its name from the character played by Miss McIntyre. There is very little plot structure to the skit. A Quakeress applies at a theatre for a position in the chorus. She is met at the stage door by the comedian of the show (John Hyams). That's the story. There is a quantity of talk in "one" which takes its humor from the Quakeress' ideas of the stage and the comedian's airy style of enlightening her on a few points which she has entirely overlooked in her headlong rush for a stage career. The comedian agrees to intercede with the manager in securing a position for the Quakeress which brings the couple to the full stage where Miss McIntyre displays her ability to the comedian. This permits of a couple of "kid" songs by Miss McIntyre, who has no superiors in this line. One of the songs was new "Bl-ind P-g" and fitted in nicely while the other ("For Shame") was from other seasons. A very pretty song and a neat dance by the couple gave the offering a good finish. The dance is so good that it should be lengthened. Some of the earlier dialogue could be curtailed to make room for it. In building "The Quakeress," Herbert Hall Winslow evidently overlooked Mr. Hyam's comical proclivities. The piece has been written almost entirely around Miss McIntyre. While she is well able to hold it up, Hyams is too good a comedian to be wasted on a polite "straight" comedy role. *Dash.*

Charles J. Burkhardt and Co. (3).

"The Italian."

9 Mins.; Four (Special Set).

"Travelers."

"The Italian" is a recitation rather than a sketch, a recitation with an appropriate stage background and a few characters to help out the picture, breaking the monolog with an occasional word. The interesting part of it was the excellent characterization of an Italian laborer by Charles J. Burkhardt, whose work heretofore has been along the lines of Hebrew comedy. Burkhardt looks the part and speaks with a true dialect. The shortness of the "bit" was a strong recommendation. Stretched out into a twenty-minute sketch it might have lagged, but as a short incident, it held the audience. *Rush.*

NEW ACTS OF THE WEEK

Jeannette Lowrie and Rigo.
Singing and Instrumental Music.
24 Mins.; Full Stage.
Keeney's.

"Jeannette Lowrie (in very large starring type) and Rigo and his Imperial Orchestra" is the program billing for the musical act in which the pair make their joint vaudeville bow. Is it possible to conjure up anything more incongruous or grotesque than a combination of Rigo, the world's greatest male coquette, and Miss Lowrie, the very essence of robust, healthy humor? Male coquetry and feminine humor is a disastrous combination, and so it works out. Rigo was plainly ill at ease in the single number that brought him and his partner together on the stage. This is easily understandable. Rigo is an exotic flower. He is ponderously serious about himself in a sleek, self-satisfied way, and the proximity of the buxom, matter-of-fact Jeannette simply ruined the picture. Not only that, but Miss Lowrie sings a song called "He Had Such Beautiful Eyes," and actually dares to lure Rigo under the spot light and "kid" him with his widely advertised charm for womankind. Under her joshing the rather fearsome atmosphere that formerly surrounded the Gypsy fades away and Rigo becomes a rather pathetic figure, a

stout, middle-aged person made uncomfortable by ridicule. While Miss Lowrie gets the big type, Rigo takes his share of the honors in the choice of entrance. The rising curtain shows a palm garden with eight musicians in Hungarian uniform disposed picturesquely about the stage, a perfect representation of a "hired band." Miss Lowrie enters and offers a song. Then there is an expectant hush and Rigo, violin under arm, strides up centre. He has a solo, then removes himself, and Miss Lowrie comes to the fore again with a number, and (all things being favorable) an encore. Comes again Rigo and the violin for more solos and coquetry and the pair finish together, Miss Lowrie singing in the glare of the spotlight while Rigo accompanies her from the shadows L. U. E. until they exit together. Miss Lowrie could have taken some more bows after the number "I Want To Vote," had not Rigo hurried to get into action and killed a lively burst of applause. What there is to the act is Miss Lowrie. With a single piano player of sedate manner and no distracting gleaming smiles she would do much better as an entertainer, but perhaps they still count Rigo a name to draw patronage. Lowrie and Rigo may be a drawing card, but if they play about here much longer the combination means death and destruction to Rigo's alleged fascination. *Rush.*

Clarice Vance received contracts this week calling for her appearance in England, commencing at the London Palace on May 10, next.

Ralph Johnston and Co. (4).
"The College Inn" (Bicycle Novelty: Semi-Dramatic).

21 Mins.; Four (Special Set: 17); One and Two (4).
American (Nov. 4).

"The College Inn" was written by Herbert Hall Winslow to furnish a setting for the remarkable bicycle feats of Ralph Johnston, who is now literally "jumping over a house" on a wheel. The setting at the opening contains a country tavern and during the piece, Johnston, on a wager, jumps himself on a bicycle to the apex of a gabled roof, about twenty-five feet from the ground. From the extreme top, where he balances himself without leaving the wheel, the rider then leaps with his machine on to a chimney at the left; from there to the edge and then jumps to a springboard on the ground, going over the entire house without taking his feet from the pedals. The ascent is made through cleats on the side. The feat is quite the best thing in bicycle riding yet shown, although Johnston has always been the most daring of bicyclists, his jumps and leaps having caused comment for ever so long. This trick, with another, that of leaping from the ground to a dining table, twisting his bicycle in a half circle onto "plates," etc., along with

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other fancy riding, is incidental to the story contained in the piece, Johnston having saved a young girl's life, thereby earning the enmity of two suitors for her hand. They melodramatically seek by foul means to prevent him participating in a race. The race is shown in a short moving picture, the sheet when raised revealing Johnston and two other racers, one on a "motor," taking up the scene where the picture stopped, Johnston winning for the lively and noisy finale. The piece had a trial at the American on Wednesday. Everything did not run smoothly at the trial show, not unexpected, but Mr. Johnston has a first-class background for his bicycle, and a company of four, two of whom are very pretty girls. As a bicycle act, "The College Inn" is a novelty. Besides adding to the spectacular side of Johnston's tricks, it proves that he can also act, being naturally and physically constituted for a matinee hero anyway. With continuous playing for a short while Mr. Johnston should have the piece in good running shape. *Sime.*

Commencing next Monday the new Lyric, Newark, N. J., just added to the Morris chain, will play eight acts instead of seven. Last week is said to have been a very profitable one.

Ed. M. Markum has been authorized by Irene Bentley to secure her vaudeville time. Miss Bentley recently retired from "The Mimic World." Mr. Markum has placed the booking with Lykens & Levy.

Davis-Gledhill Trio.
Roller Cyclists.
13 Mins.; Full Stage (Special Back Drop).
Lincoln Square.

The Davis-Gledhill Trio are cyclists, playing their first American engagement in vaudeville. The trio have a peculiar "roller" track, the riders each speeding their safety bicycles upon three rollers instead of a "home-trainer" or "tread-mill." The process more closely resembles the latter. The front wheel of the bike is just to the forward of the center of the front roller, the hind wheel resting in a valley formed by the two back rollers, this preventing the bicycle from moving forward while being propelled. A crescent-shaped projection carries three miniature riders on little wheels which circle around as the machines work, the small "dummies" being in colors carrying respectively the flags of the United States and England. Gledhill is an Englishman; Davis an American. The third member of the trio, unnamed, is the announcer and was astride of a motor-cycle during the second and last race Monday evening, pacing the other two during a three-mile contest which the American won, the Englishman having captured the two-mile unpaced race just before. The time was 2 mins. 27 secs., and 3 mins. 51 secs. Davis and Gledhill use high-g geared machines, with not much excitement attending until the finish. Lower gears would cause more revolutions, giving a better effect, while if there were three races to include a one-half and a one-mile spurt with the paced race two miles, it would be liked still better. The idea is not at all bad, but local riders should be interested. The racing is legitimate or can be made so without question. Three seasons ago a Frenchman at Coney Island had an outfit where twenty riders could race at one time on stationery machines, similar figures to those used in this act (worked in the same manner) distinguishing the position of the racers. With the theatre management stirring up local interest by inducing riders of the town or neighborhood to compete, the Davis-Gledhill Trio in their act will prove quite popular. Otherwise it is merely interesting with a small amount of excitement and less novelty. *Sime.*

Leonie Pam.
Character Songs.
15 Mins.; One.
Keeney's.

Miss Pam is "late star of a 'A Knight for a Day,'" according to the program. She has a series of comic songs, that is to say the costumes she wears are comic. The songs are not and their lack of humor is made emphatic by her method of singing three verses and a chorus of each. Miss Pam's manner is very strained. She tries so hard to make her actions funny that the labor of the efforts is the only thing that gets across the footlights. She does all the things that Mabel Hite, Elife Fay and Grace Cameron do, but she does them in a mechanical way that argues much rehearsal. The one point in her offering that aroused any interest was her final song, in which she appeared as her proper self and sang a neat little number very gracefully. Miss Pam might make a captivating polite singer, but she will never be an interpreter of comedy character numbers. *Rush.*

"The Police Inspector."
Dramatic Sketch.
20 Mins.; Full Stage (Interior).
Keeney's.

In producing a dramatic sketch Jos. Hart has gone somewhat outside his familiar field of effort. "The Police Inspector" is not wholly successful, although there are a few points in it which display admirable stage management. The trouble is that it is machine made and there are frightful breaks in the logic of the story. Ralph Jordan (Arthur Rutledge) is an inspector of police, presumably in New York. To please his wife he has supported an expensive establishment and at the opening of the sketch is deeply in debt. Also he has failed in a difficult piece of department work, and dismissal stares him in the face. As if this were not enough trouble, one Dutch Leary (Percival Lennon) he was instrumental in sending to prison escapes and comes back for revenge. The convict and the police official come face to face in the centre of the room under the strong light of a hanging lamp and in this shining circle all the real action of the piece takes place, while the rest of the stage is in the shadow. It is an excellent trick, a bit of sleight-of-hand that went a good way toward making the big climax of "The Witching Hour." But the opening of the piece, dialog between husband and wife (Beatie Overton), is very dull and much roughly written. There are repetitions and superfluities without number. After the arrival of Dutch Leary there is an exciting moment or two when the pair face each other, and the fight at the finish, an extremely well managed affair, gives a thrill. Of course the wife breaks into the room and shoots the burglar with her husband's revolver, for which the two men are struggling. The fight is interesting, but scarcely worth wading through twenty minutes of tiresome sketch to reach.

Rush.

Miraky Gynt.
Boy Soprano.
11 Mins.; One.
Lincoln Square.

If the Lincoln Square program be truthful, Miraky Gynt is a "marvelous boy soprano, discovered in the London slums by Caruso." Without disputing program billing, never a model of modesty nor veracity, the facts seem to be that Master Gynt is a rather nice appearing youngster who wears his hair like a petted pianist and slippers instead of shoes with his velvet knee pants suit; and besides has a voice which while a soprano, when so is shrill, becoming almost a wail in the highest tones reached with a palpable effort by the boy, who is most indistinct when going upward. This is noticeable in "What Might Have Been" and "What the Rose Said," the first and third selections, each too altitudinous for the youth. With "Rainbow" Gynt seemed to strike his vocal level. The lower register of this number brought out and displayed the pleasing qualities of his voice, not "marvellous" nor unusual, but just about fitted for simple little popular melodies. If Miraky has a voice capable of cultivation for higher attainments he is straining it at present. Gynt should be taught stage ease and the proper use of his hands. Just now he resembles a "dramatic tenor" and there is no figure on the stage to be dreaded more than that.

Sime.

Emilia Rose.
Equilibrist.
13 Mins.; Full Stage.
Colonial.

Emilia Rose has youth and a comely appearance. To say her work carries out the good impression of her appearance is speaking very highly of the act. Hand-balancing, head-balancing and pedal juggling, the latter rather novel for a woman, are shown. In hand-balancing the woman is the equal of any male performer. The usual routine, including the single hand-stands, is run through in excellent style. The pedal juggling Miss Rose makes quite attractive through using good judgment in selecting her incidental music and the ease and grace with which she handles the objects. Two trick dogs are introduced for the final trick, the whirling of a long pole on the feet with the animals seated in baskets fastened to the ends of the pole. The equilibrist wastes no time in unnecessary bowing, but goes right after her work in a businesslike manner which gives the specialty speed and effectiveness. Closing the bill at the Colonial this week Miss Rose is a success. It is some two years since Miss Rose appeared on this side, and then only in the West.

Dash.

Mira Martell and Co. (a).
"A Grecian Girl."
20 Mins.; Full Stage.
125th Street.

Mira Martell and Co. in "A Grecian Girl" is all the program says. There are two men besides Miss Martell. If the act were worth while, which it isn't, one should have his name in big type, for the piece depends entirely upon him, Miss Martell being the smallest part of it. Just what the sketch is about is not clear. It involves "ten thousand dollars" and a "picture of a beautiful actress" and "an old man who loved the actress" and was to give the "Ten Thousand" to a young artist for the "picture." The actress being in love with the artist wanted to get the money so they could marry. They "frame up" a "deal" on the old man to get the ten. The elderly gentleman grows wise and gives them TWENTY THOUSAND instead. The act is twenty minutes of talk with a line here and there that may have been vainly designed to bring a laugh. The two men did very well as far as their opportunities permitted. The sketch is opening the show at the 125th Street house.

Dash.

The Kyasyas.
Strong Act.
11 Mins.; Three (C. D. F.).
Hammerstein's.

The Kyasyas, foreigners, playing for the first time in New York, have a novel arrangement for a "strong act," commencing with their appearance, the young man and girl being slight in build and appearing more like a song and dance team than athletes. Each dresses in civilian garb, and the setting is a parlor. The man does his strong work with his teeth, swinging the girl while seated in a prepared "basket" around in a circle, and lifting an upright piano from the ground for a second. The girl lifts with her hair, which is in two long braids. Attaching weights (including a cannon) by steel chains near the bottom of the braids, she lifts with apparent ease, also swinging

in a circle. Some of the weights are open to question as per placarded announcements, but this is immaterial. The act bills itself as "Unconcerned New Style Athletes," and they affect a nonchalant manner in entering, exiting and while on the stage, but this pose does not impress, although the act does as something different—very much so—in its class. The closing position of the bill at Hammerstein's does not seem suited to the number.

Sime.

OUT OF TOWN

Frederick Musical Trio.
Musical.
22 Mins.; Full Stage; Close in One.
Haymarket, Chicago.

Two men and a woman comprise the act. Mr. Frederick, formerly of Frederick Bros. and Burns, handles the comedy agreeably. A nicely arranged setting with a good display of instruments gives the opening much splendor. The instruments used are saxophones, cornets, trombones and a novel plate glass device from which charming music is derived. This latter is new. The trio finish in military attire, with drum, cornet and trombone. They are competent musicians and the selections were liked, as evidenced by the generous applause.

Frank Wiesberg.

Porter J. White and Co.
"The Visitor" (Dramatic).
22 Mins.; Four (Interior).
Temple, Detroit (Week Oct. 26).

In "The Visitor" Porter J. White has a splendid vehicle and made a good impression Monday. The playlet tells a story of a district attorney who is trying to convict a man for the murder of his wife. During the night a shabby looking visitor gains admittance. To the attorney he confesses the murder. A maid behind the screen hears the confession. The visitor tells the story of the crime and declares the murder took place while the murder victim was in company of a woman whom the attorney recognizes as his wife, and in amazement the attorney cries, "Who are you?" "I am the new attorney for the defense," returned the visitor, "and to-morrow my client shall plead the unwritten law, which you have declared to be a perfect defense," is the answer. The climax is very strong. Mr. White and his company, which includes John Carrol Connery and Adelaide Fairchild, were obliged to respond to several curtain calls.

Leo Lester.

Walter C. Kelly opens at Keith's, Boston, Monday, having been shifted from the Colonial, New York, for that date to offset Harry Lauder at the Boston Orpheum. Mr. Kelly will play twenty weeks on the United time when he will return to England, having contracted to appear over there annually for the next few years.

Joe Boganny (Boganny Troupe) wants to return to England. Matinee and night shows over here allow of no time for practice, according to Boganny, who prefers the "twice-nightly" system of the old country.

George Fuller Golden is billed for the American next week.

WAITING FOR PRODUCERS.

With everything in readiness for an early beginning of operations, the managers back of the proposed musical comedy circuit are waiting to hear from producers. Many have been named as probable applicants for a franchise, among them Mortimer M. Thiese.

"Nothing can be done until we have the right sort of producers," said a man interested in the scheme this week. "The whole scheme rests on the basis of proper attractions. For years the producing manager has been saying that if he could only get the house, he could make a success. Now here's the chance. A fair number of good men have already signified their willingness to enter the project, but until we have a sufficient number there will be no great progress. Everything else is settled. We have the houses and the money, and we are waiting upon a response from the creative managers of the country."

PAY PROMPTLY; MORE CONTRACTS.

The White Rats has received the following form of letter, sent out to acts by VerBeck & Farrell, of Oil City, Pa., who, on their letterhead, say they are the booking agents for the "Inter-State Vaudeville Managers' Association."

On the letterhead also are given the addresses of branches in New York (443 Central Avenue, Brooklyn); and Chicago (119 La Salle Street).

The letter which indicates a commission of ten per cent. direct has been charged acts, of which the house management withholds five for the agents, bears strongly upon the fact the firm will furnish future contracts only to those who remit promptly for the other five.

The letter says:

Oil City, Pa.

Dear Sir:
If you will read your contract, you will see that you agreed to pay us 10 per cent. commission. It also states on the contract that you are to remit us each week 5 per cent. in addition to the 5 per cent. manager sends in, thereby making the 10 per cent. mentioned above.
You are now in arrears amounting to \$15.00, for which we wish you would send money order, and in the future remit each week on Saturday or at the very latest Monday. If you remit promptly your name is entered on a list and you are one of the first ones routed, in other words, contracts are sent out according to remittances received, so if you want more contracts, get your money in promptly.
We are put to considerable expense in order to keep you going at times, for it is necessary to keep a man on the road looking up new houses and filling in split weeks when one house drops out, and we use most of the above money for this purpose. It also enables us to secure new towns and make your jumps shorter than it would had we to depend upon securing them through the mail.
Please mail remittances promptly each week.
Yours truly,
VERBECK & FARRELL,
Per G. H. VerBeck.

Winsor McCay, the cartoonist, will have a new subject to sketch when next appearing in the Keith-Proctor houses. It will be of a young couple in a cafe who slowly acquire a "souze" within view of the audience.

Victor Williams returned to New York last week. He will make his father's office in the St. James Building his headquarters.

The Six Burg Sisters, Gracie and Reynolds and the Mitchell Sisters have been engaged for the "Cosy Corner Girls" by W. B. Watson.

Joseph Maddern is playing "Becoming an Editor."

RIALTO ROUNDERS.

Sam S. Howe is an excellent Hebrew comedian, one of the best on the stage. He plays a natural Hebrew, a characteristic type, and his makeup is on a par with that of Julian Rose.

The "Rialto Rounders" this season (playing Eastern Wheel time) is a good burlesque entertainment, better than last season's show.

Now that has been said so no misunderstanding should arise through commenting on an excellent comedian miscasting himself, as Howe does, and has done. He is committing the same error of being too much in evidence, first part, olio and burlesque, always in the same character. Although it is admitted that this season were not Mr. Howe so prominent, "The Rounders" would fall down, for he has no support, with the exception of Ed Anger, a very acceptable Italian in the opener, and Bert Harvey, a "cisay," who is not objectionable.

It would be useless to mince words regarding Harry B. Vokes. He is not a good "Dutchman" nor does he play well up to Howe.

The women principals, mostly large females—too large, in fact—are Julia Heitzman, Anna Goldie, Lillian Franklyn and "Mlle." De Vora. None of them can sing, although all are comely, the Misses Heitzman and Franklyn believing in tights where they appear often, look good and big. One girl in the show who knew how to deliver a song with some life in it would do wonders for the performance. Miss Heitzman sings "Yama" to not a hand, and makes a very pretty laughing number sound and fall flat. There is a character in the "Yama" who is allowed to holler too loud, spoiling the choral effect. "Taffy" in the burlesque is hardly recognizable.

The sole number in the first part to obtain an encore was "When Dreams Come True," a quartet selection which has been a standby with the show for ever so long.

The opener is new and called "Fun in the Subway." It is given a very good setting, and legitimately written, so much so that no fault can be found because the women principals do not change their costumes, although the chorus does. Several nice dressing schemes occur, the prettiest being "The Fluffy Ruffles" number. There is an unpardonable breach of burlesque ethics, etiquette or whatever it may be termed, when these same costumes are again worn during the burlesque, "A Day at the Races," the same old piece with the same funny horse.

For comedy the first part has a revised version of the foreigner who blackmails through his wife, and this is where Anger plays well. For the finale, sparring bouts between the girls bring some laughter, giving a very good ending.

"Mlle." (why the "Mlle.") De Vora is a pretty little girl, intended for the soubrette, but she does not dance, a shrewd move, until the olio singing and dancing act of Harvey and De Vora, which, with the assistance of a "pick," is the hit of the show. It also contains the tastiest dressing, the onion shade of brown clothes capturing the prize.

Mr. Howe is now acknowledged by the program to be the author and stager of "A Broken Heart," his olio sketch. Mr. Howe also wrote the two pieces. As ever

(Continued on page 19.)

THE TRAVELERS.

"The Adventures of Iasy Cohen," a two-act piece which forms the basis of the entertainment, gives evidence of at one time having had something resembling a book. But only the shreds remain, making a perfectly unintelligible jumble of "bits" and dissociated incidents. The first part particularly is a patchwork. The burlesque is much better. It has a background of picturesque atmosphere against which the clowning of the comedian is excellently contrasted, and this went some distance in redeeming a show which had started under a large handicap.

The show is a new one in the Western Wheel, belonging to Herman Fehr. Harry Martell is said to be interested in the property likewise. Charles J. Burkhardt is principal comedian and likewise made the original production which, according to report, has very little surviving in the present arrangement. Insofar as Burkhardt's work has been allowed to stand the show makes intelligent entertainment, but there are passages for which he denies responsibility. Most of these are machine-made and wooden.

For example, the first part was put on only a few days before the end of last week's engagement at the Empire, Brooklyn. It contains a rough Roman travesty, stretched out to unreasonable length, and a long "bit" involving the tiresome business of the "egg trick," both of which have long since outworn their usefulness.

Burkhardt as the Hebrew is his old self, with the funny "slide" and his cleanly-dressed and well-handled characterization. In his support are Charles Ledegar in a German role, and George McFarland as the Irishman, both of whom play capably, but in rather conventional style. John W. Murray is the "straight." Dave Rose, playing an Italian, is the "goat" of the company, being the object of a good deal of rough treatment by the other comedians.

Of the women, La Dora is the only one that fulfills the requirements of a soubrette in the matter of appearance and graceful dancing, but her efforts are entirely confined to three dances introduced as specialties during the two acts. She does first-rate toe work, perhaps the best that appears as a permanent member of a burlesque show this year. Her curious imitation of clog dancing on her toes and her steps with flexible ankle movements drew repeated bursts of applause. Connie Hamilton is the prima donna. She is of immense stature and might have been used as an effective foil for the diminutive Burkhardt, but instead was permitted to amble through the pieces with nothing at all to do except lead a few numbers. In the burlesque she wore tights.

Ray Anderson has to carry the responsibility of the soubrette role. She looks well and has a fairly elaborate wardrobe and does nicely with the numbers allotted to her, but there is urgent necessity for a really lively soubrette.

The olio is rather poorly put together. There is only one woman in this portion of the show, and that is Miss Hamilton, who does a polite singing turn, not very enlivening. The others were McFarland and Murray, conversation and songs; Charles J. Burkhardt and Co., "The Italian" (New Acts), and Charles Ledegar, comedy bounding rope. *Rush.*

ORPHEUM.

With Harry Lauder the big feature at the Fulton Theatre, the Orpheum in Brooklyn is offering a tremendous bill as a counter attraction. A rather light balcony was probably due on Monday night to the conditions which always obtain on the eve of Election Day, but the orchestra was filled to the back rail and there were standees behind.

The list of features is impressive, any one of the three underlined numbers being strong enough to headline a Williams' show. Alice Lloyd got the big type and was probably depended upon as the drawing card against Lauder. The little singer was in an unaccustomed place (No. 4), made necessary because of her playing the Colonial also. She sang five songs in all.

McIntyre and Heath are held over for the second week, and instead of their "Georgia Minstrels" have put on "The Man From Montana," which is almost new again. Some of the talk has been so widely current since they first used it that it lacked the element of surprise, but the ridiculous character relations between the two are handled as only McIntyre and Heath know how, and the pair were easily the laughing hit of the bill.

Clarice Mayne had an important place next but one after intermission and walked away with it. Her impersonations are skilfully done, Harry Lauder being the only one not convincing. In place of Connie Edias, Miss Mayne is imitating Clarice Vance singing "Maria," a splendid bit of mimicry. The accompanist deserves to be named on the program. He has a knack of making really funny parlor clowning and is a first rate foil to the graceful mimic.

The Belleclair Brothers were called upon to close the show, a large task for any act. Their routine of matchless hand-to-hand balancing which forms the opening is a striking exhibition of grace and acrobatic style, and the sensational finishing leap rounds out an immensely interesting number.

The first half of the show was a bit short on comedy. John and Bertha Gleason and Fred Houlihan opened. There is a prettily dressed and nicely laid out singing and dancing turn, with frequent costume change, lively dancing and varied incident, moving with speed that makes up for the absence of comedy.

The Clarks offer a banjo playing act in which heavy concert effects are depended upon pretty much. Several imitations were announced, but they did not materialize. It takes a lot of imagination to recognize "voices" in the duets. The house liked the number, however, and the players took an encore.

Carlin and Otto in "The Battle of Too Soon" (No. 3) had the first call on comedy. The travesty drew solid laughter, but there is an unfortunate disposition to pun overmuch. It's all "gagging." A touch of seriousness from time to time would give it better light and shade and throw the burlesque into sharper relief. The finish has been changed somewhat, the act ending with the "sinking" of the *Sandy Hook*, a rather bad finale.

Harry Tighe scored a big personal hit in spite of the sketch, "Books," which has some rather tiresome passages. Two songs contributed to the entertainment.

Winsor McCay fitted in nicely, following the intermission with his quiet sketch-drawing offering.

LINCOLN SQUARE.

After the Lauder box-office tumult of three weeks followed a peaceful calm in attendance at the Lincoln Square Monday evening. Alongside the crowded condition during the Scotchman's engagement, the theatre presented about the same appearance a prohibition meeting would at the Metropole.

It needed a great big card to draw back those who came to see Lauder only, but the Lincoln Square program this week, while carrying standard features, presented no strange name of prominence as an attraction.

The Four Mortons headlined and carried off the laughing honors of the show, which could have been arranged more to the audience's pleasure on Monday, the opening half running somewhat "dead" with a "dumb" aerial act opening, followed by Mirsky Gynt, a boy soprano (New Acts), to be succeeded by Alex. Carr and Company (No. 3) in "The End of the World," playing a return engagement in this house and requiring thirty-four minutes to do it in (several minutes too long) while Allan Shaw in coin manipulations was a quiet act for the "No. 4" place, the first half closing with Mr. and Mrs. Bob Fitzsimmons in another drawn-out piece.

After the intermission, things picked up. Vasco, "the mad musician," making his American reappearance, opened, and proved the applause prize of the program, his varied and swift playing with the nicely staged setting suiting the house down to the ground.

The Mortons had their happy talking, singing and dancing act to keep up the pace, and Bill Dillon, who came after them, in the hard position of one before the closing number (in addition to songs after songs) did right well. He would have been in the list of winners on any other spot.

Dillon is getting away from his original idea, that of singing comic songs in travestied clothes. Mr. Bill should adopt one style and cling to it. "Somebody is Waiting for Me," while containing a catchy chorus, is out of his atmosphere, both in the lyric and dressing. The other three suits worn are excellent, especially the "union" "Princess" suit, a very funny combination. The opening and closing songs are suited to Dillon, but the one mentioned, and "Playtime" are not. "Playtime" would be a hit had not "School Days" been written.

Mlle. Alexandra and Bertie opened the bill with their neat aerial act, they making a reappearance over here as does Allan Shaw, who returns to his native land after a long absence.

Shaw is a neat palmer of coins, although his first work, commonly called "My Dream of Wealth," showed nothing new even to his expression of "This is a Painful Experiment," as he apparently passes a quarter through his knee. Some slow palming was very well done, and the final trick, named by him "The Animated Coin," is his best. In card palming, Shaw is not so skillful. To occupy the stage for fifteen minutes with palming alone is difficult. Shaw should at least have more comedy patter, or shorten, or extend his act to include other matter on the same lines.

The Davis-Gledhill Trio (New Acts) ended the show. *Sime.*

AMERICAN.

It would be nice if vaudeville shows would all work off as that at the American did Tuesday night. There was not an instant wasted, because two shows were to be given and economy of time was an important factor to be considered. Several of the acts were slightly cut. The most notable case of this was Fatima Miris, who skipped "The Comedy of the Umbrella," closing in one with her "voiceless tenor bit," after doing the protean sketch, "The Secret of Prosepine." The rest of the bill remained practically intact, and what made it run so nicely was the entire absence of jockeying for applause. The various acts did not acknowledge applause unless it was real and insistent. Beginning at 8 o'clock the moving pictures were over at 10.37.

It's a very entertaining selection under any circumstances.

The Boganny Troupe had their acrobatic routine running on greased rollers. The outfit has enough startling material to furnish acts for half a dozen turns. Everyone is a crack tumbler and they have a faculty of rushing into their tricks and getting away in wonderfully short time. One scarcely has time to catch his breath before another startler has robbed him of it again.

Daisy Lloyd did very well indeed. She has been particularly fortunate in her selection of numbers. The "Fisher Maid" song seems to have worked itself out into the best of the lot, for it has wisely been placed to make the finish of the act. "Whistle and I'll Wait for You" is before that and "Paddling" makes a trio of the strongest light numbers that have been observed in a long, long time.

"A Night in Egypt" scored toward the middle of the bill. As a straight musical arrangement it measures up with the best of the similiar offerings and has the added virtue of being picturesquely presented. For the election night show the close in "one" was omitted, the finale being in the full stage. The turn should be worked this way wherever possible.

The Three Rohrs diu well as a closing number. After the motor cycle sensations, the "loop-the-loop" on the foot-driven machine is not much of a startler, but the process of revolving the saucer-track while the rider is in motion gives it interest, and there was no one in the audience who did not pay strict attention. The early feats were rather tame.

There was some changing about of the running order. On the program Miris had the important place, but changed positions with Al H. Weston and Irene Young. The pair won a good percentage of laughs from their talk and business, and Miss Young's dancing did the rest, setting them down as a highly popular number. Donat Bedini was on "No. 2." His two dogs are among the best trained on the stage. They answer cues with unusual promptness, for the most part apparently doing their tricks without any prompting at all.

Harry Corson Clarke and Margaret Dale Owen were "No. 3." The light little sketch has received a touch here and there that improves it and the playing has advanced. The imitation of Jas. A. Herne, which many might object to on the ground that it was out of place, remains the best applause getter. The rest of the affair is light nonsense that amuses and the finish a big laugh. *Rush.*

HAMMERSTEIN'S.

The election returns were the big card on Tuesday evening, and interfered with the running of the show. Al Fields, as the reader of "458 districts out of 1,653 in Greater New York give, etc.," admitted receiving more applause than ever before, and Mr. Fields scored nicely with some quiet humor aptly interwoven.

There's nothing remarkable or even striking about the Hammerstein program this week. It received a setback when Francesca Redding and Co. in "Honora" (a new comedy sketch hereabouts which could have been well used) and Barry and Wolford disappointed, the first on technical grounds, the team through illness.

Their substitutes did not establish any fresh records for amusement or applause, especially the Sharp Brothers and their "Dusky Belles." If the Sharp Brothers don't look out their act will evaporate. There isn't much to it now, and what there is is dragged out until the audience becomes tired, especially through the closing in "one" wholly unnecessary and which might be placed back in the number proper, taking the place of some useless matter there.

Harry B. Lester, the other emergency act, opens with some poor talk, the worst (and it could not be less) when he remarks: "I will sing you a song entitled 'Take Back Your Heart: I Ordered Liver.'" That little deceased "joke" probably cost Mr. Lester all the applause he didn't receive. Up to date impersonations of Richard Carle and Victor Moore (particularly Moore, Lester being the first to attempt him) were rather good with the reverse to be said of the Sam Bernard, while Lester impersonated himself for the close. This might better be dropped along with the talk.

Donlin and Hite hold over as the feature, the act scoring big at the dancing finish, when the ball player hands out a few steps to the evident surprise of the audience, although many ball players are notably good dancers. The pair present a nice appearance, and Mabel Hite is always a comedienne who can take care of herself or anybody else. Donlin handles himself finely upon the stage. It is the secret of his unexpected success.

Laddie Cliff pulled down the hit of the show, and the boy has a most commendable number in the "Scotch" song as sung and played by him. Clayton White and Marie Stuart in "Cherie" with some new bright lines held up the laughs all through the piece. Saona, the impersonator, sprung a surprise with likenesses of Denman Thompson and Buffalo Bill among others, going ahead of his contemporaries in progressiveness at least. He did very well.

Opening the show, Lewis Parshley has placed the duties of a "trap drummer" for an act in vaudeville, but more drumming and less "traps" would help, while the finish in "one" could be cut to a single solo on the xylophone, which might be tuned.

The Kysasayas are under New Acts. Avery and Hart also appeared. *Sime.*

Lee Kohlmar, of the La Salle Theatre company, has signed a three years' contract with Martin & Emery, Chicago managers, and will be starred next season in a musical comedy which is now being written for him.

FIFTH AVENUE.

The usual good natured holiday crowd was early at the Fifth Avenue election night. As the show ran through they gave the best imitation of an ideal vaudeville audience one would care to see. Generous to every number on the program, it remained for Bessie Wynn and Willa Holt Wakefield to carry them even above the general festive atmosphere.

Miss Wynn is appearing in New York for the first time this season and she has never shown to better advantage. The "plant" now used for but a verse of a song should be left out of the act entirely. Miss Wynn has retained one of her last season songs, "Not for Me." It went very well. "If the Wind Had Only Blown the Other Way," has a very funny lyric. The other two were equally well placed, but it was "Ooh, Ooh, Are You Coming Out To-night!" at the finale which turned a solid hit into a tumult. Miss Wynn has new and handsome gowns that caused a buzz.

Miss Wakefield took bows uncountable and was forced to return to the piano twice after she had apparently finished. Necessity places the turn in "one" this week. With the red plush curtain at her back and the piano that much nearer the audience, it seems to make her efforts more effective. Miss Wakefield came into the audience's parlor, took her place at the piano and entertained in her delightful manner for twenty minutes or more. Several new story songs with a snappy line or two made very funny by the clever handling were introduced and each an uproarious success. A pianolog was never designed to cause a riot, and when doing so, it must be far away from the ordinary. Miss Wakefield's was all of that Tuesday night.

Charles E. Evans and Co. were the big laughing number of the evening in the next to closing position. "It's Up to You, William" was probably familiar to many in the house, but it was enjoyed as much as though the premiere. Mr. Evans and Charles Hopper are both giving their usual good performances.

Agnes Scott and Horace Wright in the pretty singing playlet "The Wall Between" scored strongly, early on the program. Miss Scott, who has been stock favorite at the Fifth Avenue, received a hearty reception in the way of applause, and something more substantial in a large bouquet. Mr. Wright has a good idea of how an Irish song should be sung, and puts them over in fine style.

"Last week, I went into a dry-goods store; it's seldom I go into a dry—" That started them and for the following fifteen minutes Jim Thornton was one solid laugh. He is looking tip-top, and it has been some time since he delivered his monolog any better.

Ida Fuller closed the program with her electrical dancing. Another woman is now used in the "fire dance" in the form of an old witch with whom the dancer has a hand-to-hand struggle before she is enveloped in the flames. Miss Fuller's offering still easily remains the best in its line.

Rossow's Midgets, Cibelli Bros. and Mareno, Navaro and Mareno each did their share toward upholding the general good impression. *Dash.*

COLONIAL.

Due probably to the general interest felt in the election it was a cold and unresponsive audience that greeted the artists at the Colonial Monday evening. The bill, although not up to the Colonial standard, is not a poor one by any means, but the listlessness of the audience started it on the "tobog" and it kept sliding all the way. There was not an act, with the possible exception of Alice Lloyd, who received a legitimate bow, and Miss Lloyd was no "riot." The Colonial has been the starting place for not a few of vaudeville's biggest hits. The time seems just about ripe for someone to jump in there and have their salary boosted into the four figures. It won't take much; a new face or a catchy song may do it.

Miss Lloyd, who is also playing the Orphnum, Brooklyn, this week, has the next to closing position. The appearance in two houses necessitated an entire new wardrobe, the new ones being worn at the Colonial. It would be impossible for anything but a feminine mind to grasp the details of the dainty frocks, but it takes the masculine end to appreciate the general effect.

Emmet Devoy and Co. closed the first part with "In Dreamland." The success of the playlet is entirely due to a trick lighting arrangement. Mr. Devoy in his quest for laughs resorts to all manner of clowning, which for the most part cannot be classed as anything but silly. Lucy Milliken as the wife does her share toward pulling the piece down, particularly with her voice. Hermine Shone and William Hurst, as "The Daughter of Venus" and "Tommy," respectively, offer a good performance.

Frank Moulán and Maude Lillian Berri did rather well. "The Hair and the Heir-esse" is a light vehicle for a team of "legitimate" reputation. Miss Berri contributes all the good things. She looked extremely well in a clinging gown of the latest corral shade and her singing was responsible for the applause. Mr. Moulán has no opportunity. There is nothing too reminding of his funny characterization in the "Sultan of Zulu." Laughing numbers are in demand in the varieties, and it would seem that when a comedian from the legitimate enters vaudeville he might bring his laughing producer with him.

The Zanzigs are playing their first week in this country after an extended tour on the other side. The act remains the same as formerly, the "mind reading" continuing to interest and arouse discussion.

The McNaughtons, established favorites at the Williams house, were the one good laugh of the evening. There are a few bits here and there that add a touch of freshness. O'Brien-Havel, with a new assistant, Bessie Kyle, did fairly well in an early position. Dixon Bros., musical, opened the program. John Hyams and Leila McIntyre, and Emilie Rose are under New Acts. *Dash.*

Cohan & Harris announce Julian Eltinge will be starred by them next season.

Baldwin and Shea will present a new act entitled "Higgins, the Clog Dancer."

The Spokane Outdoor Amusement Co., Spokane, Wash., recently incorporated for \$10,000, will operate amusement parks next summer. The incorporators are Sam Kraus, Joseph Cohen, Jos. C. Raucher.

KEENEY'S.

It's a curious combination of excellence and mediocrity at Keeney's this week, a combination that might not work out very well at any other house in the New York district. The matinee audience on election day, composed mostly of women, waited patiently almost through the first half before anything was developed that could in any way be considered to have been selected with an eye to their special entertainment.

Al Leech and his "Three Rosebuds" came on "No. 5" after a solid procession of "fall-downs" (with the single exception of Fitzgerald and Wilson, who won some laughter with a noisy travesty and a series of very acceptable parodies). The way that audience took to Leech's school-room scene and the nonsense of the act ought to be a very plain indication to the management. It has been an axiom of the vaudeville business for time out of mind that if the house can take care of its matinee patronage, the night business will take care of itself.

In his regard the bill does rather fairly. The Labrakans, acrobatic grotesques, amuse the youngsters with clowning and the acrobatic dog helps a good deal, while "A Night in an English Music Hall" was a wild scream to them. And then there was "The Police Inspector" (New Acts), a very, very dramatic act to engage the attention of the feminine contingent.

An audience of men might not secure a great deal of amusement out of the show, but for the purpose of entertaining a "family audience" such as Keeney's attracts, it serves pretty well. Even Rigo, who does an act with Jeanette Lowrie (New Acts), has a place in the scheme of things.

The Labrakans open the show, having been substituted for Professor Alene and his monkey. The smaller of the pair is a good ground tumbler, throwing his flip-flaps smoothly and with almost inconceivable speed, while the little black-and-tan dog fills in breathing space with a series of odd feats. A good finish brought them large applause. Leonie Pam (New Acts) followed, while "The Police Inspector" (New Acts) had the "No. 3" place. Then came Fitzgerald and Wilson, with the first real laugh of the show. It took them quite a while to get to the comedy, for one would scarcely say that the opening dialogue was in any sense funny, composed as it is of the most passe material. One wonders how two comedians who show signs of having much experience and having attained a high degree of skill in delivering cross talk, could permit themselves a fall for such "gags" as they hand out during the first excursion into talk. The opening solo goes nicely and the parodies drew solid laughter and applause. A noisy travesty, which had in it not a great deal of novelty, was equally effective in the response it won. Before an audience of the more discriminating class, however, it would not fare so well. Elmer Tenley had the next-to-closing place, and did well. For the occasion he had an opening line of election talk that made a bull's-eye. The talk about the "almost hotel" went very well and the rest of the monolog (concerning a street car ride) formed an adequate close. Tenley has a simple way of delivering his matter. He talks easily and only occasionally has to "pump" it over.

Rush.

125TH STREET.

"The Bells" will have to take the responsibility for anything which may be suggested against the show at the Harlem house this week. The acts have been arranged as well as possible, but the show is anything but satisfactory. It is doubtful if a bill could be put together with "The Bells" which could be considered good entertainment.

It is not difficult to imagine what the effect of the gruesome death scene would be upon a matinee audience composed mostly of children, who fortunately do not understand it. The splendid acting of Thomas E. Shea does not enter. Any actor capable of reading lines placed in the role would bring the same result in the average vaudeville theatre. It is especially so at the 125th Street house, where anything tragic is immediately associated with "good acting." The sketch has been extremely well produced by Mr. Shea, who has surrounded himself with an excellent cast.

The Empire City Quartet were moved from next to closing to follow "The Bells." It is a tough spot, but a wise move, for there was no other way of arousing the audience after the stage had been in utter darkness for at least fifteen minutes. The quartet caught after a short struggle, and Harry Cooper soon "jollied" the audience back by "kidding" the sketch. Foster and Foster did extremely well in the first half. The house seem to know the comedians and they greeted their piano playing and singing warmly. The comedy also got over in good shape.

Carbrey Bros. were on second (following a sketch) and scored a neat hit. The boys are showing another dreary style this week. The Brothers have evidently made up their minds to advance themselves, and the way they are going about it augurs well. It will be some time before any couple will get team dancing down to as fine a point as the Carbreys have.

Marcel's "Living Pictures" were in the second half, between two comedy acts, and they fitted in nicely. The Bas-reliefs are the best shown. The cow in "Evangeline" is a trifle more tractable now, being content with chewing on the red skirt of the girl Tuesday afternoon. Wormwood's Dogs and Monkeys had an easy task with the matinee audience.

"The Watermelon Trust" was next to closing. The act contains a good comedian (who would be better if he dropped a quantity of rough stuff that he has been doing for some time) and a very good "straight" man. The pair could make an excellent colored team. The girls carried are not needed. Their dressing is about the worst ever seen in a New York theatre.

Mira Martell and Co., New Acts.

Dash.

Fiske and McDonough have received new contracts through the William Morris office, a mistake in bookings having occurred at the Chicago branch of Mr. Morris. When this was drawn to his attention by the White Rats, the new agreements were issued.

James L. Ring, in charge of the Gus Sun office at Cincinnati, has been appointed manager of the Auditorium Family Theatre in that town.

VARIETY ARTISTS' ROUTES FOR WEEK NOV. 9
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 8 to NOV. 15, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)
"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R.," "BURLESQUE ROUTES."
ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

- A
- Abdallah Bros., Three, 1235 Golden Gate, Frisco.
- Adair & Dollin, Barnum & Balley, C. R.
- Adair, Art, Hagenbeck-Wallace, C. R.
- Adams, Mabelle, Orpheum, Spokane, Wash.
- Ader Trio, 2238 N. 2, Phila.
- Adelyn, Box 249, Champaign, Ill.
- Agee, John, Ringling Bros., C. R.
- Aherns, The, Orpheum, Chillicothe, O.; 16, Orpheum, Portsmouth, O.
- Alberti, Giulia, Scribner, O. Big Show, B. E.
- Allen & L. Brant, 212 E. 25, N. Y.
- Alburtus & Millar, Hippo, Wigan, Eng.
- Aldo & Vanerson, 254 W. 24, N. Y.
- Alexandra & Bertie, 41 Ave Lane, London, Eng.
- Alexander & Scott, Carre, Amsterdam, Holland.
- Anderson, Madge, 3314 Pa. Heights, Balti., Md.
- Allen, Chas. H., 451 S. Morgan, Chicago.
- Anderson D. Co., Erie Bros., C. R.
- Allen, Ed, Campbell Bros., C. R.
- Allen, Searle & Violet, 222 E. 14, N. Y.
- Allen, Leon & Bertie, 118 Central, Oshkosh, Wis.
- All, Hunter & All, Majestic, Denver.
- Allison, Mr. & Mrs., Green Room Club, N. Y.
- Alpine Troupe, Cole Bros., C. R.
- Zoller Trio, Mardi Gras Beauties, B. R.
- Alvase, Madame & Co., West Middletown, O.
- Alvaretta, Three, Jersey Lilies, B. E.
- American Dancers, Six, K. & P. 5th Ave., N. Y.; 16, K. & P. 125th St., N. Y.
- Austins, Tossing, Alhambra, Paris, France.
- Avary, W. E., 5006 Forrestville, Chicago.
- Ayres, Howard, 2411 So. Alder, Phila.
- Asards, The, 229 W. 38, N. Y.
- B
- Baraban Russian Troupe, 109 E. 116th, N. Y.
- Baader, La Valle Trio, 383 N. Christians, Chicago.
- Bachman, Marie, Grand, Los Angeles, indef.
- Bacon, Mr. & Mrs., Majestic, Dallas; 16, Majestic, Houston.
- Baerstein, Harry, Bijou, Racine, Wis., indef.
- Banks, Beanesse Duo, K. & P. 125th St., N. Y.
- Barry & Wolford, Keith's, Portland; 16, Keith's, Boston.
- Barne & Conway, City Sports, B. E.
- Barron, Ruby, 20 E. 63, N. Y.
- Barrett, Marjorie, Grand, Cleveland, O.
- Barr, Ethel & Co., Huntington, W. Va.
- Barry & Hughes, Majestic, Des Moines.
- Barnes, Edwin L., Bijou, Escanaba, Mich.
- Barnold, Elsie, American, St. Louis.
- Barton, Harry, 502 P. Kern City, Cal.
- Bassett, Edward, Auditorium, Lynn; 16, Hathaways, Lowell, Mass.
- Batro & McCue, 219 No. Second, Reading.
- Be Anos, The, 2442 Charlton, Chicago.
- Beam, Will, Star, Charleroi, Pa.; 16, Star, McKees Rocks, Pa.
- Beimel, Musical, 340 E. 57th, N. Y.
- Berner & Stella, Pantages', Tacoma.
- Beyer, Ben & Bro., Orpheum, Easton, Pa.
- Beyer, Billy, Empire, Hoboken; 16, Empire, Paterson.
- Beauvais, Arthur & Co., Victor House, Chicago.
- Beattie, Bob, Little Nemo Co., indef.
- Bedell & Co., Walter Bijou, New London, Conn.
- Beecher & Mays, Lyric, Bridgeton, N. J., indef.
- Behrend, Musical, 52 Springfield, Newark.
- Belford, Al G., Frank A. Bobbins, C. R.
- Bell, Chas., Grand, Edmoston, Can.; 16, Lyceum, Calgary, Can.
- Bell, Hazel Ferns, New Castle, Ind.
- Bennett, Phil, Doric, Yonkers; 16, Poll's Springfield, Ind.
- Belclair Bros., Alhambra, N. Y.; 16, Hammerstein's, N. Y.
- Bennett, Laura, Star, Chicago.
- Bertina & Brockway, 311 Third, New York.
- Biff & Bang, Bijou, Superior, Wis.; 16, Bijou, La Crosse, Wis.
- Big City Quartet, 9, Majestic, Des Moines.
- Binney & Chapman, Majestic, Charleston, S. C.
- Bisbee & Scott, Orpheum, Seattle.
- Black Patti Trebadoura, Pine Bluff, Ark.; 21, Sherman, Texas.
- Blake & Amber, Hippo, Birmingham, Eng.
- Blamphin & Hebr, Family, Mahanoy, City, Pa.
- Blaney & Wolf, 257 W. 44, N. Y.

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- American Newsboys Quartet, 9, Majestic, Dallas.
- American Trio, 56 Pean Ave., Newark, N. J.
- Andersons, Four, Family, Muscatine, Ia.
- Anderson & Goines, Trent, Trenton; 16, Hathaways' Brockton, Mass.
- Angell Sisters, 713 W. N. York, Indianapolis.
- Apollo Bros., 349 W. 4, N. Y.
- Araki's Troupe, 9, Folly, Oklahoma City, Okla.
- Archer, Ohio, Bijou, Newark, Ohio, indef.
- Arnell Bros., 914 Sanduski, Canton, O.
- Arde & Eddes, 500 E. 84, N. Y.
- Arizona Troupe, 351 E. 18, N. Y.
- Arlington Four, Keith's, Cleveland; 16, Bennett's, Hamilton.
- Armonds, City of Yesterday, Grand, Edmoston, Can.
- Armstrong & Levering, Empire Burlesques, B. E.
- Armstrong & Vane, Majestic, Milwaukee.
- Armord, Grace, Bijou, Dubuque, Ia.; 16, Davenport, Ia.
- Arnold & Felix, Family, Carbondale, Pa.; 16, Family, Pottsville, Pa.
- Arthur, W. J., Columbia, Knoxville, indef.
- Arville, Dorothy, Rossleigh Court, 85th, N. Y.
- Astaires, The, G. O. H. Pittsburg.
- Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
- Auburns, Three, 335 Beacon, Somerville, Mass.
- Auers, The, 37 Heygate, Southend-on-Sea, Eng.
- Auger, Capt., Geo., 12 Lawrence Ed., So. Walling, London, England.

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Boulden & Quinn, Toms River, N. J. Bowen, Walter & Florence, 2632 Mass., Cambridge, Mass.
Bowers, Walters & Crocker, Haymarket, Chicago. Bowers Comedy Quar., Runaway Girls, B. R. Borsani Troupe, Hagenbeck-Wallace, C. R. Bowen Bros., 9, Garrick, Norristown, Pa. Boyce, Jack, Garrick, Norristown, Pa.; 16, Young's Atlantic City.
Boyd, Two, Clark St. Decatur, Montgomery, Ala. Brays, The, Campbell Bros., C. R. Brady & Mahoney, Irwin's Big Show, B. R. Breen, Harry, Keith's, Portland, 16, Poll's, New Bedford.
Bronson & Downing Co., Majestic, Dallas; 16, Majestic, Houston.
Brigham Anna E., 28 Exchange, Binghamton. Brinkley's The, 47 W. 39, N. Y.
Britton, Sadie, Coliseum, Burlington, Ia., indef. Brittons, The, Colonial, N. Y.; 16, Orpheum, Brooklyn.
Brooks & Vedder, San Jose, Cal. Brooks & Denton, 670 6th, N. Y.
Brooks, Frank A., Peerless, Bradford; 20, Palace, Corry, Pa.
Brooks & Jeanette, Family, Shamokin, Pa.; 16, Family, Williamsport, Pa.
Brown, Bothwell, 407 W. 123, N. Y.
Brown B. Jay, 181 Deunayway, Seattle.
Bruce, The, Bijou, Jackson, Mich.; 16, Bijou, Ann Arbor, Mich.
Brunettes, Cycling, 9, Samuel's, Jamestown, N. Y. Bryant & Saville, Lyric, Uniontown, Pa.; 16, Liberty, Pittsburg.
Buch Bros., 96 Milton, Brooklyn.
Buckeye Trio, Bijou, Saginaw, Mich.
Burke, John & Mae, American, St. Louis.
Burke, John F. G., 9, Auditorium, Phila., indef. Buckley, John, Pan Handle Peto Co. Burnham, Chas. C. & Co., G. O. H., Grand Rapids, 16, Bijou, Lansing, Mich.
Burns & Emerson, 1 Pisce Boledieu, Paris.
Burt, Glenn, City Sports, B. R.
Burt & Stauffer, Poll's, Wilkes-Barre, Pa.
Burton & Burton, Al Reeves, B. R.
Burton, Hughes & Burton, 532 Stanton, Niles, O.
Burton & Vass, Champagne Girls, B. R.
Bush & Elliott, 1354 55 St., Brooklyn.
Bussler, Walter H., Orphia, Madison, Wis., indef. Buster Brown & Tige, 46 W. 20, N. Y.
Butler & Euseett, 9, Auditorium, Lynn.
Burton, Chas., Crystal, Menasha, Wis., indef.
Byers & Hermann, 16, Orpheum, Butte.
Byrne-Golson Players, Dominion, Winnipeg; 16, Majestic, Cedar Rapids.
Byron & Langdon, 16, Orpheum, Kansas City.

Clifford, George A., Comedy, Brooklyn, indef. Clipper Comedy Quartet, Lyric, Terre Haute. Cogan & Bancroft, 1553 E'way, N. Y. Cogswells, Three, Touring Mexico, '08-'09. Cole & Clemens, Wicand, Morganstown, W. Va. Cole, Bert, Hagenbeck-Wallace, C. R. Cole, Will, American, St. Louis.
Coleman & La Mont, Hippo Bink, Birmingham. Colossal Septet, Greenpoint, Brooklyn, N. Y. Colossal Quartet, 1822 Page, San Francisco. Colonna & Cummlinger, Hippodrome, Darlington, Eng.
Columbia Musical Trio, De Rue Bros.' Minstrels. Columbians, Five, Danlous, Wlanigan.
Conley, Anus & Emie, Hathaway's, Malden; 16, Orpheum, Harsburgh.
Courtney & Jeanette, 683 14th Pl., Chicago.
Connelly, Mr. & Mrs. E., 6140 Indiana, Oldham, Eng.
Connelly, Edward, Lake Sunapee, N. H., indef. John Downey Willard, 484 Washob, Detroit.
Conroy, Le Maire & Co., Bennett's, Montreal; 16, Bennett's, Ottawa.
Cowan & Leland, Royal, Oldham, Eng.
Cook, Frank, Amatin & Stone's, Boston, indef. Cooke, Maurice B., Anderson, Louisville; 16, Majestic, Chicago.
Cooper, Harry L., Williams' Imperials, B. R. Corellia, Thre, Hagenbeck-Wallace, C. R. Courtney & Donn, 223 E. 18, N. Y.
Crawford, Pat, El Henry Minstrels.
Craigs, Musical, 295 E. 109, N. Y.
Cremes, De Witt, 638 Church, Ann Arbor, Mich. Crosby & Dwyer, Columbia, St. Louis.
Croo & Co., Family, Butte.
Croonin, Morris, 21 Alfred Place, London, England. Cummings & Merley, Unique, Los Angeles, indef. Curtis, Sam J., & Co., Proctor's, Lowell; 16, Hathaway's, New Bedford.
Curson Sisters, Circus, Shuman, Berlin, Ger. Cutty's, Musical, Nov. 25, Keith's, Phila.

Elastic Trio, Majestic, Pittsburg, indef. Elliotts, The, O. H., S. S., Pittsburg, indef. Emerald, Connie, 41 Holland B'd, Brixton, London. Emerson & Baldwin, Folies Berger, Paris, France. Emmett, Grace & Co., Orpheum, Los Angeles. Empire Comedy Four, Armory, Binghamton; 16, Shant's Schenectady.
Enigmarelle, National, San Francisco.
Ergott & King, Circus Sinielli, Warsaw, Russia. Esmeralda Sisters, Nov. 1-30, Fortrial, Budapest, Hungary.
Espe, Dntion & Espe, Orpheum, Omaha.
Eugene Trio, Family, Shamokin, Pa.
Evans & Lloyd, 229 B. 12, Brooklyn.
Every, Geo. W., Bijou, Battle Creek, Mich.; 16, Bijou, Jackson, Mich.
Faber, Alata, Hagenbeck-Wallace, C. R. Faddettes of Boston, Empire, Newark, N. J.; 16, Proctor's, Albany.
Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
Fanta, Two, Van Buren Hotel, Chicago.
Farland, Camille, Rice & Barton's Gaiety, B. R. Farrell, Billy, Moss & Stoll, London, Eng.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef. Fay, Anna Eva, Melrose Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
Featelle & Carr, Orpheum, Kansas City.
Ferguson, Dick & Barney, Grand Tacoma, Wash. Ferguson & Du Free, 9 & 16 Metropole, Panama, C. A.
Ferguson, Frank & Co., Majestic, Little Rock. Ferrell Bros., Proctor's, Newark.
Field Bros., 62 E. 106, N. Y.
Florida, Harry W., Poll's, Bridgeport; 16, Poll's, Waterbury.
Fields, W. C., Hippodrome, London, Eng., indef. Fleiding & Carlos, Orpheum, Chillicothe, O. Finnis, Jack, 1911 So. Chadwick, Phila. Finke & McDonough, 201 W. 106, N. Y.
Fishery, Dan, City Sports, B. R.
Fletcher, Chas. Leonard, Bennett's, Montreal; 16, Keith's, Columbus, O.
Floods, Four, 310 Central, Jersey City.
Fonda, Dell & Fonda, Orpheum, St. Paul.
Fords, Four, Majestic, Chicago.
Fords, Famous, 391 Gates, Brooklyn.
Forester & Lloyd, 1548 E'way, N. Y.
Fortuna & De Virne, Hagenbeck-Wallace, C. R. Fox, Benjamin, Grand, Cleveland.
Fox, Imro, Orpheum, New Orleans.
Fox & Evans, Lyceum, Memphis; 16, G. O. H., Atlanta.
Fredo, Geo., Saratoga Hotel, Chicago.
Frederick Musical Trio, G. O. H., Indianapolis; 16, Columbia, Cincinnati, O.
Francisco, The, Miner's Merry Burlesquers, B. R. Franks, Jessie J., Hagenbeck-Wallace, C. R.

TO ADVERTISERS

Carrying Monthly or Running Advertisements

Where a change of copy including more than a date line is desired, new copy MUST BE AT THIS OFFICE NOT LATER THAN WEDNESDAY A. M. to insure the correction being made.

De Hollis & Valdora, Colonial Belles, B. R.
De Veau Hubert, 844 Prospect Pl., Brooklyn.
De Velde & Zeld, Poll's, New Haven; 16, Poll's, Bridgeport.
Delavoy & Frits, 3067 Madison, Chicago.
Delmar & Delmar, Howard, Boston.
Delmore & Darrell, 1515 Ninth, E. Oakland, Cal.
Delmore, Misses, Majestic, Chicago.
Delton, Al H. E., 538 19, Milwaukee.
Demacos, The, 112 N. 9, Phila.
Domoulo & elle, Findlay, Findlay, O.; 16, Family, Mt. Vernon, O.
Denker, Rose, Behman Show, B. R.
Deonso Bros., Schellars, Copenhagen, Denmark.
Desmond Trio, Fimaly, Elmira, N. Y.; 16, Auditorium, York, Pa.
De Mora & Graceta, Orpheum, Rockford, Ill.
De Vere & Greenwood, 9, Maple Park, Newton Center, Mass.
De Verne, Thelma, & Co., 4572 Yates, Denver.
De Young, Tom, 156 E. 113, N. Y.
Diamond Jim, Kentucky Belles, B. R.
Diamond & Smith, Family, Lancaster, Pa.; 16, Family, York, Pa.
Dierliche Bros., Majestic, Madison, Wis.
Dixie, Harris & Francis, 243 E. Jefferson, Decatur, Ill.
Dixon, Bowers & Dixon, 756 8th Ave., N. Y.
Donnelly & Botall, N. Y. Stars, B. R.
Doherty & Harlowe, Hathaway's, Brockton; 16, Hathaway's, New Bedford.
Doherty Sisters, Maryland, Baltimore; 16, Orpheum, Allentown, Pa.
Dooley, Jed, Theatre, Gloversville, N. Y.; 16, Keith's, Cleveland.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Dorsch & Russell, Lyceum, San Francisco.
Dotson, Howard, 1553 Broadway, N. Y.
Dove & Lee, Imperial, B. R.
Drew, Dorothy, 16 St. Martins St., London, Eng.
Drew, Lowell B., 229 Penn., Roxborough, Phila.
Dudley, O. E., Crystal, Ind., indef.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Duncan, A. O., Dominion, Winnipeg.
Duncan & Hoffman, Empire, Des Moines, Ia.
Dunham, Jack, City Sports, B. R.
Dunbars, Four, New Grand, Indianapolis.
Dunedin Troupe, 418 Strand, London, W. C., Eng.
Dunn, Harvey, De Rue Bros.' Minstrels.
Dupres, Fred, Hathaway's, New Bedford; 16, Hathaway's, Malden.

Freeman Bros., Rose Sydell's London Belles, B. R.
Freeman, Frank H., Hastings' Show, B. R.
Frevoll, Frederick, Trent, Trenton.
Frey Trio, Gaiety, Springfield, Ill.
Fullerton, Lew J., 98 Sumner Pl., Buffalo.
Gabin's Kid, Brigadiers, B. R.
Gaffney Girls, B'way Gaiety Girls, B. R.
Gainsboro Girl, Poll's, Hartford; 16, Keith's, Boston.
Galletti's Monkeys, 804 N. Maplewood, Chicago.
Galloway, Bert, Davis, Braddock, Pa.
Gardner & Sommers, 207 E. 14, N. Y.
Gardner, Three, Children, 1958 W. 8, Phila.
Garden & Vincent, Orpheum, Seattle.
Gardner, Georgia & Co., Majestic, Dallas; 16, Majestic, Houston.
Garcey Musical Co., 2738 N. Dover, Phila.
Gaston, Albert, Burk's Show, C. R.

BILLY GASTON AND ETHEL GREEN

Nov. 9, Travel; 16, Orpheum, San Francisco.

Galvin, Platt & Peaches, Orpheum, Allentown.
Genaro & Band, Orpheum, Los Angeles.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gill & Aker, 501 Springfield, Newark.
Gilmore, Mildred, City Sports, B. R.
Gilroy, Harveys & Montgomery, Auditorium, Lynn; 16, Hathaway's, Brockton.
Gladstone, Ida, City Sports, B. R.
Glocke, Chas. & Anna, "Follies of 1907" Co.

Cobb's Corner

SATURDAY, NOV. 7, 1908.

No. 140. A Weekly Word with WILL the Wordwright.

"Take Plenty of Shoes"

MARIE CAHILL'S BIGGEST '08 HIT and by WILL D. COBB WORDWRIGHT.

Oliver, Edna May, Gay Musical Co. Godfrey & Henderson, 1553 Broadway, N. Y. Godfrey & Eriebe, Reed Hotel, Ogden, Utah. Goldin Russian Troupe, Bellis-Flote, C. R. Golden & Hughes, F. O., Milford, Mass. Goldman, Abe, New Century Girls Co., B. R. Goodman, Musical, Continental Hotel, Chicago. Gordon & Marx, Walker O. H., Champagne, Ill.; 16, Gaiety, Springfield, Ill. Gossans, Bobby, Bijou, Lorain, O. Goyt Trio, Keith's, Providence. Goodman, Musical, Orpheum, Atlanta. Graham, Geo. W., Seaside, Providence, indef. Graham & Lawrence, G. O. H., Pittsburg. Graham, B. A., Elita, Elitville, Wash., indef. Grant, Bert & Bertha, Keith's, Wheeling, W. Va.; 16, Poll's, Wilkes-Barre, Pa. Grant, Sydney, 269 W. 351, N. Y. Grammon, Ila, Empire, Paterson. Graham, Geo. W., Seaside, Providence, indef. Gray & Graham, Mohawk, Schenectady; 16, Proctor's, Newark. Gregory, Frank L., Empire, Leeds, Eng. Grimm & Satchell, 2072 6th Ave., N. Y. Grunt & Grunt, William's Imperials, B. R. Guertin, Louis, Metropolitan Hotel, Brockton, Mass.

RIALTO ROUNDERS.

(Continued from page 16.)

the audience laughs at the most pathetic moment in the skit, but without that Howe's company, Anna Goldie and Joe Milton, neither one of whom understands how to place any inflection in their voices to gain expression, would have spoiled it. The crudities and incongruities of the piece are laughable by themselves whether in a serious vein or no.

The Misses Heitzman and Franklyn have a "sister" act which might better be replaced by moving pictures or an intermission, and Lovett and Vokes in talk and parodies have one suggestive verse, the only off-color moment in the entire show, a most creditable improvement alone, so much so the act, which is not important, might be told to "clean up."

The afterpiece has not been altered. It is still as funny as Howe can make it, upon his third appearance as a Hebrew and Vokes' third appearance as a "Dutchman." In it Howe, after having lost some money at a "con game," says while in a fainting condition, "Send for a cheap doctor." It is the funniest line heard so far this season. Sime.

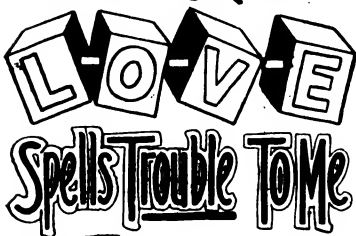
TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

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Holmes & Hollison, Family, Butte.
Holt, Alf., 41 Lisle, London, W. K., Eng.

- Innes & Ryan, Majestic, Dallas; 16, Majestic, Houston.
International Musical Trio, 275 So. 5, Brooklyn.

- Jacob's Dogs, Cook's, Rochester.
Jacobs & Sordel, Cola Bros., C. R.

- Jordan, Five Juggling, Orpheum, Allentown; 16, Chase's, Wash.
Jordan Troupe, 9, Orpheum, Allentown.

- Kartallo's, Juggling, De Rue Bros., Minstrel.
Kaufman Bros., Keith's, Springfield; 16, Poli's, Bridgeport.

- Kurylls, Edward J., Temple, Detroit.
Kyrie, Ingram & Co., Vaudette, No. Bay, Ont., Can.

- La Belle, Veola Favron, Orphenm, Budapest.
Lap Tour, Irene, Poli's, Scranton; 16, Orphenm, Allentown.

- La Mar, Sadie, Strolling Players, B. R.
La Masse Bros., Bonacher, Vienna, Austria.

- Lawrence & Healy, Bijou, Fon du Lac, Wis.
Lawson & Nanton, Empire, Johannesburg, So. Af.

- Lea, Mrs. M., 226 La Salle, Chicago.
Lea & Gray, Dolly, Bijou, Racine, Wis., indef.

- Lea, Mrs. M., 226 La Salle, Chicago.
Lea & Gray, Dolly, Bijou, Racine, Wis., indef.

- Lea, Mrs. M., 226 La Salle, Chicago.
Lea & Gray, Dolly, Bijou, Racine, Wis., indef.

- Lea, Mrs. M., 226 La Salle, Chicago.
Lea & Gray, Dolly, Bijou, Racine, Wis., indef.

- Lea, Mrs. M., 226 La Salle, Chicago.
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- McCune & Grant, 636 Benton, Pittsburg.
MacDonough, Ethel, Orphenm, Salt Lake.
McPhee & Hill, Orphenm, Oakland.

With this issue the routes of all acts and burlesque companies playing in the South or east of Chicago are given for the next two consecutive weeks. This will be continued, and is for the purpose of furnishing addresses for the Far West, which will allow of a letter reaching an act or company from any point on this side. At present letters from New York on Saturday will reach any American address in the routes. With the two weeks' routes, letters from the Pacific Coast and Northwest can reach acts in the East by the last day of the first week's engagement listed, or the first day of the second week's.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

- Hayman & Franklin, Grand, Dalton, Eng.
Haywards-Pistel Co., Proctor's, Newark; 16, Proctor's, Albany.
Hayter & Janet, Unique, Des Moines, Ia.

- Keegan & Mack, Cooney Corner Girls, B. E.
Kellie, Edw., & Siddone Sisters, Majestic, Houston; 16, People's, Galveston.
Keeley Bros., G. O. H., Indianapolis; 16, Columbia, Cincinnati.

- MacDonough, Ethel, Orphenm, Salt Lake.
Mack, Wilbur, Poli's, Scranton; 16, Majestic, Johnstown, Pa.
Macks, Tko, 245 N. 69, W. Philadelphia.

- Moneta, Five, 42 G. O. H. Bldg., Chicago.
Montgomery, Geo. F., Box 207, Hot Springs, Ark.
Montague, Mon. Art, Sacramento, Cal.

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Z
Zaino, Jos., 5135 Chancellor, Phila.
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Zeb & Zarrow Troupe, Bijou, Duluth, Minn., indef.
Zeda, H. L., Midland Hotel, Pueblo, Colo.
Ziegler, N. C., Columbia, Knoxville, indef.
Zimmerman, Al. Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., indef.
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ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Ahearn, Chas., Troupe, Empire, Hoboken, N. J.; 16, Empire, Paterson, N. J.
Alexis & Schall, Orpheum, Butte.
Alexander & Scott, Zentral, Magdeburg, Ger.
Battis, Wm. Carl, Poll's, Springfield; 16, Poll's, New Haven.
Barnes, T. Roy, & Crawford, Beasie, 16, Poll's, Scranton.
Bogert, Jay, Majestic, Galveston, Tex.
Blondell & Co., Mysterious, 15 Second, N. Y.
Bradshaw, Chas. H. & Co., Columbia, St. Louis.
Caliph, The, 15-28, San Francisco.
Carey & Stampe, Orpheum, Savannah, Ga.
Chevalier, Louis & Co., Vaudeville, Vallejo, Cal.
Claudius & Scarlet, 22, Orpheum, St. Paul.
Claudius & Scarlet, 62 E. 36, Chicago.
Coombs, Frank, & Stone, Muriel, Poll's, Waterbury; 16, Poll's, Springfield.
Deaves, Harry & Co., Majestic, St. Paul.
Deming, Joe & Co., Bijou, Winnipeg; 16, Bijou, Duluth.
De Reuso & La Rue, Fantages', Tacoma, Wash.
Donald & Carsou, G. O. H., Indianapolis.
Ercela, Misses & Franks, Vaudette, Big Rapids, Mich.
Grimm & Satchel, Fantages', Victoria, B. C.
Goldsmith & Hoppe, Temple, Ft. Wayne.
Haggerty & La Clair, Grand, Cleveland.
Hays, Ed & Clara, Vaudeville, Robinson, Ill.
Heim Children, Lubli's, Phila.
Herbert, Mons, Majestic, Evansville, Ind.
Hickman, Wills & Co., Family, Hazelton, Pa.; 16, Family, Carbondale, Pa.
Hill, Cherry & Hill, Burtis, Auburn, N. Y.; 10, Temple, Detroit.
Howe, Laura, 298 Howard, Brookline, Mass.
Inness & Ryan, Majestic, Houston.
Jarrell & Co., Empire, Grand Forks, N. D.
Keeley Lillian, Casey Corner Girls, B. E.
Kretore, Lubin's, Phila.
Laval Sisters, 143 Golden Gate, San Francisco.
La Zar & La Zar, 168 Dearborn Ave., Chicago.
Macks, Two, Scenic, Chelsea, Mass.; 6, Puritau, Fall River.
McCarthy, Myles, Main, Peoria, Ill.
McFarland & Murray, Poll's, Scranton.
Milmar, Chas. & Gypsy, Park, Livingston, Mont.
Morton, Ed, Keeney's, Bklyn.; 16, Keith's, Phila.
Morette Sisters, Savoy, Atlantic City, N. J.
Rossleys, The, Family, Pittston, Pa.
Spring Song, San Diego, Cal.
The Devil, San Francisco, Cal.
Tuchel's Quintet, c. o. Weber, 67 So. Clark, Chicago.
Toledo, Majestic, Ironton, O.; 16, Princess, Columbus, O.
Vaughner, George & Browne, Howard, Boston.
Vision of Salome, Seattle, Wash.
Watkins, William A., Orpheum, Minneapolis.
Walton, Bert & Lottie, Shubert, Utica.
Wenrick & Waldron, Ottumwa, Ia.; 16, Canton, Ill.
Wills & Hassau, Shea's, Buffalo; 16, Shea's, Toronto.
Wood, Francis, Orpheum, Yonkers, N. Y.
Wurdette, Estelle & Co., Orpheum, Reading; 16, Orpheum, Allentown, Pa.

CIRCUS ROUTES

Buffalo Bill, Nov. 7, San Antonio, Tex.; 9, Houston, Tex.; 10, Beaumont, Tex.; 11, Crowley, La.; 12, New Iberia, La.; 13-15, New Orleans,

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Behman Show, 9, Gayety, Phila.; 16, Gayety, Baltimore.
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Brigadiers, 9, Empire, Des Moines; 16-18, St. Joe; 19-21, L. O.; 23, Century, Kansas City.
Broadway Gaiety Girls, 9-11, Electra, Schenectady; 12-14, Bijou, Paterson; 16, London, N. Y.
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Casino Girls, 9, Murray Hill, N. Y.; 16, Gayety, Phila.
Century Girls, 9, Royal, Montreal; 16, Star, Toronto.
Champaigne Girls, 9, Lyceum, Washington; 16, Monumental, Baltimore.
Cherry Blossoms, 9-11, St. Joe; 12-14, L. O.; 10, Century, Kansas City.
City Sports, 9-11, Empire, Albany; 12-14, Empire, Holyoke; 16, L. O.; 23, Olympic, Brooklyn.
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Empire Burlesquers, 9, Empire, Brooklyn; 16, L. O.
Fads & Follies, 9, Majestic, Kansas City; 16, Gayety, St. Louis.
Fashion Plates, 9, Empire, Indianapolis; 16, Buckingham, Louisville.
Fay Foster, 9, Star, Cleveland; 16, Academy, Pittsburg.
Follies-of-the-Day, 9-11, Lyceum, Troy; 12-14, Gayety, Albany; 16, Howard, Boston.
Frolicsome Lambs, 9-11, Gayety, Albany; 12-14, Lyceum, Troy; 16, Royal, Montreal.
Golden Crook, 9, Greenwald, New Orleans; 16, L. O.; 23, Majestic, Kansas City.
Happyland, 9, Corinthian, Rochester; 16, Gayety, Toronto.
Hastings' Show, 9, Gayety, Toronto; 16, Princess, Montreal.
High Rollers, 9, L. O.; 16, Majestic, Kansas City.
Ideals, 9, Columbia, Boston.
Imperial, 9, People's, Cincinnati; 16, Star, Cleveland.
Irwin's Big Show, 9, Gayety, Milwaukee; 16, Eusou's, Chicago.
Jersey Lilies, 9, Waldman's, Newark; 16, Gayety, Hoboken.
Jolly Girls, 9, Imperial, Providence.
Kentucky Belles, 9, Star, St. Paul; 16, Empire, Des Moines.
Knickerbockers, 9, Westminster, Providence.
Majestics, 9, Eusou's, Chicago; 16, Gayety, Milwaukee.
Mardi Gras Beauties, 9, Gayety, Baltimore; 16, Gayety, Washington.
Masqueraders, 9, Star, Brooklyn; 16, Gayety, Brooklyn.
Merry Maidens, 9, Star, Milwaukee; 16, Dewey, Minneapolis.
Merry Makers, 9-11, Luserna, Wilkes-Barre; 12-14, Gayety, Scranton.
Miss New York, Jr., 9, Academy, Pittsburg; 16, Lyceum, Washington.
Morning Glories, 9, Gayety, Pittsburg; 16, Gayety, Columbus.
New York Stars, 9, Empire, Cleveland; 16, Garden, Buffalo.
Night Owls, 9, Gayety, Hoboken; 16, Harlem Muds, Hall, N. Y.
Parisian Widows, 9, Princess, Montreal; 16-18, Empire, Albany; 19-21, Empire, Holyoke.
Pat White's Gaiety Girls, 9-11, Bijou, Paterson; 12-14, Electra, Schenectady.
Reeve's Beauty Show, 9, L. O.; 16-18, Gilmore, Springfield; 19-21, Empire, Albany.
Rents-Sautley, 9, Olympic, Brooklyn; 16, Murray Hill, N. Y.
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Rialto Rounders, 9, Gayety, Phila.; 16, Waldman's, Newark.
Rollickers, 9, Bijou, Phila.; 16, Empire, Brooklyn.
Rose Sydel, 9, Gayety, Washington; 16, Gayety, Pittsburg.
Runaway Girls, 9-11, Gilmore, Springfield; 12-14, Empire, Albany; 16, Olympic, N. Y.
Sam Devere, 9, Dewey, Minneapolis; 16, Star, St. Paul.
Sam T. Jack, 9, Monumental, Baltimore; 16, Bijou, Phila.
Scribner's Big Show, 9, Gayety, Birmingham; 10, Greenwald, New Orleans.
Sunder, 9, Garden, Buffalo; 16, Corinthian, Rochester.
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Chicago.
Washington Society Girls, 9, Bon Ton, Jersey
City.
Watson's Burlesquers, 9, Lafayette, Buffalo; 16,
Avenue, Detroit.
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- Boresman, Alfred.
- Bentley, Arthur.
- Entemen, Thomas.
- Barry, Dick & Dolly.
- Batchelor, Miss Nettie
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- Berra, Miss Mable.
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- Barnard, Joseph E.
- Bader, Ed.
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- Crismer, Miss Florence.
- Carietta (P. C.)
- Chester, Elizabeth E.
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O.)
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- Collington, Harry.
- Olliphant, William.
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- Denton, Ray (C. O.)
- Douglas, Wm. (C. O.)
- Darrell & Hodges (C.
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- De Moss, Edward.
- Dalley, Bob & Nellie.
- Dressler, Marie.
- Deimar, Carlotta.
- Dumont, Chas. (2).
- Dutton, Miss Alfretta.
- Bennett, Mrs. Mar-
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O.)
- Hamlin, Paul (C. O.)
- Harvey & Farrell (C.
O.)
- Hodges, James (C. O.)
- Hart, Henry (C. O.)
- Howley & Leslie (C.
O.)
- Hyde, Jimmie.
- Hyde & Marlon.
- Husk, Harry B.
- Ishmeal, Prince P.
- Innes Band Mgr. (C.
O.)
- Irwil, C.
- Jacobs, Mrs Thresa (2)
- Johns, Harry (C. O.)
- Jarron, Emil (C. O.)
- Joyce, Miss Lottie.
- Johnstone, Gordon.
- Johnson, Otto.
- Keaton, Buster (P. C.)
- Keddo, Miss Jessie (2).
- Keitvans, J. J.
- Keely, Miss Edna.
- Kelley, Frederick (3).
- Kelly, Frank.
- Kyle, Ethel (C. O.)
- Kane, Genevieve (C. O.)
- Kilgan, Sam.
- Kalmer & Brown.
- Kelsey, A.
- Kieomy, E.
- Kelly, Walter C.
- Larose & Hatfield.
- Linden, George.
- La Salle, Jessie (C. O.)
- Linton, Harry B. (C.
O.)
- Lubelakin, Tony.
- Love, Frankie.
- Lewis, Etta.
- Lester, Eddie (C. O.)
- LeCall, Ed. (C. O.)
- Levine, Minnie.
- Logan, Bruce.
- LaMont, Grace (C. O.)
- Lacro, Duncan (C. O.)
- Lackaye, Emma (C. O.)
- Logan, J. A.
- Lock & Kessler.
- London, James.
- Lang, Nicholas.
- Lee, Kenneth.
- La Grecia.
- Magnes, Marion (P. O.)
- Miley, Kathryn.
- Marech, Miss Maye.
- Marion, John J.
- McDonald, Wm. (2).
- Manning, A. E.
- Mack & Williams.
- McGee, Joe E. (C. O.)
- Munson & Munson (C.
O.)
- Mandell & Corby (C.
O.)
- Mannkens, Lambe (C.
O.)
- Masons, Four (C. O.)
- McHand (C. O.)
- McGibney, Viola (C. O.
O.)
- Matthews, Chas. (C. O.
O.)
- McMillan, Mrs. E. D.
(C. O.)
- Masons, Five (C. O.)
- Mellor, Mrs. Alfred
(C. O.)
- Markinath, Wilbur G.
(C. O.)
- Mitchell, Miss Mammie.
- Mitchell, Sam (C. O.)
- Mann, Billy (C. O.)
- Mack, Floyd (C. O.)
- Marcla, May (C. O.)
- Milton, Harry (C. O.)
- Medallion Trio (C. O.)
- Moore, Herbert (C. O.)
- Morgan, Wm. (2)
- Morrelle, Bertha M.
- Miller, Edgar M.
- Matthes, Hugo.
- Myers & Meer.
- Morrison, Lee.
- McKenzie, B.
- Moy, Miss Hazel A.
- Minton (C. O.)
- Morris Three (C. O.)
- Matsumoto & Agaw,
(C. O.)
- Mann, Danny.
- Murray, Tom.
- Melrose, Elmer.
- Malli, Miss Blanche (2).
- McCall, Billy.
- McCarthy, Jas. J.
- McDermott, Billie (C.
O.)
- Morgan, Miss Gertie.
- Marx, Julius (P. C.)
- Mayutto, Mary (P. C.)
- Murray & Lane.
- Nelusco, Edward.
- Nobel & Brooks (P. C.)
- Nichols, For.
- Newsoy Four, Ameri-
can (C. O.)
- Norton, Jack (C. O.)
- Niles, Vergenia (2).
- Norton, Mrs. Ned (C.
O.)
- Nul, Jos.
- Nelson, Agda.
- Nelson, Agnes (2).
- Nile, Grace.
- Norrlington, Harold J.
- Newell, Williard (C. O.)
- Nelson, Jr., Artie (C.
O.)
- Oitham, Clifford.
- Olliphant, Billy Petrie
(C. O.)
- O'Rourke, Engene.
- O'Rourke, Jr., Jas.
- O'Connor, E. J.
- Overing, Mr. M.
- Piotto, The.
- Pembroke, Kittie.
- Pearson, Ette.
- Pam, Mrs. R.
- Pincked, Harry (C. O.)
- Pittman & Heid.
- Pathenson, Rayard.
- Pond, Dave O.
- Prideau, Steve (C. O.)
- Pratt, Jack.
- Quartet, The.
- Rivers & Rochester.
- Ruffin, Carolin (C. O.)
- Rice, Miss Nellie.
- Roberts, Signa.
- Rodriguez, L. J.
- Rooney, Miss Josie.
- Rickrode, Harry E.
- Ryan, Mrs. T. J.
- Ryan, Thos. Donnelly
- Reynold, Max (C. O.)
- Thompson, Frank A.
- Taft, Miss Billy.
- Thomas, Miss Norma.
- Thompson, Eph.
- Trickey, Miss Coyde.
- Tully, May (2).
- Thurber, Marrains.
- Tallotte, Gertie (C. O.)
- Ulpan & Hella.
- Uyatt, Miss Ida.
- Van, C. A. (C. O.)
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- Valley, Camille.
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- Well, Mr.
- Wetherall, Harry.
- Williams, Leon.
- Willing, Harry.
- Wolfe, Gracie (2).
- Wyne (Ekle).
- Winner, Elie (2).
- Whitely & Bell.
- Ward, K.
- Williams, Dot.
- Winter, Brothers.
- Woodman, Joseph.
- Wright, Mrs. Fred.
- Ward, Miss May.
- Willard, Alice (C. O.)
- Williams, Arthur (C.
O.)
- Warren, Day & Warren
(C. O.)
- Wheeler, Zelma (C. O.)
- Williams, Male (C. O.)
- Web, Grover.
- West, Ed.
- Wagon, Hugh J. (2).
- Weston, Willie.
- Westhouse, Minnie (C.
O.)
- Ward, E. V. (C. O.)
- Windom, Miss Con-
stance.
- Wagon, Miss May.
- Sterling, Miss Evelyn.
- Sexton, William.
- Thomas, Wm. H.
- Thiel, Louise A. (2)
- Tom Jack Trio (P. C.)
- Ziska, Mr.

CORRESPONDENCE

Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

By FRANK WILBERG,
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MAJESTIC (Lyman B. Glover, mgr.)—"The
Van Dyck," a very peculiar tragic comedy, is
given for the first time in vanderlike here, with
Harrison Hunter and two other players. The
playlet was produced at the Steubaker this city,
about a year ago by Arnold Daly. It is a highly
meritorious playlet, intensely played by Mr.
Hunter. It received three curtain calls Monday.
Holcombe's "Musical Rubes" and the singing of
Anna Woodward scored. The act is much im-
proved since its premier at the Olympic several
weeks ago. Edie Fay has appeared often in the
past with the same eccentricities and songs.
Work and Over showed clever acrobatic feats
and sufficient comedy to keep the spectators in
good humor throughout their act. The Eight
Milanes, an elaboration of the act known as the
Milani Trio, sang effectively. The enlargement
of the act did not seem to create a better impres-
sion than the Milani when played here last season.
The violin solo and the singing of the other two
original members received more recognition than
the others, who are unacquainted with their
methods. Harry Richards, Dorothy Daly and
Adele G. Ferguson, the latter, pretty girl
with a very pleasing soprano voice, present a
sketch called "Love is a Mode." It is well writ-
ten, contains many bright sayings and amusing
situations, and made a hit. Mitchell and Calu
were entertaining with a lot of absurd talk,
and Mrs. Dan McAvoy sang several songs in a
pleasing way. The Sanvino, a man and a
woman, displayed gymnastic skill in hand balanc-
ing. The woman is possessed of extraordinary
strength and was the sole support of the act.
"Dancing Sunbeams," three girls, danced and
kicked energetically. Some of the acrobatic
dancing is similar to the Madcaps. Lipman and
Lewis proved a fairly good singer. The comedies
made up the good method. The conversation is
stereotyped, particularly the style adopted by
the "straight," who did not seem comfortable on
the stage. Silbion's Felina Circus interested.
EUSON'S (Sid J. Euson, mgr.)—"The exploitats
of two merry autocratic vagrants and a
series of imitations of well-known stage favorites
make up the last part of the "New York Stars,"
Janba & Jermon's organization, with Pat Reilly
featured. In the midst of the low comedy sur-
passages are highly diverting musical interpo-
lations, including selections from grand opera. The
attempt is worthy of commendation and met with
appreciation. The operatic singing of Zaida Ro-
tando and Thos. Donnelly merited deserved ap-
plause. Johnny Day was impersonated by Billy

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Allen, and John Dempsey appeared as "Hap"
Ward, while Sid Friendly, according to the an-
nouncement made by Katherine Lawrence, a pretty
blonde, imitated Ben Welch singing an Italian
song. Pat Reilly appeared for the first time in
years as a crayon artist. He emerged in street
attire and sketched the likenesses of Taft and
Bryan. Reilly is one of the busiest persons
in the show. He made several changes. In the
first part Reilly also presents himself as a
"kid" in kickerbockers. It is a grotesquely
funny make-up. Later he appears in his familiar
make-up with several others in a burlesque num-
ber, "Dooley's Night Off" is the closing piece.
It has been used by Reilly several years ago
and proved a very uncouth but amusing farce.
Reilly is always funny even to those who are ac-
customed to his peculiar low comedy and heavily
painted countenance. Maryland Tyson is prettier
and more alert than ever. She mingles gaily
with her sister Virgilio, who made herself prom-
inent in several numbers, offered a very pleasing
singing and talking act. Some of the dialog
is rather ancient, but their individual efforts
brought success. Johnson and Marville and a
donkey provided some amusement, with the as-
sistance of a "prop" automobile. Most of the
chorus girls are slender, and several would look
better in long dresses rather than tights. They
should smile more, or at least show they are
pleasant. The numbers have been carefully
staged, and with the exception of an inconsistent
song, "Tough Guy Lay," the selections are well
chosen, although they would hardly be accept-
able all season.
EMPIRE (I. H. Herk, mgr.)—"Fashion
Plates," returned.
STAR AND GARTER (U. J. Herrmann, mgr.)
—Refinement pervades the "Bon Ton," the sec-
ond Weber & Rosh attraction here this season.
There is also a delightfully prudent arrangement
of comedy bits and musical interlopations to com-
mand interest from the most capricious auditor.
While considerable of the material is neither new
nor original, portions of it having been famil-
iarized last season, they retain their potency as
laugh producers. Most of the conversational dia-
logue is bright and replete with genuine humor.
The "imaginary drinking" might be eliminated.
Several shows are using the same thing this sea-
son. The "wine" scene at the table, later
proprietor, played by Guy Lawson, Harry Woods and Emily
Miles, is one of the best pantomime extracts seen
in burlesque. The combination is especially com-
mendable for its assiduous cleanliness and pre-
cision. The galaxy of musical interlopations
would be incomplete without dainty Frances Clare,
who has developed into a surprisingly clever in-
genue. To Miss Clare is the unstinted praise for
her blithe... and untiring efforts in bring-

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ing encores to many songs that would have otherwise received but casual attention. One of her surest hits was "Take Me Out to the Ball Game," taking eleven encores. Miss Claire makes nine complete changes and her costumes are splendid. Another pretty girl has a part and does well. She is Emily Miles. Guy Rawson handles the principal comedy part with skill and brought much laughter, as he always does. The Hebrew character of Harry Woods was important. He is legitimate. Harvey Greene is a very good "straight." Those who have seen Miss Claire in the past were manifestly interested in her military coat and tights. She makes a very dainty appearance in the white outfit and discloses an admirable figure. The show is provided with nice costumes and the numbers are well staged. The striking girls are uniformly alert and go through several strikingly pretty evolutions. The old feature is "Just Kids," presented by Rawson and Claire. It is the same neat and convincing playlet seen last season, again scoring a hit. Niblo and Spencer are good dancers. La-Mina, assisted by six girls, gave an effective mirror dance. Woods and Greene offered some new stories along with old, and sang likable songs. It is a good act. Joy and Clayton, two English girls, would do much better with the others instead of appearing in the olio. They are fairly good dancers, but their acrobatics take up too much time. The show is of the entertaining sort. The packed house Sunday night liked it immensely.

FOLIX (John A. Fennessey, mgr.).—"At the Cafe Boulevard" and "At Coney Island" are used by Sam Rice in "The Merry Maidens." They served the same show last season. Most of the material has been rejuvenated and the action hastened, in fact so much so that at times the situations overlap to rough house. There is a succession of diverting musical ensembles amidst the lively and glib proceedings for which Mr. Rice is responsible. The restaurant vocabulary is reminiscent of a typical hashery and the incidents are mirth provoking. There is always something to attract and interest. The concoction has evidently been arranged to exploit the male principals, for there is little material for the two women. Patti Carney is the only woman who has dislog of any consideration. She is more efficient in numbers and makes her songs effective. Ada Brown is given too many numbers. She sings in the first part, burlesque and olio, three in the latter; too much entirely in an act featuring dancing. Her voice does not permit so much vocalizing and she is too timid. Chas. Tyson, her olio partner, is a good dancer. A "revue" is introduced. It might be an imitation of one. None of the representations were consistent. Sam Rice has a good song in "Don't Take Me Home." He is a good comedian and understands his audience. George Gilday contributed to the comedy end in a useful way. Julia Griffin introduced a dance and received more applause than she anticipated. Nick Voerg made the "sissy" impossible. It is not a desirable character anyway. The costuming is all that can be expected. The "Jungle" raiment showed up prettily. There is too much display of male outfits. A girl does not always look well in trousers, especially with her hair turned up. They were far from mannish. The twenty girls look their best in ankle length dresses. Ada Brown appears in "Satan's" and "The Review" and "The Play." In the Oriental mood the most dignified feature is the "wiggling" of two tall and thin blondes. They do not seem to possess any modesty whatsoever and engage in the manifestation with more vigor than any professional "cooch" dancer ever dared. This is continued for about thirty seconds until a squad of "policemen" march down the aisle. The display is uncalled for and is liable to spoil some of the other good qualities. Lewis and Gilday talk rapidly and jokingly. The other olio numbers are Four Minstrels in songs and ancient history of the once humorous kind. Harry La Mount sang an Italian song very effectively. The "Play" scene is too long. It is well done, however. Patti Carney sang pleasingly.

BOSTON

By GEO. M. YOUNG.

ORPHEUM (W. T. Grover, mgr.).—Annelia Bingham, in "Big Moments from Famous Plays" (a great idea, usually well carried out), heads good bill. Act distinct novelty. James J. Morton has some new stuff. Emilia Frassinelli easily the best violinist heard here. Josephine Ainley had a cold that affected her singing. Yamamoto and Wain Koyash, equilibrista, so good they stay next week; Frisken and Downing clever; the Bradforda; fair; Barnold's Dogs and Monkeys on final week. **HARRY LAUNDER** next week. **KEITH'S**.—Virginia Harued plays "The Idol of the Hour" languidly and the sketch is not particularly good. The surrounding bill, however, is excellent. La Petite Revue, an operatic comedy with several pleasing features, usually strong. "Six American Dancers," a slight hit here. Julius Tannen, "magnetic monologist," as program styles him, deserves the title. Annette Kellerman, on third and final week, still drew crowds. Ina Claire, impersonations, deserves booming. The Banks-Breeseal Duo, Sam Elton, Harry Breen,

Mr. and Mrs. Jimmy Barry, and Kelly and Rose, complete.

NOTES.—John H. McCarron, for several years stage manager of Keith's, has been promoted to manager of Keith's, Portland, Me. William Morris is the local boss of the show. The State authorities are tightening up a bit on the Sunday night shows.—Orphenm has raised its prices for Lauder's engagement.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Just enough good acts this week to overbalance the weak numbers. Fred Lindsay, the Australian whip expert, furnished the newest novelty, closing the regular bill in excellent shape. Mabel Barriou and Joe Howard do just about enough in the singing line to overcome what is lost by the use of the stalest "gags" heard from headline act in some time. "Pixley's Prodigal Parents," new here, was presented by Mr. and Mrs. Gardner Crane. Following a bit of draggy and unnecessary dialog at the start, the piece improves as it goes along and then "hops" a bit at the finish. Mrs. Crane furnishes the bulk of the comedy, and it was her excellent work in the broad comedy lines and situations which supplied the fun. Mr. Crane did satisfactory work as the young husband and Miss Condon's assistance was worthy of favorable comment. Carrie De Mar returned looking better than ever in several handsome gowns, having one or two new songs. None equalled her "Lonesome Flossy," a number which scored strongly. Nothing better has been seen or heard here since Miss De Mar's last appearance, and she supplied one or two hits of the show. No act on the bill received or deserved more genuine approval than the acrobatic act of the Willy Pantzer Troupe. Some new tricks used make the act stronger than ever, and the smallest of the two midgets contributed a lot. Charley Case was back after a long absence and received a great welcome. The Worthleys showed a new sketch, "On the Beach." The pair have hit upon a good idea, but it is poorly worked out and the songs, badly written, help only a little. The talk is also weak. It might be made into a good vehicle. The Atlantic City Four are men who play instruments fairly well, but much better than they sing. The early numbers held up strongly. Mme. Paul opened with a neat looking trapeze number. J. Warren Keane met with favor for some excellent sleight-of-hand and tricks of magic, and Fred Zobelie won a goodly share of the honors with his showy and cleverly performed trick of contortion and balancing. Tom Bateman, "the dancing sailor"; "Althea," a dancer (one of the twins), and Paul Stevens, enlivened the act, were the others.

CASINO (Elias & Koenig, mgrs.).—Andy Lewis secured excellent results when he made over the "Mardi Gras Beauties" show, accomplishing a great deal more in two or three weeks time than many producers did in building their shows at the start of the season. He has followed a well-beaten path in supplying the first part and burlesque, but there is a great deal of new material about it and that which is not original with him in this show has been changed about so that as a whole it figures out as first-class entertainment from start to finish. It is also a clean show, with only a few bits of business and talk that approach the suggestive. The numbers contribute so small feature, the music being bright, catchy and pleasing to listen to, and each is given excellent handling by the large company under the direction of Hugo Conn. No chorus heard along here this season approaches that of the "Mardi Gras Beauties" in singing ability. This particular feature being worthy of special comment through the innovation of introducing a male chorus of eight. And it is a male chorus that can sing, not only in the ensemble but in several of the special numbers where the support makes a noticeable difference. The numbers have been well distributed and at only one spot, where a useless "sissy" bit, attempted with poor results by the chorus men, is followed by a drinking bit, participated in by Maude Elliott and the three comedians, does the action drag. The latter bit is well enough done, but neither it nor the "sissy" belongs, and adds little or nothing to the comedy element. The "Review" idea is used for the first part and it is a mark of credit that something different from the usual characters are impersonated. A well-sung operatic ensemble led by May Bryant gives it a good start. Miss Bryant does capable work throughout, reading her lines well and makes a nice appearance. The "Fluffy Ruffies" number, led by Virgie Royden, brought the male chorus into good effect. Miss Royden gathers in the honors so far as looks go, and as she is on the stage often and in various costumes, well chosen, comes in strongly for general favor. She leads several numbers, and though she is not gifted with a voice of more than ordinary strength or musical cleverness, her attractive appearance and gingery work wins. Her dancing number with James Doyle was one of the best things. Maude Elliott has the second principal part, handling it creditably. She could make her announcement of the "Review" more impressive were she to speak it quietly. Lottie Lewis also leads two or

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CHICAGO

three songs, having this distinction for the big Indian number, which was given excellent staging and put a corking finish to the first part, which contains burlesque on the boxing bit from the "Follies of 1908," taking up a good deal of time. Joseph Emerson, as "Harry Watson," Edward Brown, as "George Bickle," and Hal Groves as "Ed Wroth," have the comedy roles all through the first, Lewis not appearing until the olio. Emerson is a close imitator of Watson and might be even better were he to pantomime more. Hal Groves is not convincing as "Wroth." Walter Zoeller gets away nicely in his impersonation of the "drunk" in the "Follies" burlesque. Brown secures little out of the other character. There are several points where the handling of the comedy by Groves and Brown allows the average to drop. Andy Lewis has the major portion of the burlesque to himself, and has done some clever re-arranging in making "The Foolish Irish in Ireland." The mistaken identity idea is used as the base. Lewis, in a Hebrew character, derives plenty of amusement out of the comedy situations, and puts over the strong card in the musical deck with a new version of his familiar "conversation" song, good for unending encores. Lewis and May Bryant get a good hit out of a love-making scene, and the Misses Royden and Elliott add their share in a couple of short scenes with Lewis. James Doyle shows to even better advantage in the "straight" part in the burlesque, where he figures as the principal foil for Lewis' comedy. Joe Emerson has the only other important male role, poor dressing being a handicap. There are one or two unimportant parts, that of a detective, by Lester Pike, who appears at intervals without any apparent reason. There was no let-up in the action during the burlesque, the numbers following in rapid succession and each one better than the other. "Three Thousand Miles Away" and the "Colonial Day" numbers were well sung and well rewarded. Miss Royden offers a sort of a "Satome" at the finish, though even the suggestion of a "wiggling" is absent. The costuming throughout is attractive and suited to the numbers, there being changes complete for almost all. The men

dress neatly and their Irish togs in the burlesque add atmosphere to the picture. Andy Lewis, Maude Elliott and Virgie Royden furnish the feature of the olio, Lewis' familiar "Woo at the Wire" making its usual hit. The dancing holds up the act of Groves and Doyle. The Asroun-Zoeller Trio fill up a few minutes with acrobatics and Beatrice Cook opens with 111 songs. The "Mardi Gras" is a good show. For one put together in a hurry it's a cracker, and ought to please all along the line.

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, Oct. 1.
At the Alhambra and Oxford the biograph variety shows are still raking in the dollars with persistency.
A great batch of Australians left for Manila last week. Included were Carl Wallner, Slaters Steels and Vera Farrace. There is every indication that several of the bunch will head for the States.
The exodus of Australian artists from New Zealand is now taking place, and already the few managers here are inundated with applications.
Pastor and Merle, man and woman, a refined and clever acrobatic comedy act, left for the States, via Canada, last week. Every month lately has seen some of the best people leaving here for Irish fields.
Frank and Jon Latona, who were so successful here some years ago, are coming early in 1909, also Hayman and Franklin.
Previous to leaving for Melbourne last week, Chas. Gillette took a group of ardent "Variety" readers in the Thru yard. Jack Stavordale also "snapped" the bunch.
TIVOLI.—But Stopped, American monologist, topknot and hit, Edmund's Marionettes, great; Abdullah Troupe of acrobats, fine. Other successes: Ted Kalmann, Rochford and Hart, Nita Leete, Dot Ireland, Tony Powers and one or two more.
NATIONAL AMPHITHEATRE.—Fairly good

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Will be at the Empire Theatre, Hoboken, next week (Nov. 9). All managers invited. Both managers and press say it's the Greatest Comedy Cycle Act on the stage.
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In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS
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Smart Novelty Dancers

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DIRECTION OF AD. NEWBERGER

bill; Jack Kearns, catching the laughs with a clever parody; Two Ksanks, comedy cyclists; Deas Carney, Goldie Collins, Charley Pope, Ida Reolyn and Tod Calloway.

NOTES.—Bart Sheppard, the American entertainer now at the Sydney Tivoli, expects to partly remain in Australia. At least he reckons that the heat about November will result in much of his superlative avodspots being left behind.—Quite an interesting personality called on me this week and signified his intention of leaving for America in the near future. This is Billy Waite, a full-blooded Queensland aboriginal, who has the distinction of being the greatest horseman in Australia, in a place where "rough riders" are as thick as sheep; this is talking some. Waite throws boomerangs, spears, nulla nullas and several other native weapons, while his work with a stockwhip is wonderful.—Since Harry Richards signified his intention of retiring from under the management, several names have cropped up as prospective buyers. So far, though, there is little chance of any of the intending speculators getting the circuit, as there are absolutely no details with reference to the matter.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Juggling Johnsons, good; William Cahill, comedian, average; Musical Goolmans, excellent; Mr. and Mrs. Mark Murphy, feature; McKensie and Shannon, songs, fair; Piquo, equilibrist, very good.—IDLEHOUR (T. P. Holland, mgr.).—Georgia Thomas, songs; Lee and Shane, s. and d., good; Rita Mayoux, scoubetter; La Roy Trio, musical, scored.—CRYSTAL (Wm. Harvell, mgr.).—Blanche Aldrich, comedienne, good; Binney and Chapman, comedy skit, very good. BRIX.

AUBURN, N. Y.

BURTIN GRAND (Elmer Radtke, mgr. Monday rehearsal 9:30).—The Seven Perforats headed the bill, excellent; Mullen and Corelli, gymnastic comiques, pleased; The Great Richards, artistic dancer, very good; Carter, Waters and Co., "Excuse Baggage," good entertainers; Zinell and Bottelle, operatic comedy, "337 Miles from Broadway," good; Shewbrook and Berry, comedienness, well received; The Bell Boys' Trio, hit. BILLY JOYCE.

BINGHAMTON, N. Y.

ARMORY.—Bill much better than last week. Smith and Smyth, straight singing, good; Dnty, Seville and Dnty, s. and d., pleased; "The Scamp," well received; Will H. Fox, trick piano player, very entertaining; Brittons (colored), went big; Sam Stern, Hebrew comedian, good; Willis and Hassan, equilibrists, good.—NOTES.—The Armory played three shows election day. JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Business good. A welcome return of Lily Lena, pleased; Harry Gilfofl, good; Joseph Adelmann, fine; Robbedillo, a remarkable wire walker; Eight Palace Girls, attractive; Hawthorne and Burt, comical; Myers and Rosa, excellent; Julius Steger, special, "The Fifth Commandment," pleased.—GARDEN (Charles E. White, local mgr.).—"Girl From Happyland," featuring Billy Watson.—LAFAYETTE (Charles M. Baggs, local mgr.).—"The Yankee Doodle Girls," with Hilda, the lady jail breaker and handcuff queen, a feature, pleased.—NOTES.—Midnight shows at both the Lafayette and Garden election night. RICHARDSON.

CAMDEN, N. J.

BROADWAY (John C. Peebles, mgr.).—Another good show; Kenney, McGahan and Clapp, new singing trio, best liked, and one of the best singing acts heard in a long time; Lambert,

musical, also well liked. Others: Montrose Troupe, acrobats; Don Leno's "Youngsters," Georgie Lawrence and Kenyon Bishop, sketch; Josephine Davis and Joe Cook and Brother. G. M. YOUNG.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Dandy George Duo, clever, equilibrists; Viola De Costa & Co., charming singing quartet, "In the Latin Quarter"; Anderson & Golden, colored entertainers of merit; Frank Stafford & Marie Stone, "A Hunter's Game"; Edgar Allen & Co., playlet, "A Fortune Hunter's Miss-Fortune," pleased; Cameron and Flanagan, blackface artists; Stuart Barnes, a favorite monologist here; Taylor Granville, in "The Star Boat," closes the show.—GRAND (J. H. Michael, mgr.).—May Melville, character singing comedienne, fair; Haggerty and LeClair, comedy sketch; Honan & Kearney, fair comedians, Harvard and Cornell, the Actress and the Dnde, pleased; Bailey, Cromer and Walton, comedy gymnasts.—EMPIRE (Geo. Cline, mgr.).—C. B. Arnold's Berenaders with Bob Van Osten and Harry Evans as funmakers.—STAR (Draw & Campbell, mgrs.).—Miss New York, Jr., is the bill. WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (Interstate Amusement Co., mgrs.).—Week 26: Excellent show. Lewis McCord and Co., in "Welly Jones' Scoop," drawing card. Others of exceptional merit were Bennington Bros., Schatz and Swanson, Jay Bogert, Mack and Elliot, Marquis and Lynn and Marie Haddika. M. S. FIFE.

HAZLETON, PA.

FAMILY (Harry Knoblanck & Harry Hersker, props.).—The bill is headed by Bates and Neville, very good; Luce and Luce, musical, good; Joe Kenney, excellent; Shadwick and Talbott, s. and d., fair; D. J. Davies, ill. songs, good. RAY T. DHUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Willard Simms and Co., funny; Preston Kendall in good one-act version of "The Devil," first honors; Lafayette's Dogs, some new tricks; Smith and Campbell, good as ever; Ott, Nelson and Stegman, in "Nearly a Doctor," pleased; Lyons and Parks, fair; Le Dent, juggler.—GAYETY (Chas. Francklin, mgr.).—"Arocadero Burlesquers," good business. JOHN KAY.

INDIANAPOLIS, IND.

NEW GRAND (Shaffer Ziegler, mgr.).—Leon Rogee, "The Human Orchestra," pleased with imitations of musical instruments; used brand new trick instruments for first time; Ward-Klare and Co., in "The Twin Fiats," breezy; Bertie Herron, "Original Minstrel Miss" received ovation; Indianapolis is her home; William H. Thompson and Co., including Thomas H. Ice, once a stock favorite here, headlines in "For Love's Sweet Sake," strong; G. Herbert Mitchell, baritone soloist, with good voice for delivery of solos and stories; Jewell's Manikins, fine; "The" Quartet, good music and dignified bearing; Katsbanasi Japs, brilliant.—EMPIRE (Henry K. Barton, mgr.).—"The Tiger Lilies, excel in comedy. Well balanced olio with Gladys Sears, Will H. Ward and Co., Electric Clark Sisters. Two performances election night. JOE S. MILLER.

IOWA CITY, IA.

BIJOU (H. F. Pocock, mgr.).—2-4: Billy Mann, Delaphone, Fogerty and Addison; 5-7: Jess Howard, Joe Marsh, Dancing Davy and Pony Moore.—PEOPLE'S (Harry Smith, mgr.).—Closed for 3 weeks, remodeling. J. J. M.

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JACKSONVILLE, FLA.

AIRDOME (A. J. Clark, mgr.).—Barrett, Shepard and Co., dramatic sketch, passable; Ben Dawson, blackface, good; Hastings and Wilson, acrobatic comedy, bit of bill; the Campbells, s. and d.—ORPHEUM (J. D. Burbridge, mgr.).—Wolf Vaughn, rural comedy, good; Apollo Trio, comedy sketch, excellent; C. A. Broadbridge, singing; Lee Edmonds, monolog. R. N. DICKEY.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—"Night With the Poets," success; Ward and Curran, good; Willie Weston, mimic, good; Raven Trio, good equilibrists; McConnel and Simpson, well liked; Geiger and Walters, good; Hastings and Crawford, good.—GLOBE (J. G. Foley, mgr.).—29-31: Leo, s. and d., good; Scotia's Royal Dancers, ordinary; Nellie and Louis Framont, ordinary, 2-4: Conser's Dog Show, clean and snappy; Helen Stuart and Co., fair; John Brant, blind musician, fine. JESTICAM.

KANSAS CITY.

ORPHEUM (Martin Beck, gen. mgr.).—Julia Herne and Co., in "A Mountain Cinderella," excellent; Paul La Croix, juggler, very good; "Seven Hoboes," good; Levitie and Sinclair, good dancing; Barry and Hughes, excellent; Midgley and Carlisle, s. and d., clever; Four Balins, "strong act," remarkable.—CENTURY (Jas. R. Donegan, mgr.).—"Strolling Players," good show and company.

KNOXVILLE, TENN.

COLUMBIA.—Dolliver and Rogers, s. and d., good; Ben Fayon, blackface, pleasing.—CRYSTAL (Thos. E. Collins, mgr.).—Prof. Rangers, illusionist, good; Rose Elliott, s. and d., neat and clever. ARTHUR SPROUSE.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Bert Cote, good; Harlan Knight and Co., in "The Chalk Line," very good; Chas. L. Calder and Co., excellent; Gertrude Gebast, clever; Lane Trio, good; George Armstrong, monologist, good; Atlas Comedy Four, musical, good. JOHN J. JOYCE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.).—Week 20: Mr. and Mrs. Perkins Fisher, scored; Fantan Trio, rings, clever; Herbert's Dogs, first class;

Barry and Hughes, please; Alva York, English comedienne, big draw; George W. Hussey, ventriloquist, good. LEB LOGAN.

LONDON, CAN.

BENNETT'S (Geo. F. Driscoll, res. mgr.).—Edwin Blondell and Co., solid laughs; Irving Jones, liked; "Paganini's Ghost," excellent violinist; Four Macons and Corinne Francis, repeated success; Dora Feletier, mimic; Wentworth, Vesta and Teddy; Three Reynolds, very fine. M. G. HUESTON.

LOUISVILLE.

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MARY ANDERSON (J. L. Weed, res. mgr.).—Claude Gilllingwater and Co., Kennedy and Roomey, The Kinsons, Wilson and Heloise, Amorosa Sisters, Maurice Cooke, Willard and Bond, Campbell and Co. Excellent bill. BUCKINGHAM (Horace McCrochlin, mgr.).—"Imperial Burlesquers," excellent show. IMPERIAL (Wm. Beckmann, mgr.).—Vaudeville and m. p.

MALDEN, MASS.

HIATHAWAY'S (Samuel L. Tuck, mgr.).—Murray and Lane, headliner; Potter and Harris, good; Annie and Edie Conley, scored; Reese Bros., well received; Evans, Emota and Evans, ordinary; Kaufman Bros., big favorites; Davey and Emerson, musical, splendid scenic effects. THOMAS C. KENNEY.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, res. mgr.).—De Biere, illusionist, works swiftly without showing anything new; Big City Quartet, big hit; "A Molera Pocabontas," impressive Indian skates; Bert Howard and Edie Lawrence, in "The Stage Manager," good as ever; Raffin's Simian Performers, good animal act; Bertha Pertina, toe dancer, unappreciated; Lockwood and Bryson, good singing and whistling. GILMAN.

MOLINE, ILL.

ELITE (Chas. Berkell, mgr.).—2-4, Riley Twins, good; Wright and Crawford, good; Bruce Green, fair; Ennor, fair; Henderson's "School Boy and Girls," good.—FAMILY (Harry Besede, mgr.).—2-4, Lawrence and Healey, musical; Hilda Orth, ill. song, good. PAUL HEIMBECK.

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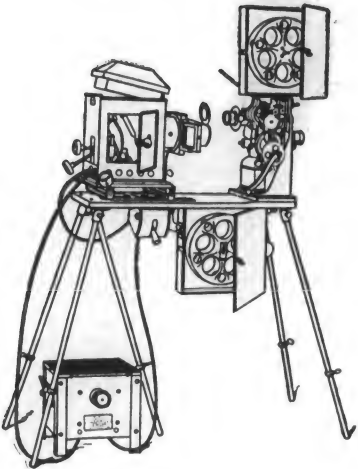
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MUNCIE, IND.

STAR (Ray Andrews, mgr.).—The Seven Musical Russells, minstrel first part, well received; Mary Mulligan, s. and d., pleased; Eula Brunelle, violinist, good; Libby and Frayer, hit; Frank Gray, Ill. songs, good; Lafayette Lambert Troupe, comedy acrobats, fine.

GEORGE FIFER.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Week 26: Chamberlain and Sterling, "Komedie Kids," audience in uproar; Gaylor, cartoonist, one of the best; Raymond and Norton, comedy sketch, hit; Ill. song, Lamb (local); the Norwoods, blackface.

pleased; Marilaw and Rosalie, s. and d., well received; J. T. Carrier, foot juggler, clever. J. F. B.

MUSKOGON, MICH.

BIJOU (Harry S. Watterman, mgr.).—2-4: Haypp Bill Briggs, fair; Musical Robots, ordinary; Ill. songs, Al. L. Rule, Ella Le Page, good; Manley and Sterling, big hit. 5-7: Eugene Emmett, Marvelous De Vitto, Tom Powell, Lola Milton and Co.

ED. J. TOKIS.

NASHVILLE, TENN.

CRESCENT (W. P. Ready, mgr.).—Sue Goodwin, "coon shouter," hit; De Cotret and Rego, sketch, pleased; Eva Ray, trance medium, very good; Captain Sidney Hinman, life saving dogs, pleased.—NOTE.—But one vaudeville house open this season and two picture places. Business is not as good as should be.

J. P. MASTERS.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop. F. J. Windlach, res. mgr. Monday rehearsal 10).—"Mr. Busybody," with Ed Wyn and Co., the headliner of the week; Harry W. Fields, "Fun in a School Room," kept everyone convulsed with laughter; Isabel Butler and Edward Bassett, graceful, fancy skating on real ice; Hill and Whitaker, vocalists and instrumentalists, very good; Oscar Lorraine, imitations of famous violin players, and showed himself a master of the instrument; Julie Ring and Co., "The Wrong Room," very laughable situation; the Three Hanlons, very good in acrobatic work.

E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 10).—Four Fords head. Others are Byron and Langdon, Murray Sisters, Fred. Singer, Hayes and Johnson, "A Dream of Baby Days," White and Simmons, and Mr. and Mrs. Edwin Connelly, presenting "Sweethearts."—GREEN-WALL (H. Greenwall, mgr.).—"Lid Lifters." In the old style John and Helen Davis, dancers; Jess and Hickman, "On the Links"; Hattie Mills, American chanteuse eccentric; Rose and Ellis, acrobats and barrel jumpers; Walker and Barrett, character artists. The burlesque is entitled "Chop Suey, or the Soul Kiss." O. M. SAMUEL.

NORRISTOWN, PA.

GARRICK (A. Sablosky, mgr.).—Radio and Bertman, good; Rita Redmond, vocalist, good; G. W. Wallace, mimic, good; Henry and Young, in "Patsy Lynch in Nevada," very good; Carlos Dogs, "Fonies and Monies," very entertaining; Bijou Comedy Trio, scored; Deitorelli and Glissando, musical clowns, hit. D. SOBEL.

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.).—Exceptionally good bill headed by Joseph Hart's "A Night in a Police Station"; Hurt and Stanford, good; Josetti Troupe, acrobatic, best of its kind seen here; Five Musical Avolon, xylophonists, musical hit; Hickman Brothers and Co., funny sketch, well received; Ila Grannon, singing, pleased; Lightning Hopper, cartoonist, good opener.—FOLLY (Jos. E. Pine, mgr.).—2-4: "Frollicsome Lambs," 5-7: Miner's "Bohemian Burlesquers." VAN.

PORTLAND, ORE.

ORPHEUM (C. N. Sutton, mgr.).—Week 26: The Millman Trio, headed out of the strongest bills of the season; Warren and Blanchard, went big; Three Moshers, comedy cycling, wonderful; Hengler Sisters, excellent; Henry Horton and Co., in "Uncle Lem's Dilemma," good comedy

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sketch; Wilson Bros. good; Ethel McDonough, entertaining; **GRAND** (Jae. H. Erickson, mgr.).—Chester D'Amon, "The Great White Mystery," strongest feature act ever at the Grand, packing the house from pit to dome at every performance; Three Zaras and Carmen, hoop and baton experts; Les Durand Trio, vocalists, excellent; Jolly and Wild, good comedy; the Haverlocks, extremely funny; Fred Baner, ill. songs, excellent.—**PANTAGES'** (John A. Johnson, mgr.).—John T. and Eva Fay head a well balanced ill; the Le Monts open the show but deserve a better place; Harvey and Lea, Hebrew comedians; Two Stellings; Elliott Beamer, ill. songs; (Geo. Yeomans, comedian).—**FRETZ'S** (Joe West, mgr.).—Dan Hart, Zelina Sammers, Bobbie Pulliam, Hart and Woodthorpe, Vivian Leota, De Loraine Sisters, M. Cooper, the Hewletts and stock, "Too Much Johnson."—**BIJOU** (Wall and Hanrahan, props.).—SI Confer, Ed Blakeley and Port Louie, Carrie Fisher, Billy Reed, m. p. and ill. songs.—**NOTE**—Miss Bird Millman of the Millman Trio fell from the shoulders of her father while doing their wire act at the Orpheum, Tuesday afternoon, spraining her ankle. Miss Millman made an attempt to work the evening show, but fainted at the opening of the act and was carried from the stage. W. B. B.

PROVIDENCE, E. I.
KEITH'S (Chas. Lovenberg, mgr. Monday rehearsal 9).—Rice and Cohen, star features and entertaining; Sydney Deane, good; Casselli's Dogs, clever; Melville Ellis; Caskley and McBride, good; James and Sadie Leonard and Richard Anderson, good comedy; Artola Bros., good; May Hickey, poor voice with good songs; Emilie Sabers, very good; The Deltons, Will and May Reno, James A. Welsh and Co. **S. M. SAMUELS.**

SAGINAW, MICH.
BIJOU (W. A. Rasco, mgr.).—Double bill. The Crying Zanoras, clever; Floyd Mack, good dancer; "The Outside Inn," very good. **MARGARET C. GOODMAN.**

SALT LAKE CITY, UTAH.
ORPHEUM (Martin Beck, gen. mgr.).—Week Oct. 25: A splendid bill this week. Le Clair and Sampson, "Strong Men" travesty, laughter; Chas. Wayne has clever stuff in "The Morning After"; De Haven and Sydney, clever dancers; Eva Taylor and Co., "Cunnie," is a pleasing offering; Ben Welch, superior in his line; The Thapnell Family, very good acrobats. **JAY E. JOHNSON.**

SAN ANTONIO, TEX.
HAPPY HOUR (G. Munsell, mgr.).—Johnny (Guise, female impersonator, good; Charles Hodges, contortionist, good; Ann Brooks, songs, fair; Edgar Piper, dancing, good.

SEATTLE.
ORPHEUM (Carl Reiter, mgr.).—Week Oct. 28: Staley and Birbeck's, novelty transformation, "The Musical Blacksmiths," headline, great; Lew Hawkus, riot; Edna Phillips and Co., "Lost—A Kiss, in Central Park," very laughable; Carter and Blueford, character singers, fine; Welch, Mealy and Montrose, "Play Ball," pleasing; Morrow and Schellberg, "Happy's Millions," excellent; The Grassys, mystics, very clever.—**STAR** (F. H. Donnellan, mgr.).—(S.-C.)—Week 20: Five Musical McLarens, headliners, great; Sam Hood, comedian, roar; Joseph R. Ketter and Co., "A Rural Substitution," very pleasing; the La Salle Trio, acrobats and dancing, fine; the Pelots, comedy jugglers, made an substantial hit; Ed Roesch, ill. song, good.—**PANTAGES'** (Alex

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PANTAGES, mgr..—Mile. Fregolla, lightning change artist, headliner, good; Grim and Satchell, comedians, much applause; Austin Bros., fine; Lillian Wright and the Gordon Boys, very clever; McDonald and Campbell, s. and d., well received; De Renzo and La Rius, comedy acrobats, excellent; Arthur Elwell, ill. song, good; Shannon's closed for repairs.—**NOTE**—Star Theatre was closed on Monday by the fire commissioners, but on Tuesday they found the fault to be in the restaurant and bakery. They allowed the Star to open, but there is a little necessary repairing being done, which does not interfere with the artists working.—The T. M. A.'s Lodge, 62, held a large social and dance Thursday, Oct. 29, and were favored with a large attendance of visiting artists. The T. M. A.'s Lodge, 62, are holding a benefit Dec. 11 to raise money for the T. M. A. Home.

SHAMOKIN, PA.
FAMILY (W. D. Nellis, mgr. Monday rehearsal 10)—Whitman Brothers, very good; Kitty and Nelson Sterling, comedy, good; Alf, Camm, ventriloquist, well liked; Cowboy Williams, juggler, very clever, and Phil Mills and Beale Mon-ton, comedy. "A Trial Performance," laughing hit. **MILLER.**

TOLEDO, O.
ARCADE (Will C. Bettis, mgr.).—Desmonio and Belle, comedy acrobats, going big; Marie Montrose, soubrette; Cora Swain's parrots; Bernard H. Gardner, vocalist.—**EMPER** (Harry Winter, mgr.).—"Vanity Fair," is decidedly good.—**VALENTINE** (Percy Dickson, mgr.).—Agnes Angle and Co. in "The Newly Weds," feature; Tot Qualtera, pretty soubrette, well received; George Malloy, monolog; Peter Potts, imitator, and Weldon, illusionists. **SYDNEY WIRE.**

TOPEKA, KANS.
NOVELTY (A. R. Israel, mgr.).—Hawalian Quintet, good applause; Clayton and Drew, travesty, very good; Herbert's Dogs, good; Markee Bros., well liked.

TORONTO, ONT.
SHEA'S (J. Shea, mgr.).—Wood Bros., good; Bison City Four, clever; Three Lightons, amusing; Angela Dolores and Co., capital; Maggie Cline, warm welcome; Selma Braatz, wonderful; "Ten Dark Knights," good.—**GAYETY** (Thos. R. Henry, mgr.).—"Parlous Widows," pleasing.—**STAR** (Harry H. Hedges, mgr.).—W. B. Watson and his big company. **HARTLEY.**

WASHINGTON, D. C.
CHASE'S (H. Winifred Dewitt, mgr.).—Entertainment of exceptional merit: "At the Country Club," met with success; "The Banbox," by Marie B. Schrader, a Washingtonian, well acted and deserves the applause; Seibini and Grovini, excellent trick bicyclists and jugglers; The Expedition Four, decided hit; Carlisle's Pony Circus, pleased very much; Ellmore Sisters, clever.—**GAYETY** (Wm. F. Clark, mgr.).—"The Morning Glories," wholesome, entertaining and up-to-date.—**LYCEUM** (H. Kernan, mgr.).—"Sam T. Jack's," performance excellent.

WHEELING, W. VA.
WONDERLAND (H. W. Rogers, mgr.).—Prof. Arthur Banyan, hypnotist, well liked; Harney and Haynes, s. and d., good; Marlo Girard, hit; Le Roy, impersonator, well received.—**GRAND** (Chas. Feinler, mgr.).—Quinan and Mack, clever and laughable; Barry and Halvers, good; Frank Coles, wire, good; Barr and Evans, good; Frank Whitman, well liked; Arthur Whitlaw, very amusing; The Bush Trio, big hit.—**VICTORIA** (Geo. Shaffer, mgr.).—2-4: Edwin Adair, formerly of this city, feature; Nibbe Bordeaux, very funny; Bert Sefton, banjoist; Billy Windom, good; 5-7: Jean Benly, Wesson, Walters and Wesson, Musical Treasons, Mark and Laura Davis. **C. M. H.**

YONKERS, N. Y.
ORPHEUM.—Gus Williams, always good; "Commencement Day," decidedly improved with Phyllis Lee as new leading woman for the double quartet; King and Brooka, magic and comedy, good; Albert Reed, in "My Friend from Texas," enough amusement to suit any one from Missouri; Meredith Slaters, better than ever in s. and d.; Roberts, Hayes and Roberts, always sure of applause; Sam Watson's Farmyard, a decided novelty in these parts.—**NOTE**—Record audience of 1,918 at Orpheum on election night.—Yonkers Lodge of Elks welcomed Leonhardt to Yonkers Orpheum with special theatre party that filled the house Thursday night.

ZANESVILLE, O.
ORPHEUM (Sam Murray Co. dir.; H. S. Carter, mgr.).—The Gagnons, jugglers, a real novelty; Cullenbines and Verne Phelps, playlet, "A Wise Bell Boy," good; Burk's Musical Dogs, good; Pete Baker, dialect comedian, good; Mildred Williams and Co., clever, and what is of real merit. **F. M. HOOK.**

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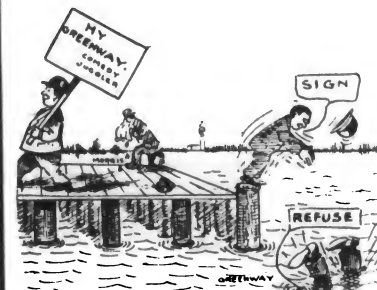
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BEST BIG ACT IN ONE
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ALICE RAYMOND AND HER PLAYERS

The Morning Telegraph Said Tuesday Last:

"A Night in Egypt" at the American.

Much has been written recently of the "Spell of Egypt," and its effect is assuredly realized at the American Theatre this week. One of the European sensations engaged by William Morris for the theatre under his control is "A Night in Egypt," introducing Alice Raymond and Her Players. This spectacular musical production has been seen in Manhattan before, but under conditions unsuitable for its proper appreciation. On the programme at Harry Lauder's opening under Morris' auspices, "A Night in Egypt" followed the Scotch comedian on the bill.

The dash for the door at the conclusion of Lauder's songs and patter was too much to overcome in any way other than for him to agree to return and sing another song later. This he naturally did

not, so "A Night in Egypt" was lost in the shuffle for the time.

A singer, who is also the musical conductor for the act, tells in verse of "The Shadow of the Pyramids." The stage is dark during his singing. When the light is flashed there is a stage setting that places the audience at once under the sway of that mysterious "Spell of Egypt."

That mere scenery and properties and costumes could so carry one to the land of gorgeous luxury, of diplomatic chicanery and lustful romance might sound impossible. Yet this act accomplishes the mental journey.

The musicians render what is familiar to other than Egyptian ears, but this is no longer incongruous in a country that has yielded under protest to the influence of the Englishman, and of the American, too.

This Week, American Theatre, New York

LEO CARRILLO

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PAT CASEY did this booking.



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"TAMING OF THE SHREW"

Free Adaptation of Shakespeare's Comedy Object Lesson

If we could see ourselves as others see us, what models we would become. Shakespeare doubtless had this in mind when he wrote this masterpiece of comedy, evidently taking his inspiration from Dekker's comedy, "A Medicine for a Curst Wife." One may readily conceive the wonderful possibilities for spirited motion picture situations in such a theme. Following the example set in the production of Ingomar, only the stirring, interesting portions of the play are depicted. At the same time the story is clearly, though concisely, told. It starts just before the arrival of Petruchio to sue for the hand of Katherine, the shrew, contrasting her nature with that of her sister, Bianca, the gentle. Petruchio wins and wins Katherine in spite of herself, and at once sets out to curb her headstrong humor. This he does by becoming a veritable tyrant himself, and ostensibly all for love of her; showing her first of all how despicable the ill-tempered, restive being is, and finally teaching her that a wife's duty is obedience to her husband, all of which is accomplished, but not until his poor servants are beaten black and blue and heads nearly broken in punishment of pretended offences and shortcomings. The cook is accused of burning the meat and gets the joint at his poor head; the baker has made the tart too sweet and receives it full in the face; the chamber attendant has not made the bed properly and so is made to feel the sting of the whiplash; in fact, the whole household is ruled with extreme despotism and all in pretension of pleasing her ladyship, Katherine, until finally we see her pleading mercy for the poor servants. However, she finally realises what she herself has been guilty of in the past and it effects a permanent cure, transforming her from the shrew and froward woman that she was to a meek and amiable being.

LENGTH, 1048 FEET

RELEASED NOVEMBER 13th, 1908

"THE GUERRILLA"

An Exciting Episode of War Times

Swift defines war, "That mad game the world so loves to play," but Sherman said, "War is hell." However, the Guerrilla contingent is the most terrifying, as it is made up of unconscionable brutes, whose sole occupation is brigandage or worse. A portrayal of these unfortunate conditions the Biograph selected as the foundation of this subject. It is an episode that may have occurred during the progress of any civil war, but to give it atmosphere have timed it during the civil war of the United States. We show a party of these guerrillas in camp, where they don stolen Confederate uniforms and start off on their nefarious campaign. Jack Sanford is seen bidding his sweetheart Dorothy adieu to join his company of Union soldiers. The exigencies of war are such as to prevent any tidings from him to her for more than a month. However, there comes a welcomed letter that he will soon be with her. Hardy has the postman left when there drives up a drunken guerrilla, disguised as a Confederate Colonel, whose portentous mien alarms the girl, and she hastily dispatches the old negro servant with a hurried note to Jack. Such an office was hazardous in the extreme, and the poor old fellow, after being shot from his horse, fairly crawls to the Union quarters, where he delivers the message to Jack, who is soon a horse at the head of his faithful followers. All this while the drunken guerrilla is terrorizing the poor girl, wrecking her home as he pursues her from room to room, she endeavoring to bar the way at each entrance. Out on the road Jack is suffering handicap in having to fight his way through the Guerrilla Outlaws, and several thrilling sabre combats are participated in. He arrives at Dorothy's home just in time and fells the drunken Guerrilla after a spirited fight. The battle scenes are particularly effective, showing some wonderfully clever work in fencing and horsemanship.

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NOVEMBER 14, 1908.

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NEW YORK "SUNDAY TELEGRAPH" AND VARIETY THROUGHOUT THE COUNTRY

Reports from principal newsdealers handling theatrical publications in many of the prominent cities.

Printed in support of the "Sunday Telegraph's" ridiculous circulation claims. The "Sunday" edition of "The Telegraph" is selected for comparison with VARIETY, since the largest circulation of the week is claimed by "The Telegraph" for that issue. The reports below received by wire and cable (the originals of which may be seen at VARIETY'S office).

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VARIETY

VOL. XII., NO. 10.

NOVEMBER 14, 1908.

PRICE TEN CENTS.

PANTAGES ABSORBS WESTERN STATES VAUDEVILLE LIST

Has Controlling Interest in All the Houses. Chain to be Known Hereafter as "Pantages' Western States Circuit." Will Build Others.

San Francisco, Nov. 12.

The entire list of houses formerly booked as the Western States Managers' Association, which was presided over by E. Ed. Ackerman, has passed into the control of Alexander Pantages, of the Pantages Circuit. The new title is "Pantages Western States Circuit." All houses may be renamed "Pantages'."

The Pantages Western States Circuit now consists of the following: The Pantages Theatres in Portland, Seattle, Spokane, Tacoma, Victoria, Bellingham and Vancouver; Empire (Pantages), Wigwam, Lyceum, People's, and Crystal, San Francisco; Novelty, Oakland, Idora Park, Oakland; Grand, Reno; Empire, Los Angeles; Empire, San Jose; Empire at Ft. Collins, Colorado Springs, Colo.; Earl, Pueblo; and the Crystal Theatres at Topeka, St. Joe, Trinidad, Boulder and Denver.

At the Wigwam only a portion of the acts used there are booked from the Pantages time. The People's is now building. Idora Park is a summer resort. The Novelty, Oakland, is a Tony Lubelski house; the Empire, Los Angeles, is managed by one Banks, but the others are under the entire control of Pantages and will be booked along with his original seven in the Northwest. There are about twelve weeks in all capable of playing the acts of large salary which are sent out here through Louis Pincus, the Eastern representative for Pantages. Pincus books through the Pat Casey Agency in New York.

It is reported in San Francisco that Pantages' rumored intention to build in Eastern cities like St. Paul, Minneapolis and perhaps Chicago, will be given a fresh impetus now. Melvin Winstock, Pantages' confidential adviser and attorney, is still in this city. Mr. Pantages has returned home.

The personnel of the former Western States staff remains about the same. No change of importance is in contemplation, according to the present understanding.

The reason commonly accepted for Pantages taking over the circuit is that he looked forward to an Orpheum Circuit-Sullivan-Considine combination. Pantages is reported to have said he hoped this would develop, as it would be easier for two circuits to oppose each other than to have a triangular fight on.

S.-C. OPENS NEW HOUSE.

San Francisco, Nov. 12.

The Washington Square, the latest addition to the California end of the Sullivan-Considine Circuit, opened Nov. 8.

It is a Class A theatre, with a seating capacity of 1,200, and represents an investment of \$100,000.

Zeck Abrams, also interested in the National, has assumed the management.

The theatre is easily the peer of any of the popular priced houses here; the stage having a proscenium opening 35 x 20 feet.

HITE AND DONLIN IN PICTURES.

St. Joe, Mo., Nov. 12.

At the Lyric this week there is a "talking" moving picture of Mabel Hite and Mike Donlin in "Stealing Home," their present vaudeville piece.

Henry E. Dixey in "David Garrick" is also shown and "spoken" at the same house.

GUS EDWARDS AS AN ACT.

The next new act among the musical writers to appear in vaudeville (following the entry of Jerome and Schwartz on Nov. 30) will be Gus Edwards, the author-composer, manager, actor, publisher and producer.

The Casey Agency has been authorized to procure time for Mr. Edwards, who may make his reappearance at Hammerstein's along in February, perhaps before. Leo Edwards, Gus' brother, will probably be the accompanist.

CHANGE AT FALL RIVER.

Fall River, Nov. 12.

A change of policy will occur at the Savoy (which has been playing vaudeville placed by William Morris of New York) next Monday.

The house will continue under the management of Julius Cahn, but it will be under the direction of M. R. Sheedy, who will present continuous vaudeville and pictures from 1 to 11 P. M. Mr. Sheedy formerly operated the Bijou here, and is personally popular.

PROCTOR IN COHOES.

H. R. Jacobs' Cohoes Opera House at Cohoes, N. Y., was taken over by F. F. Proctor on Monday. Mr. Proctor will open it with a policy of moving pictures and vaudeville, commencing next Monday, at the usual prices of admission for this style of entertainment.

It was reported in VARIETY a week or two ago that Mr. Proctor had in contemplation the establishment of a "picture circuit" of twenty-five or more theatres. Cohoes and Plainfield, N. J. (which will be operated in partnership with Harry S. Sanderson), are said to be the commencement of this Proctor chain.

FITZSIMMONS SAILING.

Mr. and Mrs. Bob Fitzsimmons will sail Nov. 24 for the other side, where they have been placed by Paul Murray, manager of the Morris London branch, to open at Dublin on Dec. 7 as the first stop of a 20-weeks tour.

SUNDAY SHOWS AT THE CIRCLE.

Commencing to-morrow (Sunday) night, a concert will be given at the Circle, and will be continued on the same day each week during the remainder of the season if the ushers alone are not the audience.

Pat Casey will book the Sunday shows. Alice Lloyd will be the feature of the first show.

"FLORODORA" GIRL HAS HUSBAND.

Philadelphia, Nov. 12.

It has just been made public that Francis Gurney Smith, a well-known clubman of this city is the husband of Elaine Van Selover, a popular member of several large musical comedies, and said to be one of the "original" "Florodora" Sextet.

The marriage took place last August.

ENGLISH SITUATION UNCHANGED.

(Special Cable to Variety.)

London, Nov. 12.

There has been no material change in the artists-agents or the general vaudeville situation over here. The artists and the agents each have moves one against the other, of more or less importance, but there is nothing happening as far as can be learned worthy of publication.

LIKE GOTCH IN ENGLAND.

(Special Cable to Variety.)

London, Nov. 12.

Frank Gotch, the champion wrestler of the world, opened over here at the New Cross Empire on Monday in his vaudeville sketch "All About A Bout." He was liked very much, both as a wrestler and actor.

"IDEA" FOLLOWS "YANKEE PRINCE."

Chicago, Nov. 12.

The engagement of "The Yankee Prince" will conclude at the Colonial about Nov. 28 or Dec. 5. The Geo. M. Cohan piece has been a terrific hit here, lessening the business of every other theatre in Chicago during its long run.

Succeeding it will be Mr. Cohan's other piece, "The American Idea," now at the New York Theatre.

VICTORIA OPENS THE 30TH.

The Lincoln Square Theatre most likely will be the house in which Vesta Victoria will make her American reappearance. That will occur Nov. 30.

Miss Victoria sails from Liverpool to-day (Saturday) on the *Lusitania*. Her opening stand has not been officially given out by the Morris office.

MABEL BARRISON, SHUBERT STAR.

A contract for two years with the Shuberts was signed on Tuesday by Mabel Barrison. The agreement calls for Miss Barrison to be starred in the forthcoming production of "The Blue Mouse," which will be first presented at Daly's on Thanksgiving.

Next week will be the final one for Joe Howard and Miss Barrison in vaudeville together. Twenty weeks booked for them have been cancelled. Mr. Howard will continue in the varieties as a "single piano act."

UNITED DIRECTORS MEET.

At a special meeting of the Board of Directors of the United Booking Offices held on Tuesday, resolutions expressing the sympathy of the Board were passed and forwarded to Edward F. Albee, the general manager, who was injured in an automobile wreck last week.

The board also voted that Mr. Albee as General Manager and the personnel of the booking offices be continued.

Commencing next Monday A. Paul Keith will be at the United and will devote considerable of his time to help in the conduct of its affairs during the absence of Mr. Albee.

It is expected Mr. Keith will gradually assume the duties formerly taken by Mr. Albee in the direction of the United, looking to Percy G. Williams and F. F. Proctor for information required, those two managers having the interests of their large ventures to personally attend to.

The White Rats also passed resolutions of sympathy for Mr. Albee, which were wired to him at the Hospital.

OFFER MISS MAYNE \$600.

The American offers for Clarice Mayne, the English impersonator, still agitate the vaudeville atmosphere. The latest proposition the managers put forth is \$600 weekly for the Englishwoman, following the expiration of the present contract she holds and under which she came over here for \$400 a week.

Miss Mayne's own figure is \$1,000 with no takers in sight.

"ELEPHANT ORCHESTRA" AT HIP.

The revised list of "circus acts" for the Hippodrome commencing Nov. 30, includes Schmergel's "Elephant Orchestra," shown at the Paris Olympia last month. The act, consisting of four mammoths and a quartet of young women, who ride the beasts while they play musical instruments, sailed from the other side last Saturday.

The other numbers making up the circus portion of the present show (replacing the acts now appearing at the Hip) are The Pissutiis, Alfred Loyal, Ten Japs, The Fessios, The Three Athletic and Four Deikes.

HODGDON SELLS OUT.

The interest held by Sam Hodgdon (the routing director of the United Booking Offices), in the Broadway Theatre, Camden, N. J., has been purchased by William B. MacCullum, formerly manager of Cook's Opera House, Rochester. Mr. MacCullum and Phil Nash are now the owners of the house.

Mr. MacCullum will manage it. John C. Peoples, whom he replaces, has taken charge of Feiber & Sfees's Bijou, New Brunswick, Nick Norton, the first manager there having been obliged to return to Hot Springs, Ark., for his health.

The New Brunswick theatre has been a paying institution since the first week under Mr. Norton's direction.

WOODRUFF'S LONE WEEK AT \$900.

The present week at the Lincoln Square is the sole engagement of Harry Woodruff in vaudeville so far placed. Mr. Woodruff receives \$900 for the booking from the Morris Circuit.

MR. ALBEE RAPIDLY RECOVERING.

The most encouraging reports concerning the condition of Mr. and Mrs. E. F. Albee continued to come in from the Albany Hospital, where they and the surviving members of the catastrophe which overtook Mr. Albee's pleasure party in his automobile last week, were removed.

On Wednesday Mrs. Albee had passed the danger line. She is doing nicely, although suffering with a broken ankle and a very much bruised side, but fortunately having escaped other serious injury. Mrs. Albee is uninjured about the head or face.

Mr. Albee is rapidly recovering. He is allowed to receive callers, and someone is by his bedside constantly. His broken thigh bone was reset late last week. It is knitting nicely. The gash over his right eye has been stitched up, and hardly a scar will be left. The physicians thought Mr. Albee's recuperative powers would enable him to leave the hospital much before the anticipated time, although it perhaps may be next June before the United's General Manager will return to active duty at the offices.

William S. Mitchell is on the road to recovery also, although suffering greatly from the additional shock received on Wednesday when informed of the death of his wife, who died Saturday morning last, the second victim of the accident, Mrs. Mabel Oakford, a niece of Mr. Albee and daughter of his sister, Mrs. Berson, having succumbed shortly after the accident.

Mrs. Berson was in a precarious condition on Wednesday, but slowly gaining.

Last Saturday Mr. Albee dictated a lengthy telegram to the United offices in which he mentioned the name of everyone connected in or about the agency, assuring all he was comfortable and would soon be with them.

It was said on Thursday that while Mr. Albee had an inkling of the terrible calamity which had befallen his party, he did not realize its extent. Mr. Albee knew that Mrs. Mitchell occupied the room above him in the hospital. While the fight was being made to save Mrs. Mitchell's life, he heard the scurrying of feet and necessary noises. At Mrs. Mitchell's death all this ceased. From that Mr. Albee surmised the fatal termination of her illness, although he could secure no verification. This lack of knowledge prevented the whole dreadful story being told him, and the shock which would follow.

The chaffeur with one arm in a sling left Albany for New York on Wednesday afternoon, unassisted.

HENRI LEONIE, SINGLE SINGER.

As a "single singing act," Henri Leonie, who was Anna Held's principal support last season, will enter vaudeville when the agent he has selected, M. S. Bentham, drops the flag.

PICTURES AT GRAND THEATRE.

It is reported that after Xmas the Grand Theatre, under the management of Al. H. Woods, will play moving pictures continuously. The last melodramatic attraction Mr. Woods will have at the house will be "Billy, the Kid."

The popular priced thing has not proven satisfactory to the balance sheet of the manager's enterprises.

SETTLEMENT EXPECTED.

Berlin, Nov. 1.

A settlement of the boycott of the music halls by the International Artisten Loge is shortly expected. Six halls were affected by the action of the Loge.

A monster meeting was held by the I. A. L. the other evening. Five managers and many agents attended it. President Max Berol-Konorah spoke for one hour and twenty-five minutes.

A lively debate followed when a confab was held between the managers and some of the leading Loge members. All feel sure a start for a settlement was made.

OPPOSITION IN ATLANTA.

Atlanta, Ga., Nov. 12.

Threatened opposition to the Orpheum, Weber & Rush's vaudeville theatre here, has caused the resignation of Ben Cahn, the Orpheum's resident manager since the house opened. Cahn is succeeded by Vivian Whitaker, who took charge on Monday.

Mr. Cahn claims the new nine-story office building and theatre which is to be erected at the corner of Forsythe and Luckie Streets will be under his direction, and that the theatre will play vaudeville, booked by William Morris of New York. The Orpheum's bills are placed through the United Booking Offices. Cahn says his new house will open Labor Day, next year.

LAUDER AT THE AMERICAN.

On Monday next (Nov. 16) Harry Lauder opens at the American Theatre, New York, for an indefinite run. On the same bill with him will be Julian Rose, Oswald Williams, McMahon's "Watermelon Girls" "Australian Tree-fellers," Barry Lupino, Tracy McDermott and Stella Raymond and The Komamos.

The bill at Hammerstein's for the same week is headlined by Valeska Suratt and William Gould, Julius Steger and Co., Barrison and Howard, Empire City Quartet, Claire Romaine, Belleclaire Brothers, Wormwood's Animals, Ryan and White and J. Warren Keane.

The preparations for Harry Lauder's visit to the large cities on a "one-night stand" tour have been started by the Morris office, according to rumor. Ted Marks was said to have received a commission to go out in advance, leaving some time this week in a quest for large halls or places where Lauder might appear in.

Several guaranteed applications are reported to have been received by Morris for Lauder's appearance while out.

William Morris and his attorney, Geo. M. Leventritt, left the city on Wednesday. At the Morris office it was stated the head of the circuit would remain away until Monday.

GREW TIRED OF SEEING NAT.

Nat Haines has received contracts for twelve weeks of United time through Alf. T. Wilton. He will open Dec. 7, at Syracuse.

It is a long time since Haines (formerly of Haines and Vidocq) had so much vaudeville work in sight. His reason for the flood is that the managers and agents of the United grew tired seeing him about the offices.

HAMMERSTEIN'S "OLD HOME" WEEK.

Surely Hammerstein's has had an "Old Home Week" since Monday. The folk have assembled, headed by that Grand Old Lady of the Stage, Annie Yeamans, who will shortly join the production in which Margaret Wycherly is to star, "Her Other Self."

Besides Mrs. Yeamans there are on the program Rice and Cohen, Ward and Curran, Maggie Cline, Ezra Kendall and Will H. Fox, who all remember one another when "vaudeville was just plain," etc.

At rehearsal last Monday morning Mike Simon, the stage manager, discovered four of the five acts carried the strains of "Auld Lang Syne" in their music, three opening with it. Ezra Kendall cut out the bars in his lead sheets, but the others remained.

Most all the acts had a jest or so about the others on the program. Half an hour before her appearance at the Monday matinee, Billy Jerome handed Miss Cline an extra verse on "There's None of Them's Got Anything on Me," which Jerome and Schwartz wrote. It contained a reference to each of the five-matured acts on the week's bill. Miss Cline memorized and sang the extra lyrics that afternoon. Here they are:

About my age I never bother.
I played with Pat Rooney's father.
In the good old days of real variety.
Ward and Curran are old timers,
Sure I played with them at Miner's.
Twenty years ago down on the Bowery.
Johnny Rice and Balle Cohen.
Faith, I hate to start a blowin';
They were stars when I sang "Paddy Duffy's Cart."
Mrs. Yeaman as Cordelia used to borrow my regalia.
In the good old days of Harrigan and Hart.

Chorus.

None of them's got anything on me.
None of them's got anything on me.
Will H. Fox as Paderewski.
His right age I always knew,
He was born in 1848.
None of them's got anything on me.
None of them's got anything on me.
Now the plot begins to thicken—
Ezra Kendall's no spring chicken—
None of them's got anything on me.

One evening this week a well-known vaudeville agent standing in the rear of the theatre remarked to Billy Gould as Mrs. Yeamans mentioned Harrigan and Hart: "That's Jim Harrigan, the juggler, she means. He used to be with Joe Hart." When Mr. Gould was assured it was night, at Hammerstein's, and his informant a real agent, Billy had to be assisted to the bar, where the liquid mixer prescribed something which could not be swallowed while one laughed.

All the acts had a jovial time during the week. Mr. Simon has a feeling like the head of the family. Each of the "variety" acts received large receptions upon their appearance at every show, Mrs. Yeamans always leading with an ovation. The others stand around the entrances, themselves applauding and enjoying it as much as the recipient.

It has been a long time since and will be a long time again before another vaudeville program like Hammerstein's bill this week will be gathered together.

NEW HIPPODROME'S OPENING.

Kansas City, Nov. 12.

The opening of the new Hippodrome will occur on Saturday, Nov. 14. It contains a skating rink, and there are also concessions.

A vaudeville show will be given weekly. Five acts playing, booked by Joe Donegan.

VARIETY

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Juliet? holds over at the Lincoln Square
and McIntyre and Heath at the Alhambra
next week.

Geo. Fuller Golden's book "My Lady
Vaudeville" is now in press.

Maude Hall Macy and Carleton Macy
are playing "A Timely Awakening" at the
Orpheum, Boston, this week.

There will be a benefit for Dan Mc-
Avoy at the Majestic to-morrow night.

Billy Clifford and Mabel Lambert are
playing at the Princess, San Francisco.

Josephine Sabel opens Nov. 23 at the
Fulton, Brooklyn, for the Morris Circuit.

Delmore and Darrell commence over the
Inter-State time, at Montgomery, Ala.,
Dec. 7.

Alice Howard (Warren and Howard)

died at the St. Elizabeth Hospital, Chi-
cago, Nov. 4.

W. C. Kelly and Lily Lena jointly head-
line the Colonial show next week.

Thos. Q. Seabrooke is casting about for
the prospect of himself as a single act in
vaudeville again.

Mark Twain has written Lykens &
Levy he has retired from the lecture
platform.

Llewellyn Johns, the Moss-Stoll repre-
sentative, will return to New York after
Christmas.

Horton and La Triska, a Western act, is
at Keeney's, Brooklyn, this week, booked
by Alf. T. Wilton.

The Newell, White Plains, will have
its premier Nov. 23 with The Hanlons as
the feature of the first program.

It is reported that rehearsals are now
called at a local "picture" house in New
York City at 8 A. M.

Lucy Weston will play Poli's, New
Haven, next week, coming into the Fifth
Avenue, New York, Nov. 23.

Solly Brown is now in charge of the
band and orchestra department of the
Ted Snyder Music Publishing Co.

The Staley-birbeck transformation act
has been placeu by the Marinelli office to
open at Moscow, Russia, January 18.

Wm. Josh Daly's "Country Choir," has
been booked for 30 weeks through Penn-
sylvania and on the Sullivan-Considine
time.

Joe Keno is now working with one of
the Nice Sisters in "School Days." Agnes
Lynn, his former partner, is still with that
show.

An annulment of her marriage to Thos.
Woods Fowlkes was granted Florence
Towner (Towner Sisters) at Buffalo
Nov. 2.

The New York Times this week printed
a cable that the adapted version of Oscar
Wilde's "Salome" had been barred out of
Russia.

La Belle Marie, who separated from M.
J. O'Rourke, they having opened with
"The Cracker Jacks," continues on with
that show.

Harry Corson Clarke and Margaret Dale
Owen (Mrs. Clark) will sail for the other
side during December to remain abroad
six months.

Juliet Winston is returning to vaude-
ville, having been placed to open at At-
lantic City, Nov. 30, by Lykens & Levy.
Miss Winston will appear with a new
repertoire of songs.

Moving pictures and vaudeville con-
certs commenced at the Olympic, Brook-
lyn, last Sunday. They will be continued
on that day of each week throughout the
remainder of the season.

Julian Rose plays the American week
of Nov. 16, and then leaves for London,
where he takes part in one of the Christ-
mas pantomimes.

Fred Niblo will probably deliver his
travelog at the New York Theatre for a
series of Sunday nights commencing
about New Year's.

Tom Gillen ("Finnegan's Friend") has
been booked for 35 weeks of Australian
time to follow his present Sullivan-Con-
sidine engagements.

Reports from vaudeville and burlesque
managers this week said business all over
at the variety theatres had taken on a
boom since Monday.

William Berol, a brother of Max Berol-
Konorah, is returning to this country with
"Menetekel." The Casey Agency has been
given the handling of it.

The De Faye Sisters returned to New
York on Tuesday, having been abroad for
nearly two years. They open at the Ma-
jestic, Chicago, next Monday.

Joe Havel has severed his connection
with the New York Sullivan-Considine of-
fice. Mr. Havel has located in the
Knickerbocker Theatre Building.

Louise Henry, "The Sal Skinner Girl,"
married Dr. Jesse S. Heiman, of Syracuse,
last week. The couple have returned to
that city, where they will reside.

Sig. Travato, the musical "find" of
Bissing & Sloman, has been placed for
26 weeks in the West by Pat Casey, open-
ing at the Orpheum, Butte, Dec. 6.

Geo. Whiting and Mlle. Troja have a
20-minute act in "one" in which they will
open at the Garrick, Wilmington, next
Monday. Lykens & Levy have the han-
dling of the turn.

L. R. Stockwell, the veteran comedian
who recently lost his sight, is now on the
Sullivan-Considine Circuit in a new sketch
called "The Blind Organist." Norval Mac-
Gregor has a prominent part in the pro-
duction.

F. M. Macarte left for Germany to take
charge of Macarte's Monkeys now at the
Shumann Circus, Berlin. The elder Ma-
carte, at present with the act, is said to
be seriously ill and cabled for his son to
come over.

Nevins and Arnold have placed their
own bookings hereafter with Edw. S.
Keller, "The Six Little Sailors," in which
the act appeared, having been shelved;
temporarily anyway. It may be revived
as a "girl act."

Marion Bent (Mrs. Pat Rooney) will
temporarily retire from the stage after
playing week Dec. 21. On Dec. 28 Pat
Rooney expects to present "Simple Simon
Simple" as a vaudeville production with
ten people, headed by himself.

In the Fifth Avenue lobby has hung
for a long time a picture of Gudrun Hilde-

brandt, a German dancer of some repute.
The frame has a card announcing that
Miss Hildebrandt is coming to the house.
She hasn't been booked yet. The picture
looks good, however, and the Fräulein is
receiving some nice free advertising ex-
clusive of this.

The Musical Cuttys have been re-
engaged for the other side, opening next
summer and remaining abroad through
the following winter. Somers & Warner
did the booking, arranged through their
American representative, B. Obermayer.

Stuart, "The Male Patti," will resume
his American engagements about Feb-
ruary 15. Benthams is securing the dates.
It is about two years since the masculine
prima donna beamed upon us. Since then
he has collected a gorgeous assortment of
foreign gowns.

Willard Reed and Nancy St. John, musi-
cal soloists, will open on the United time
Dec. 7 at the Hudson, Union Hill, N. J.,
placed through Edw. S. Keller. The act
has just closed an engagement over the
Inter-State Circuit. Their title is the
"Act Beautiful."

If the theatrical managers have been
able to cause women to remove their hats
and men to smoke only where permitted,
won't they now try to stop the enormous
army of gum-chewers who attend the
theatres? Especially those who munch
the "Spearmint" brand, the most odorifer-
ous concoction of what? that has ever
been devised to disgust anyone accustomed
to breathe pure air.

"The Submarine," the Thos. W. Ryley
sketch which has received an avalanche
of adverse newspaper (daily) criticism
the past few days, will play the Orpheum,
Brooklyn, next week, going there from
the Colonial, New York, where it is at
present. The piece was first presented
over here some time ago as a "curtain
raiser" by Olga Nethersole, when she last
appeared in Cleveland.

Acrobatic acts are not so largely in de-
mand around New York since the stricter
enforcement of the "Sunday Law" re-
commenced. A manager engaging an act
not allowed to appear on Sundays is
obliged to secure another number for the
open position one day weekly, which adds
to the expense of the show. Some acro-
batic numbers have reduced their salary
pro rata, allowing for these necessary
omissions.

Marguerite Macdonald, sister to Kath-
eryn (she of the Williams office), handed
her job as an understudy in "Marcelle"
to the stage manager of that production
when the worthy informed Marguerite on
Monday last she could no longer wear a
"white aigrette" in her hair while facing
a Casino audience. Well, you know
Margie. Her words roll up and fly out
like a Maxim repeater. And that stage
manager! It will take Jake Shubert to
square it with Margie; that's how she
feels about it, and the Macdonald family
doesn't care whether "Marcelle" keeps on
running or not.

MAY TRY GRAND RAPIDS AGAIN.

Chicago, Nov. 12.

The lease of the Grand Opera House, Grand Rapids, it is said, will expire about the first of the year, and it is a question whether the lessees will renew it.

Vaudeville is holding forth there this season, supplied by the Western Vaudeville Association. It is reported that a capitalist of Grand Rapids has an option on the house, and if he closes it may play burlesque. Those interested are of the opinion that Grand Rapids, with its drawing population of 150,000, is large enough to support burlesque of the better class.

Smith's Opera House, Grand Rapids, had a stock burlesque company several years ago. One of the burlesque wheels tried to improve the situation with road shows, but withdrew after several weeks' trial.

"TAINT TRUE," SAYS SHAYNE.

Philadelphia, Nov. 12.

Eddie Shayne, of the Gayety (Eastern Burlesque Wheel) here, hastens to deny that he ever had any idea of arranging a waist-buttoning contest in his house. The mere suggestion of such a performance makes him shudder, and he has a keen suspicion that Sam Dessauer started the report. Shayne put over a little advertising scheme on Dessauer when the latter was in Philadelphia, and regards this as Dessauer's delicate "come-back."

In any event, Shayne says positively, "I would not permit such a stunt on my stage, much less promote it myself."

It's a good idea, even if nobody did think of it.

NEW PIECE FOR "FADS AND FOLLIES"

Kansas City, Nov. 12.

"Fads and Follies" is reorganizing. A new piece will be put on at St. Louis next week.

Shean and Williams, Edna Leslie and A. O. Knight join the show there. The Musical Bells leave Saturday.

ANOTHER TRY AT MAJESTIC.

It is reported the Shuberts are anxious to try out vaudeville on Sunday nights at the Majestic, Columbus Circle. Ted Marks lately gave up the house, after giving a performance for four consecutive Sundays, as a hopeless proposition.

The Shuberts, however, are said to be determined to make the attempt under their own management.

KEEPING UP WITH THE PACE.

Recognizing the forward trend vaudeville is inclined to, George Felix, of Felix and Barry, has kept abreast of the procession by increasing the former "three-act" to a "four-act" including Lydia Barry and two young girls, making of the number a comedy-musical "sight" production.

It is practically new and appearing at the Orpheum, Yonkers, this week, where the female majority of the quartet are displaying \$2,500 worth of new costumes; also a brand new "Indian" dance, while the newcomer to the sketch is acting as accompanist on the piano to Miss Lydia's songs.

Next week the act plays the Empire, Hoboken.

"FAY FOSTER'S" STAGE MARRIAGE.

Cleveland, Nov. 12.

Last night at the Star Theatre, where the "Fay Foster" show is appearing, Jack Symonds, the comedian of the company, married Mayme Pritt, a chorus girl in the show. Mrs. Symonds' home is Zanesville.

WRESTLING EXTRA ATTRACTION.

Toledo, Nov. 12.

Harry Winter, manager of the Empire, Toledo, Nov. 12, has resumed the wrestling matches so popular last season in the burlesque house. The matches will take place on Friday nights after the regular show, and are expected to considerably augment the receipts.

Last Friday Kid Harms and John Billeter wrestled for a purse of \$250, and the house was sold out by Wednesday evening.

COUPLE MARRY TWICE.

Philadelphia, Nov. 12.

While in Washington recently, Will H. Cohan and Helen Sanger, both with "The Rillickers," remarried, Miss Sanger having embraced the Hebrew religion.

NEW GAYETY OPENS NOV. 23.

Boston, Nov. 12.

The contractors in charge of the work have said the new Gayety, Boston (the house which is to take the place of Geo. H. Bachellor's old Lyceum on the same site), will be ready to receive a burlesque company Thanksgiving week. Accordingly "The Trocadero" (Eastern Burlesque Wheel) will inaugurate the new property.

The house has a seating capacity of 1,800. Mr. Bachellor remains manager.

THE LLOYDS RECEIVING ATTENTION.

This has been a week of experience for the sisters Lloyd, Alice and Daisy. Wednesday evening at Terrace Garden, where the B. P. O. E. (Elks), New York Lodge, were holding an entertainment, Alice was presented a diamond blazing deer's head on a gold emblem of the order in recognition of an every-ready willingness to contribute her services for charity.

Miss Lloyd is the only woman to have been honored by the Elks in this way. Harry Leonhardt made the presentation speech. Over 2,000 people were present at one of the "greatest" affairs in the history of the B. P. O. E.

Next week Alice plays the Maryland, Baltimore. While there she will "try out" a new song, "The Indecretions of Irene" by Geo. Arthurs and Orlando Powell, two English writers.

Simply amazed is Daisy. On the same evening, she was at Sherry's where Paul Rainey was tendering a banquet to a small company assembled. Daisy sang, and there were other artists present who enter Rainey was tending a banquet to a small has played over here. When through, they gave her real money for her services. That is the amazing part of it to Daisy. The others were case hardened, but over in Lunnon, don't you know, there is no such liberality with the purse strings.

And all the money Daisy received for a few moments. My goodness, it does sound good to hear tell about it, more than expected, she admits.

Bert and Lottie Walton were obliged to cancel Utica this week through Miss Walton's illness. They resume at Proctor's, Albany, Monday.

TOO GOOD FOR "TROC."

Chicago, Nov. 12.

Irwin's "Majestic" will play a return engagement at the Star and Garter, week after next, changing houses with "The Dainty Dutchess," scheduled there. "The Duchess" will play at the Trocadero instead. The Irwin show will not be seen there this season.

PLENTY OF GIRLS NOW.

Following the instructions of the Empire Circuit Executive Committee that the show managers might reduce the number of choristers in their companies to sixteen, there has been a decided slump in the chorus girl market. Although many of the more successful organizations retain the original score in the chorus, half a dozen shows have taken advantage of the permission to reduce.

WILL ELABORATE "JUST KIDS."

Chicago, Nov. 12.

Guy Rawson and Frances Clare have in preparation a new version of "Just Kids" which they will produce next season. There will be from eight to ten "kids" and two or three principals besides themselves in the act. Special scenery will be carried.

Rawson and Clare are at present the stars of "The Bon Tons."

A "SOCIAL" CHORUS.

Chicago, Nov. 12.

The chorus of "The New York Stars," an Eastern Burlesque Wheel show, have formed a social organization among themselves.

Jacobs & Jermon, the owners of the show, contributed \$50 to start a fund. Bertha Hartman has been chosen president; Florence Miller secretary, and Mazie Le Roy treasurer.

DAVE LEWIS TURNS AGENT.

It is "Dave Lewis, the agent," now. Mr. Lewis has given up acting for awhile, having taken offices on Broadway.

In this suite the former actor will operate on new agency lines, securing and supplying acts for and to moving picture houses in and outside of Greater New York.

JIM DIAMOND TO BE FEATURED.

Chicago, Nov. 12.

Jim Diamond, now with "The Brigadiers," will be featured in a new two-act musical comedy over the Western Burlesque Wheel next season.

The new vehicle is being written by Irving B. Lee. Hilding Anderson, musical director of the La Salle Theatre, will compose the score.

REMICK BUYS SCHILLER CATALOG.

Jerome H. Remick & Co. have purchased the catalog of the Schiller Music Publishing Co., which recently opened operations in New York. The consideration has not been announced.

William Jerome and Jean Schwartz have "framed up" their act for vaudeville, to be first shown Nov. 30 at Hammerstein's. Neither Billy nor Jean will breathe a word regarding what they are to uncover.

HOLIDAY OPENING PROMISED.

Members of the Eastern Burlesque Wheel promise that the Gayety, the new theatre in Louisville, Ky., which is to furnish burlesque opposition to Whallen Brothers' Buckingham (Western Wheel) in that city, will be in readiness for official opening by the Monday before Christmas. The building operations have progressed rapidly in spite of what the Eastern men call "obstructive methods" employed. On Tuesday of this week the completed roof was placed over the house.

Eastern men are unanimous in their belief that the place will be ready for occupancy at the scheduled time, but there seems to be some doubt on the part of outsiders of the ability to complete the job on time.

Meanwhile workmen are busy on night and day shift to get the place ready.

MACK BUYS IN.

Boston, Nov. 12.

"The Blue Ribbon Girls" are at The Palace (Eastern) this week and have as an extra attraction Hilda Carle and her Red Raven Cadets, who will continue for a time with the show.

M. A. Shea, who operates the Hyde & Behman organization on a royalty basis, has sold part of his interest in it to J. Herbert Mack, the Columbia Amusement Co. official.

BOOKED WITH SHOWS.

Dore and Wolford have been placed with "The City Sports"; Tierney and O'Dell with the same show, and McCabe and Horton go with "The Jersey Lilies," the bookings having been made by Weber & Allen.

HOOPER PRODUCING GENERALLY.

After many seasons of turning out successful productions for Broadway managers in the musical comedy and light operatic branches, Lewis Hooper has essayed vaudeville as a general producer in the field. He has qualified for the "act-stage" through having been mainly instrumental in the successful launching of the former Lasky & Rolfe and later Jesse Lasky many numbers, nearly all of which Mr. Hooper staged.

Offices have been taken in the Knickerbocker Theatre Building.

VALESKA SURATT.

A biography of the front page subject this week would be superfluous. Valeska Suratt is known from ocean to ocean wherever the oceans may be. The interest is centered in her appearance for the next two weeks at Hammerstein's, where Miss Suratt and William Gould will present their latest vaudeville pieces.

It is a new and elaborate production, written and produced by Mr. Gould. In it Miss Suratt will have a dance as original as the title, "Cleopatra, with Egyptian Movements." In this number Miss Suratt will dance with a snake entwined about her.

Mr. Gould has freshly written an introduction which provides the story for the several scenes following. The strength of Miss Suratt and Mr. Gould's drawing power is attested to by the Hammerstein management having issued a two weeks' contract sometime ago for the turn before having seen it.

AL MAYER SUES UNITED.

A summons in an action commenced by Al Mayer in the Supreme Court of New York County was served upon the United Booking Offices this week, Noah & Goodman appearing as Mayer's attorneys. Maurice Goodman, the United's legal counsel, will defend the action.

The defendant is required to answer within twenty days when a complaint setting forth the cause must be returned.

Mayer was employed by the United for some time until a few weeks ago. He had a drawing account from the agency of \$50 weekly, with an agreement that he be credited with one-half of all commissions received by the United through acts booked by him.

The suit started by Mayer may be a demand for an accounting, or it may allege a breach of contract, or both.

"PEDDLER" OPENS.

"The Peddler" with Joe Welch in his old role opened Monday afternoon at the Holliday Street Theatre, Baltimore.

At the same time a partly new company opened in the Majestic, Jersey City, in "Morning, Noon and Night," the organization from which Welch retired.

Virginia Ware is now in the soubrette role formerly held by Maude Morris and Sam Mann has Welch's old part in the musical show. Both that piece and "The Peddler" are under the management of Mortimer M. Thiese.

THE HARTS LEAVING WEDNESDAY.

Mr. and Mrs. Jos. Hart will sail on the *Oceanic* next Wednesday (Nov. 18) for London. A party of 150 friends have chartered a large yacht to escort the big steamer to the Narrows, where fond farewells will be waved.

Mrs. Hart (Carrie De Mar) opens her



CARRIE DE MAR.

English engagement Nov. 30 at Oswald Stoll's Coliseum, the largest hall in London. Mr. Hart will return to New York on February 1, bringing along his "Futurity Winner." The latter opens on the Orpheum Circuit February 27, and will play until next November, reaching then a grand total of nearly three years' continuous stage work.

By an arrangement completed this week all the vaudeville properties owned by Mr. Hart and Louis F. Werba will be placed under the booking direction of M. S. Bentham.

A. TOXEN WITH THE EAGLE EYE.

Nashville, Nov. 12.

If it had happened in New York, all the Friars would have allowed A. Toxen Worm to make two speeches at the next regular meeting.

But the press agent from whose name "Taxicab" was derived (the "Worm" having been rewritten in the "lift") nearly placed the staff of the Nashville *American* *hors de combat*, or as you New Yorkers would say, "on the bum," last Sunday, when the paper through error printed a picture of Julia Marlowe labeling it as that of Eva Ray, a "mind-reader" at the Crescent, a "ten-cent house."

A. Toxen certified to the *American* that both Miss Marlowe and her managers (the Shuberts) were very indignant over the error. A. Toxen didn't mention whether he was sore.

The *American* fell all over itself to explain what anyone would understand. The dramatic editor added his "personal apologies" in print, whatever they are, and then the *American* had F. W. Curtis, manager for Miss Ray, write a letter saying the cuts had become mixed. Now it is all over, and as many people in Nashville have heard of Eva Ray as ever heard of Julia Marlowe.

Probably the next "kick" the *American* will receive about the matter will be from Anna Eva or Eva Fay, who will claim the Ray woman is "stealing her stuff and copying her billing."

HANS WAGNER, CIRCUS OWNER.

Hans Wagner, the phenomenal short-stop of the Pittsburg National team, is reported to be collecting a circus, which is to tour in the South this winter under canvas. His agents are declared to be collecting a museum of curiosities now.

According to the story going the rounds this week two brothers will be interested with Hans. Wagner's position at the top of the batting column in the big baseball league should bring him not a little public attention and upon this he bases to a certain extent his hopes of success in the tented field.

DEATH ENDED ROMANCE.

May Boley has cancelled all her vaudeville time and gone into retirement for the present, due to the sudden death of her fiance, James Slange, for a long time the financial backer of Richard Carle and a theatrical man of note. The death occurred in New York recently. The pair were to have been married during the early part of December.

Miss Boley was playing in the West when she received news that Mr. Slange was dangerously ill of typhoid fever in a New York sanitarium. He died soon after her arrival and the comedienne immediately announced her temporary retirement.

AARONS' "NEW CLERK" REHEARSING.

"The New Clerk" will start upon the byways commencing Dec. 21, reaching the highways a few days later after the "boiling" process has been gone through with.

It is Alfred E. Aarons' piece. Harry Fisher is the star of the company, including in its personnel Anna Kent, formerly of Kelly and Kent, the young woman not having accepted an engagement with the vaudeville act "Tough Kids" as previously reported.

OLYMPIC'S AUSPICIOUS OPENING.

Chicago, Nov. 12.

The Olympic reopened Monday under most auspicious conditions, as a music hall, the first and only one of its kind in the city, under the management of John J. Murdock.

The most striking feature of the remodeled theatre is the foyer, which has been transformed into a wonderfully beautiful promenade garden. It extends from Clark Street, to the Randolph Street entrance, with hand painted panels, and a rich blending of white and deep pink color. It is not only the most imposing lobby of any theatre in the city, but it



JOHN J. MURDOCK.

is luxuriously furnished with costly furniture and statuary. The entire floor is covered with heavy red carpet. A miniature fountain is stationed in the Clark St. entrance.

The floral pieces from different parts of the country at the opening were numerous and enormous in size. Adolph Marks sent a flower bed thirty-two feet long and three feet white, the largest single piece ever made. Hundreds of telegrams from all parts of the world were received.

The theatre was packed and there were many well-known theatrical celebrities as well as business men in the audience.

LASKY ARRESTS SECRETARY.

On Monday in the West Side Court Magistrate Moss held Perce C. Hassard in \$1,500 bail for the Grand Jury, upon a charge of grand larceny, preferred by Jesse L. Lasky. Hassard was Lasky's private secretary.

In the court room Lasky asked leave to withdraw the complaint, but the Justice would not permit it.

The charge against Hassard is the theft of \$443.72, expressed by Bert D. Harris at Wilkes-Barre, Pa., to Lasky on Nov. 5. When Lasky asked Hassard, who had received the money, for it, Hassard opened a box where he said it had been placed. The box was empty.

WATERTOWN AGAIN.

The Orpheum Theatre opened Monday in Watertown under the management of George Homans. It will play first-class vaudeville, booked through the United Booking Offices. The opening bill included: "A Night With the Poets," Bell Boy Trio, Omega Trio, Irene Jermon and Co., Apdala's Animals and Carter Walters Co.

FLIRTING WITH VAUDEVILLE.

"The Cash Girl" rests in Boston under the heavy load of an attachment placed upon the piece and properties by May Ward, who originated and played the title role for the short spell the piece held forth on the road.

Now Miss Ward is looking upon vaudeville to become once more the scene of her stage achievements. She will be assisted in her quest by Freeman Bernstein, her husband, and who, in conjunction with "John, the Barber" (properly known as John J. Riesler) launched "The Cash Girl" into a living production. But the breath of life didn't last, for which there have been several explanations, the most important being the attachment.

5 WEEKS FOR HENRY LEE.

Before sailing for England to present "Cyclo-Homo" there, Henry Lee, the impersonator, will play five weeks for the Morris Circuit, opening at the Lincoln Square, Nov. 23.

MRS. MARINELLI DIES.

On Monday the New York office of the Marinelli Agency was informed that Mrs. H. B. Marinelli had died that day at 31 Rue Aboukir Courbevoie, Paris, the Marinellis' suburban residence.

The death was not unexpected, Mrs. Marinelli having been a sufferer for some years. Before her marriage she was a variety artiste of considerable renown, and accompanied her husband to this country some sixteen years ago, when he appeared upon the Western circuits, before entering the agency business.

LEROY RETURNS TO SKETCH.

To-night (Saturday) concludes the engagement of Walter LeRoy with Geo. M. Cohan's "An American Idea," Mr. LeRoy having remained in the piece one week longer than he intended, at the management's request.

Mark Hart takes up the role of "Sullivan," which Mr. LeRoy originated, on Monday.

"Hogan's Millions," the Geo. M. Cohan sketch Mr. LeRoy last played in vaudeville, will again be utilized by him for a tour of the varieties. M. S. Bentham has the bookings in hand.

S.-C.'S SOUTHERN OFFICE.

Chicago, Nov. 12.

Sullivan & Considine will open an office in Dallas, Tex., about the latter part of this month.

A meeting of managers in that territory will be held, with a view of connecting their theatres with the Southern Advanced Vaudeville Association Circuit, consisting of fifteen houses. The South is growing with vaudeville, where it has become a popular entertainment.

PANTAGES GIVES UP OAKLAND.

San Francisco, Nov. 12.

The Pantages' (formerly Columbia), Oakland is closed, Alex. Pantages having abandoned the house for vaudeville after trying out that entertainment there for one week.

"YIDDISH" SHOW DOESN'T DRAW.

San Francisco, Nov. 12.

The Frank Bros. "Yiddish" Stock Company at the Victory threw up the sponge last week through lack of patronage.

PARK THEATRE DESTROYED.

Fire destroyed the old Park Theatre, Brooklyn, Thursday evening.

The blaze started at 5.30 in the upper stories of the building, which is located at Adams Street and Fulton Avenue. The cause was unknown. Only the watchman and a few attaches were in the house at the time, and no one was injured.

The building is an old one and the fire, once it had a start, gained headway. At 6 o'clock a third alarm was turned in and by desperate work the force of fire fighters had it under control two hours later, although the blaze smouldered all night. The Olympic, the Hyde & Behman house, which immediately adjoins, was threatened for a time, and during the early evening the work of the department was directed toward saving this property. The flames were confined within the Park.

Formerly the Park was the fashionable playhouse of Brooklyn, but in late years it has had a varied existence. For a while last season Western Burlesque Wheel shows played there, but failed to attract any patronage. Then it became a moving picture house. When the fire occurred it was occupied by the Spooner Stock Co.

MISREPRESENTS FOR MONEY.

A mysterious person, giving the name of Harry Hacker, has lately been seeking to secure money by representing himself as a friend and representative of Pat Rooney (Rooney and Bent). He visited one of Mr. Rooney's neighbors on Manhattan Avenue last week with a request to cash a check. This was the first inkling Mr. Rooney had of the impostor's operations.

He then tried to secure money from the United Booking Offices by representing that he brought a request from Pat for an advance of salary. Anybody who knows Pat, and has noted the sparklers on his fingers, would never advance a request on such ridiculous grounds, and in every case "Hacker" has met with failure. (Baltimore papers please copy.)

ANOTHER AUSTRALIAN ACT HERE.

Another Australian act makes its first New York appearance next Monday. It is known as the 4 Stagpooles, and will play the Lincoln Square. It is the third Australian number to show locally so far this season, "The Australian Tree-fellers" having been first, followed by Fred Lindsay, the whip-cracker, both scoring.

The Stagpooles are a comedy-acrobatic act, with a special setting. Two men and two women compose the number, which claims to present only "refined-knock-about" in sketch surroundings. The Stagpooles have played across the continent from San Francisco, where they landed upon arrival from their native land.

PETRIE HIS OWN PUBLISHER.

Chicago, Nov. 12.

H. W. Petrie, the well-known composer, has branched into the music publishing business, with professional offices in the Grand Opera House building, this city.

Mr. Petrie is the composer of the famous song, "Asleep in the Deep" and other popular numbers, and recently severed his connection with Jos. W. Stern & Co. to enter business on his own account.

The McKinley Music Co. of Chicago is Mr. Petrie's selling agent.

NEW PICTURE-VAUDEVILLE COMBINATION.

Gus Hill has for the time being given up his project to take out the old-style variety company which he had in contemplation, but has a new scheme which he proposes to try out as a substitute. The Keith-Proctor people at the last minute decided against the variety company, on the score that a fixed organization could not play around its circuit because of the widely different standards of taste in entertainment represented by the different houses. The Orpheum circuit and George Castle were willing to play the proposed Hill combination, but Hill would not go into it unless he had the backing of the Keith-Proctor interests.

Instead of his first scheme Mr. Hill declares that he will send out during the early weeks of February a company of four or five standard acts to play one-night stands. The entertainment will consist of these and an equal number of the best moving picture subjects available.

BERT LEVY'S SUCCESS ABROAD.

London, Nov. 2.

Bert Levy returns to America late in December after a most successful season at the London Palace, where he will remain until the end of November completing a season of thirteen weeks.

Alfred Butt, the managing director of the Palace, has informally notified Levy he will take up his option and play the artist a return engagement of eight weeks (June and July, '09), the height of the London social season.

Marinelli's London office has secured Levy's signature to a contract for their Paris house (Olympia) for May, '09, and Manager Steiner, of the Berlin Wintergarten, personally engaged Mr. Levy for the month of August next year.

Mr. Levy goes back to play January, February, March and April (two weeks), and to also fulfil his obligations to John J. Murdock in the lecture field.

HOPPE VAUDEVILLE FEATURE.

At the Fulton, Brooklyn, next week Willie Hoppe, the youthful champion of the world with the billiard cue, will be one of the main attractions.

Hoppe's vaudeville act will consist of a short lecture on the 4-inch balk-line game followed by a series of fancy shots, made visible to the audience by a tilted mirror back of the table.

ONE ACT IN BIG TOWN.

Youngstown, O.

The Princess (Charles E. Smith, mgr.), with one vaudeville act, moving pictures and illustrated songs, changing the bill twice weekly, has the only vaudeville at present in this city of 75,000 inhabitants.

The refusal of the Park theater management to pay the wage scale of the musicians' union does away with specialties in the traveling organizations that do not carry their own orchestra.

"MARKET FAIR" AT BREMEN.

Berlin, Oct. 29.

"The Market Fair" is being held at Bremen. It is similar to the yearly "Dom" at Hamburg. New acts "try out" for the benefit of managers and agents, who attend in large numbers.

About 200 acts are playing in Bremen. Every hall in town holds vaudeville.

HOUSE "TO LET."

The Star Theatre, New York, which has for several months been devoted to Yiddish drama, is now offered to let to the highest bidder. The Yiddish company has been found to be a poor attraction in that neighborhood (107th street and Lexington Avenue) and the present organization will retire as soon as a new tenant for the property has been secured. The owner of the Star property is Jacob Rosenberg, 1402 Broadway.

This was one of the houses mentioned as a possibility on the popular priced circuit planned by Mr. Rosenberg, Gus Hill and others as a "wheel" arrangement of musical and dramatic shows in opposition to the Stair & Havlin houses.

Gus Hill said this week that while the "wheel" scheme was not given up entirely, prevailing conditions in the popular priced game had made it impracticable to get the movement under way just at this time. It will remain in abeyance until the prospect for a business revival is brighter that it appears just now.

CAN'T USE HIS OWN NAME.

Hermann Rossow, the old-time wrestler and former manager of the Rossow Midgets, contemplates bringing an injunction suit to prevent the little fellows from continuing their present American tour under that name. Rossow put them out and gave them his name about sixteen years ago. They have used it ever since.

Last year the little ones broke away from his management and played Europe, returning a month ago to this side. Rossow declares that the real names of the midgets are Franz and Carl Achtermeyer. He says he may later want to send out a new pair of diminutive athletes and in that case wants the name "Rossow Midgets" for himself.

In consultation with lawyer specialists Rossow learned to his amazement that he could not in all probability prevent the use of the name, and might even be restrained from using it himself for another act.

The present Rossow Midgets have been travelling for many years under that name and the courts might rule that they had a proprietary right to it with which even the actual owner could not interfere. Rossow has not yet decided upon a course of action.

LYRIC MAYBE IN NEW ORLEANS.

New Orleans, Nov. 12.

C. F. Fevelong, general manager of Hodkins' Lyric Circuit of small vaudeville theatres, arrived in this city on Sunday.

Mr. Fevelong's visit has been made with a view of establishing a "Lyric" in New Orleans. C. E. Hodkins is expected here Friday.

BARNEY KEYES SLAIN.

Birmingham, Ala., Nov. 12.

Barney Keyes, a veteran animal trainer, was shot and killed at his home here under most mysterious circumstances. Mrs. Keyes and George Thistler (a local man) have been held for examination. Keyes was found dead with a bullet hole through his head.

PICTURES NEXT TO PROCTOR'S.

Albany, N. Y., Nov. 12.

During the holidays, Emil Dieches will open his new theatre with vaudeville and pictures as the attraction. It is situated next to Proctor's.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Silvio Hein and his "Betty and the Boys" is the Big Talk of the week. Real music, by a real writer.

The paid singer is not always paid.

The man who made the popular music business popular is Isadore Witmark. "The Bee Hive" is a great institution.

"Song plugging" is a thing of the past.

Did you ever hear of burglars robbing a music house? Burglars know better.

No, Lee Shubert didn't write "The Serenade"; of course not.

Sheet music is very popular with chambermaids.

"Take Plenty of Shoes," by Will Douglas Cobb, is a regal success. It promises to wear well, and should keep Will well heeled for the rest of the season. With the first edition half sold, it may not peg out for a long time. The patent leather title page is very fancy.

Every time you meet a music publisher, make a noise like a hit.

I would like to mention Victor Herbert's name in this column, but as Victor doesn't write Tin Pan Alley music it will be impossible for me to do so.

Song smiths sit up and take notice! Louis Bernstein is about to open a new publishing house. Louis says there is more money in music than there is in real estate.

A good title never saved a bad song, and a bad title never killed a good one.

Dr. Vincent Bryan has issued a bulletin in which he states that his new patient, "Algeria," is now able to sit up. King Bulger also speaks highly of Dr. Bryan's medicine.

If Albert Von Tilzer is worth half a million, what is Jack Norworth?

Tin Pan Alley is now bounded on the north by Gus Edwards and on the south by Helf & Hager.

"WIRELESS" AT 125TH ST.

Next Monday Leander Cordova and Co. will present "Wireless" at the 125th Street Theatre. It will be the first New York engagement, although the act was given its initial vaudeville trial at Keith's, Philadelphia, week of August 10th, last, before "Via Wireless," at present at the Liberty, was announced.

Cordova is reported to make some claims against the legitimate piece usurping his rights, although it is not said a court will review any questions on the subject. The Liberty Theatre program credits a sketch with being responsible for the third act of the play, very similar to the playlet as reviewed in VARIETY when at the Philadelphia house.

Sernado McCree, brother and former partner of Junie, is rehearsing the latter's sketch, "The Dope Fiend" at Toledo.

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.

Tampa, Fla., Nov. 7.

Editor VARIETY.

I am very sorry anyone has roasted the time of the "Empire Theatrical Exchange" of Atlanta, Ga., booked by Geo. B. Greenwood.

We were signed by the above Sept. 19 to open Sept. 21 for nine weeks. He has more than lived up to the contracts he gave us.

All I can say is that real artists will be treated right.

We were warned by a number of people to stay away from Tampa, as we would be handed a lemon. We used our own judgment, came down here and are thoroughly satisfied.

Geo. R. Raymond
(Raymond and Hess).

Grand Forks, N. D., Nov. 6, 1908.

Editor VARIETY.

Replying to your request for people who played Mr. Greenwood's time in the South, I wish to state that I played several weeks of it, and I never played any circuit that treated me any better. I have played some of the best.

They paid me what I asked, and my time was consecutive. If an artist has the goods they get treated right by Mr. Greenwood. I am now closing a ten weeks' engagement for Mr. Goudron and open Monday, 9, 1908, on Webster's time for ten weeks.

You can publish this if you care to.

Moy Hamilton,
"The Paper Queen."

[The above letter and that from Raymond and Hess are printed as likely unbiased judgment of the "Greenwood time." A great many other letters from artists who have played in the South have been received. They all coincide that if the act is good there is no complaint to be found in the treatment. W. S. Cleveland, who books from New York for the Greenwood Circuit, says in answer to the statement of "A Vaudeville Promoter" (which appeared in VARIETY Nov. 7), that this particular person was refused time by him and may have a grievance for that reason. Mr. Cleveland also says that as he has never traveled over the Greenwood Circuit he has no personal knowledge of the houses, and though unable to supply specific information on these points, he does know that there have been no complaints received by him from acts booked through his office—and Mr. Cleveland very sensibly remarks that no one expects when going South to play a Williams-Hammerstein chain of houses.—Ed.]

Nov. 11, 1908.

Editor VARIETY:

I would like to set your Hazleton, Pa., correspondent right. We were the headline attraction at the Family Theatre there last week, not Bates and Neville as stated. The correspondent could have readily seen this if he knows anything about a program (which I doubt) by looking at the listing.

Luce and Luce.

The St. Kilda,
163 West 34th Street,
New York, Nov. 10.

Editor VARIETY.

For the past five months we have been advertising in your paper, and we feel as though we would like to tell you what enormous gains we have had from so doing. Visitors to this country from Europe, and as far away as Australia, have come to our house desiring rooms with a copy of VARIETY in their hands. On each occasion they came direct from the steamers. So you can see VARIETY travels some!

We have kept our house completely filled ever since we commenced using VARIETY as an advertising medium, and we want to express our congratulations on the success and fame of your valuable publication. It certainly is "the" paper.

The St. Kilda.

Boston, Mass., Nov. 10.

Editor VARIETY:

Our act, "A Timely Awakening," is being pirated under the title "When Hubby Realizes" by Wm. Abrams and Agnes Johns, at present in the West. This is the second time these people have done this.

The first time they claimed they had bought the act from a newspaper man in Frisco, and then made arrangements with me for a certain time to use the act. This time there is no excuse, and I shall take immediate steps to prosecute them.

The act is now leased for that territory to responsible people, Mr. Alexander Von Mitzel and Miss Isis Maynard, and they are the only ones authorized to use it.

Abrams and Johns wired me for the rights to my act, and I wrote it was already leased.

My informant says they are using the act word for word and played it recently at the Empire, San Francisco.

This is an out-and-out case of piracy and of interest to every vaudeville artist who fortunately may have desirable material. I understand that there are many similar cases to this in the West. Each time this happened to me I have been informed by brother artists.

Pardon my using so much space, but I know VARIETY is anxious to turn a searchlight on all such offenders.

Carleton Macy.

Montgomery, Ala., Nov. 8.

Editor VARIETY:

Regarding the "Greenwood time" or Empire Theatrical Exchange at Atlanta, Ga., I wish to say we have found Mr. Greenwood himself a very fine fellow. I know him personally, and we have played most all his time, including that booked by Burgert at Tampa.

It is at Tampa that all the trouble occurs. I have never heard any complaint from an act until striking Tampa.

But, thanks to VARIETY, Mr. Greenwood has taken the Tampa end up, and I think there will be at least less cause for complaint in the future. You may publish what I say if you wish, but would prefer you to omit my name.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

Miss Richfield, of Ryan and Richfield, is one of the pleasantest women, although I must form my judgment entirely within the limitations of the "drawing-room interior" where the delightful Hagger-tays hold forth. I do not know Miss Richfield, but I have long admired her quiet, almost placid demeanor. She gives the suggestion of being a nice comfy person to live with. Her imperturbability makes a capital foil to the nervous eager little Irishman depicted so faithfully by Mr. Ryan.

What a wee bit lassie is Daisy Lloyd! Considering that fact, the shapeliness of her -er-er black silk stockings is something of a surprise when she sings the "fishing" song. Come to think of it, they were blue silk—and most attractive. One could not help surmising what kind of hoisery they might have been, however, if one of our own marcelled show girls had been given the golden opportunity which Miss Lloyd's ditty offers. Can't you see them? Spangles and lace inserts all over the place!

When I grow tired of taking my typewriter in hand to earn an honest nickel, I shall exchange it for the wash-tub and apply for the privilege of "doing up" the stage wardrobe of the Bogannys. It must cost a mint of money to have those immaculate white bakers' suits laundered. Of course they can't possibly wear the costumes more than one performance without re-laundering, and then there are so many little Bogannys, big Bogannys and medium-sized Bogannys. A Boganny laundry!—There's Millions—

Amelia Caire might add an imitation of Margaret Illington in "The Thief" to those of her repertoire. She is very like Mrs. Dan Frohman. When Miss Caire puts on a wig, however, the likeness is lost. Miss Caire could give a few speeches from the third act climax, where the wife confesses her theft and seeks extenuation.

Leila McIntyre has a voice which is the twin to that of Anna Laughlin. If you had your eyes closed, sure you couldn't tell wain from the other at all at all. It is the speaking voice to which I refer. The resemblance is noticeable in a certain tremulous, juvenile quality, and a crescendo and diminuendo in the cadence as it were, so to speak.

While Bessie Kyle is an acceptable successor to the late Miss Havel of O'Brien and Havel, she lacks something of the spontaneous charm of her predecessor and likewise some of the dash and vim. It may be that Miss Kyle has not yet had the experience to make profit by; but I still remember with pleasure Miss Havel's dainty lingerie and brisk retort to her partner's badinage. Miss Kyle will do well to stick to the light dresses in her wardrobe; they are "livelier" than the black satin which she sometimes wears.

A letter received the other day said: "I am worse than discouraged; I can't get booking, and I am drawing to a point of absolute need. Doesn't everything in life

seem managed the wrong way?" Every one of us feels like that at times. But in calmer moods we realize it's a poor and false philosophy. That's a stale old proverb about the darkest hour being before dawn. I think a more comforting recollection is the knowledge that everything changes—everything continues to change—it is a law of Nature. If you are having a streak of hard times, comfort yourself with that assurance as best you can.

Daisy Harcourt has grown very stout since she made her debut in America. Now that she has added more eccentric work to her act, we do not have an opportunity to judge just how much avoirdupois is real and how much assumed, but I wish she would wear at least one pretty short gown. She used to have a very attractive frock of flowered silk, with a skirt that was wired to stand out at the hem in a wavy flounce effect. Of course that fashion is out of date now, but she really ought to wear at least one of those "Lotta Faust" effects—if only to offset her funny make-ups.

Fearfully and wonderfully made are the lyrics of vaudeville. Yet who would have the heart to point out to one poet that "Greet" does not rhyme with "beach," to another that "talk" does not rhyme with "New York," or that the word "game," having been used to end one line, cannot be made to rhyme with itself at the end of the line following. Also, "dove" and "above" are not the only words to rhyme with "love," and "girl" has other words for rhyme than "curl" and "whirl" and "pearl." There is an ever-so-convenient rhyming dictionary, complete in one volume and easy to carry about. I wonder that some of the song writers do not avail themselves of its help. All you have to do is to turn over and find the word for which you desire a rhyme, and there you are, with all the known rhymes for it in the language. And as a good exercise for those who aspire to some ingenuity in their verses I suggest that they look over the rhymes of W. S. Gilbert, than whom there has been no greater writer of English lyrics. Study, for in-

TIPS:

To Mabel Hite: Hope you have a bou-doir done in salmon pink—It's your color. To the women who use a typewriter on the stage: If you don't know how—have some one show you the proper way to operate the machine. Some of you girls attack it as though you were having a fit.

Don Monroe, the very affable husband of Daisy Lloyd, leaves to-day for England, where he has managerial interests demanding his attention. Miss Lloyd will follow in about two weeks, finishing her engagement upon the Morris Circuit Nov. 29. She is engaged for Christmas pantomime in London.

Geo. Ali will return from Europe next spring, when he will produce two new acts for vaudeville. They are at present in preparation. Mr. Ali sails Nov. 28, going direct to London.

LONDON NOTES

VARIETY'S LONDON OFFICE.

416 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

London, Nov. 3.

Vesta Victoria is held over at the Holborn Empire this week, playing also the Canterbury.

Rose Deeley, who opened at the Middlesex last week, is booked for the Holborn Empire next Monday.

The Palace management closed two acts last Saturday night: Carlisle and Baker and "El Amor en Espana."

In two weeks "Visions of Wagner" will disappear at the Coliseum. It has been running for three months there.

"She Sells Sea Shells" is Wilkie Bard's latest with a "plant" in the box as usual. Bard has another good one in it.

"The Apache" dance at the Coliseum has received three new people to assist the principals. It is going much better now.

Mme. Albini has been booked by Sam Lloyd for the Glasgow Pavilion. When it comes to paying money for acts, Lloyd is there.

W. C. Fields set the houses wild at the Coliseum last week. He was seen to much better advantage there than has been his fortune previously.

Radford and Valentine returned to the Tivoli this week. It is their 13th engagement at the house. They have just returned from a Provincial trip.

The customary anniversary performance of the Middlesex will take place Nov. 12. About fifty acts are listed to appear. Among them are the big stars of the halls.

The engagement of Moran and Wiser ("The Boys with the Hats") at the Palace has been extended indefinitely. Following the Palace stay the act will proceed over the Moss-Stoll Tour.

Cornalla and Eddie opened last night at the Empire, and were a hit right off the reel. The act will play the Empire for eight weeks, their original time at the hall having been doubled immediately.

"The Happy Hooligan" company brought over here originally by Herbert Lloyd and Walter J. Plimmer has disbanded. Lloyd sold out to Plimmer before the "blow off" arrived. There is no apparent demand for productions of the "Hooligan" character over here.

Bert Howell of Paul Schurz's agency, also a comedian according to an unverified report, is organizing a football eleven to play an aggregation of theatrical persons in Paris. If Howell is as good a football player as he is a comedian he might as well tie his feet together before the game. Paul Murray is the star footballer of England, with Sydney Hyman a close second, but George Foeter has returned and they do say he is pretty fair on the "kick" thing.

Louis J. Morton, who is Joseph Hart's sole representative in Europe, has just returned from Vienna, where he was superintending the production of the "Futurity Winner" which has caused a sensation there. Mr. Hart returns to London Nov. 18th, when Mr. Morton starts upon a tour of Russia, France and possibly Spain, where Mr. Hart has been negotiating for the production of the "Futurity Winner" and his other attractions during the coming winter and summer.

In the lobby of the Metropolitan, a Payne hall, a petition has been posted asking the patrons to sign if they believe that a license should not be granted the Paddington Empire, which is the proposed Gibbons house for this section. The notice says the directors of the Metropolitan are not afraid of legitimate competition, but look upon this invasion of Gibbons as unfair and unusual. The Paddington Empire is located within 500 yards of the Metropolitan. The London County Council has been petitioned for a license.

Although there was some comment that "The Palace Girls," the "girl act" recently produced by Feiber & Shea in New York, were not the originals (there being a similarly named act over here at present), it has been lately learned the American number holds the original bunch of English damsels. The act was Tiller's, the young women having been selected from his dancing schools. When the first lot struck Dublin, they quit the city and Tiller, going to New York, where the firm engaged them. Immediately afterwards Tiller organized the present collection, sending them out under the same title.

Immediately after his victory over Johnnie Summers last night (Nov. 2), Jimmie Britt was approached by several music hall managers and agents desirous of his services on the stage. A prominent legitimate manager here also proffered an offer. Jimmie gave a dinner with beverage trimmings at the Cecil following the fight. Several show people attended, among them Frank Bostock and Sam Gumpertz, "Dreamland's" (Coney Island) general manager. The fight occurred at "Wonderland" in the heart of the "White Chapel" district. I saw it and you may take it from me that it was no safe place for anybody who looked like a "Yank" after the decision was given.

Lola Lee.
"East Indian Dancing Girl."
Canterbury.

"A bunk." "The East Indian Dancing Girl" is a "Salomer" under cover. Lola does about two rounds in all, three minutes to a round. In the second bout she takes on a snake, but it is a dead one. Odette Valery used to live one, so Lola loses the decision on points again. Miss Lee is a graceful girl and a good dancer, but whoever produced this number has managed to prevent Lola from proving the latter.

METROPOLITAN, LONDON.

London, Nov. 3.

Last week at the Metropolitan the moving pictures were of "Niagara Falls and the Thousand Islands." Fine for a homesick "Yank," and nothing could have been as funny on that bill as the views were distressing, although interesting to the English people.

It was a fair show, "Les Cloches de Corneville" (New Acts) consuming more than the limit of one act's time. Mark Melford appeared in a sketch named "My Wife Won't Let Me." It received plenty of laughs, but they do laugh so easily at the Met. There are a few good lines in the piece, which Melford is supposed to have written, but it drags and the company is draggier than the sketch.

Dale and O'Malley, who played in America once, did quite nicely. Of course they could have better material and be much more funny, but otherwise they are all right. Jose Collins sings but one song and she did that as though not feeling it, but Jose is a clever girl. In most halls she really works.

Reid and Power have a fair sketch in "The Chambermaid." They were the big scream. A girl is responsible for the fun, as she handles all the comedy single-handed very pleasingly. A comedian of the old school is Chas. Bignell and quite interesting, as Mr. Bignell illustrates what England must have liked years ago.

A "single girl act" that will get along is Ouida Macdermott. Ouida has a neat little knack of immediately returning to the stage upon exiting after a song, without holding up the show. To sit over here and watch some of these women rush off the stage, remain away a while and then return without having changed a hair pin is wearisome, to say the least. Goodness knows how the audiences over here stand for it, although if the truth must be told, they are standing for an awful lot in the music halls. If a manager ever attempts to educate the people on this side to real vaudeville shows, it is going to cost somebody a terrible amount of money.

With some good talk and a concertina, one Percy Henri glides through. Whenever one wants to start an argument over here he reads the program. For instance, the Metropolitan's said Ted Cowan and Henry Rogerson were comedians. Likewise it related that Ethel Beach is a soubrette. But it told the truth about the moving pictures.

St. Albans and Moore's
"Les Cloches de Corneville."
Metropolitan, London.

Translated, the title is "Close to Corneville" or "The Chimes of Normandie." Had the producers preferred brevity they might have called it "Close" and let it go at that. Then the audience could have supplied whatever they thought the number fitted. It is the reproduction of comic opera in about thirty minutes. Former comic opera people are gathered together and the thing started. William Wolf did it last summer in New York vaudeville, but Willie did it much better, you can bet a hot waffle on that. Over here the scheme is all right for people who will stand for a fair quality of singing with what goes with it. The voices in this piece were not at all bad, but the miser, Gaspard (St. Alban), who is said to have played the part 1,000 times, really should

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Nov. 3.

A bright little theatre known as the Capucines Nicoises at Nice presenting short plays of the type of its Parisian namesake, has undergone extensive alterations and will open for the coming winter season with vaudeville. Those who go nightly to Monte Carlo for a flutter will now have a first-class variety house to pass their afternoons.

The Revue announced at the Cluny Theatre is off, and it will play legitimate comedy for the future. The Latin Quarter prefers to go up Montmartre for its fun.

Printania, near the Bois de Boulogne, standing on more space than any variety resort here, was sold to an American syndicate on Oct. 28. Paul Ruez founded and has conducted this al fresco "music hall" for the past four years. When questioned as to the purchasers he stated that a Mr. Akoun, of New York, had bought the place on behalf of an American group, but he did not know whether they would run a vaudeville show here next summer. In any event it must remain a summer resort, for Parisians will never go out to that part of the city in the winter.

Paris has its Empire at last, like the large cities in Great Britain. A small hall, seating about 300, at 61 Rue du Chateau d'Eau, formerly called the Comedie Parisienne, has assumed this name and is giving variety.

At Barrasford's Alhambra, Brussels, I am informed the November program is composed of the Minars Quartet, Radford Duo, The Hector-Dauntou Troupe, Three Meers, Salerno, Carlen's Trio, Powells and Rastus and Banks.

Paris has not yet had "The Merry Widow," although Mr. Frank, manager of the Gymnase Theatre, secured the rights for France many months ago. In view of the success of the comedy "Passe Partout" at his house, it is possible he will have the "Veuve Joyeuse" mounted at a music hall, possibly the Moulin Rouge.

There is another change in the personnel at the Olympia, where Rouzier Dorcieres has been appointed general secretary of this now famous resort.

go looking for a regular job now. The house manager when asked how he liked the act, replied: "Pretty, but nix on the return date things."

Rose Deeley.
Dancing.
Middlesex.

Rose Deeley does nothing but dance, mostly "straight" work, her first mistake. Miss Deeley's second is that she attempts no eccentric dancing, although seemingly capable of a corker in this style. She has a Scotch dance that would secure her considerable more in a better hall than the Middlesex.

"DOC" FREEMAN OUT.

H. H. ("Doc") Freeman, who was a booking agent and general utility man last season for the Ringling Brothers' Circus, is no longer interested with that show.

He is reported to be casting about for something to occupy his attention until circus activity re-opens next Spring, when he may return to the Ringling service.

RINGLING'S MANY BOOKINGS ABROAD.

According to schedule, John Ringling and Max C. Anderson should have left the other side on last Wednesday per S. S. *Cocchia* for New York.

The report reaching here says Mr. Ringling has engaged at least fifteen foreign acts for the Ringling Brothers' circuses next season. Among them are several feature attractions.

Messrs. Ringling and Anderson went to Vienna and Budapest, the latter place to look over one act only they had heard about.

"BIG SHOWS" ACTS BACK.

The artists with the Barnum-Bailey circus arrived in New York last Saturday. Among them was Jimmy Silbon, of the Silbon aerial act.

Shortly before the show closed young Silbon had a forty-foot fall without sustaining any injury. Earlier in the season, he was laid up through a similar accident, but the second time Silbon alighted upon a grassy plot without harm, narrowly missing two stakes set in the ground about two inches away.

Bradna and Derrick were among those who arrived, and will probably play in vaudeville. The act has been re-engaged by Ringling Brothers for next year, which will be their seventh season with the circus.

COL. SEELEY AGAIN.

Col. Seeley has not been heard of much recently in respect to circus affairs, but now he comes to the fore again as general agent for the Oscar Lowande's Bay State Circus. The Colonel has taken Lowande under his special charge. The rider is at present a feature of the New York Hippodrome show. He will spend part of the winter in Cuba, then play vaudeville for eight weeks. Then his annual circus tour will be inaugurated. Col. Seeley, besides engineering the tour, was instrumental in securing the vaudeville bookings.

The Colonel is also deeply interested in the moving picture end of the entertainment business, and if anyone wants to catch his enthusiastic attention one need be only pointed out that a promising site for a cinematographic exhibition where opposition is not too strong and plenty of people pass is available.

HEADED FOR CENTRAL AMERICA.

Edward Shipp, equestrian director of "The Big Show," has organized a circus for a tour of Central American and South American territory the coming winter. Most of the acts engaged are from the roster of the circus which disbanded Nov. 7.

The show will assemble in New Orleans Dec. 10, and embark for Panama on Dec. 12. Roy Feltus, of the Barnum-Bailey forces, will act as advance agent for the tour, also contracting ahead.

CIRCUS NEWS

ABOUT RE-ENGAGEMENTS.

With the return of many of the circus people there is very little information obtainable as to re-engagements for next season, and this has led to the belief that the two Ringling Brothers' Circuses will see many changes.

About the only numbers of the past season's organization that have been retained for '09 seem to be the Silbon-Siegrist troupe of aerial acrobats and Charles Carrol and wife.

On the Buffalo Bill "Wild West" side, nobody is reported to have signed new contracts. Col. Louis E. Cooke, the present general agent of the Cody outfit, has been proffered a berth, but has not yet given his decision. George Degnon will probably cast his lot with his old chief, staying with the "Wild West" or not, as Col. Cooke decides for himself. Degnon is considering an investment in a moving picture show in Newark, N. J., as a winter occupation.

Major Burke will of course stick with the Cody show. The Major has said nothing to this effect, but the circus world accepts it as a matter of course. The advance cars couldn't move without the genial Major.

BIG GARDEN FOR SALE.

The announcement was given out this week that the Madison Square Garden, the biggest edifice of its kind, is on the market to any purchaser who will pay the price.

The Garden has been conducted for the past twenty years without a profit is the statement made, the gains of the big arena not covering the deficiency in maintenance caused by the failure of the theatre or concert hall in the building to be productive.

The Madison Square Garden is operated by a corporation capitalized at \$2,000,000, with a bonded indebtedness of \$2,000,000. The structure with the ground cost \$3,500,000 to erect.

The Garden has been placed upon the market before, some years ago. It is not thought a possible sale would affect any existing contracts. The Barnum-Bailey Circus is scheduled to open there next spring.

"BILL SHOW" ON RACETRACK.

New Orleans, Nov. 12.

The "Buffalo Bill" show, with its cowboys and cowgirls, will exhibit here for three days, commencing to-morrow (Friday). The outfit will occupy the grounds of the Crescent City Jockey Club.

Fred B. Hutchinson, last season general manager of the Buffalo Bill Show, has passed up the traveling show game for good, or at least for the present, and is comfortably established in Parkersburg, W. Va., where he is running a highly successful moving picture exhibition.

The Ringling Bros. Circus closed Wednesday of this week in Macon, Miss., instead of last week, as erroneously reported.

CONCERNING THE "TWO BILLS."

It was rumored about town this week that the representatives of Col. William F. Cody and Major Lillie ("Pawnee Bill") had met on Tuesday and Wednesday in the offices of Jos. J. McCaddon, 121 West 22d Street, and settled the matter of an amalgamation of those showmen for next season.

Mr. McCaddon was not accessible to a VARIETY representative, and no authoritative statement could be secured, but it was the unanimous belief of the circus people that the scheme had gone through and that next season would see the two veterans of the arena together.

MOVED IN PLASTER CAST.

Ogdensburg, N. Y., Nov. 12.

Minnie Fisher, the circus equestrienne, who was injured during a circus performance in September at Malone, near here, has been taken home. Miss Fisher was going through her ring act, when her mount suddenly bolted for the gate. In order to prevent its crashing into the audience the plucky rider drove the horse against a fence. She was thrown and half a dozen bones were broken.

Miss Fisher was moved to the hospital here immediately. It was at first feared that the accident would result fatally. She improved slowly under treatment, and the physicians this week consented to her removal. She will be taken to her home in Alabama still encased in the heavy plaster cast which has held her rigid for two months. It will be another month before the cast can be removed.

WHIMSICAL WALKER TO RETURN.

American friends of Whimsical Walker, who toured the United States with various circuses as an acrobatic clown in the early '80's, and later conducted a tour of the pantomime "The Three Wishes," have received news that the veteran contemplates leaving his home in England, where he has been for twenty years, and coming over here to re-engage in American theatricals.

Walker is said to have been the first man to introduce the "singing donkey" to the circus ring in this country. He is close upon seventy years of age, and has been in retirement for some time. He was for a while with the Barnum-Bailey Circus.

ACCIDENTALLY SHOTS HERSELF.

Augusta, Ga., Nov. 12.

The daring little rider, Miss King, of King Bros.' "Wild West," accidentally shot herself last Friday night while handling a revolver during the performance at the Georgia-Carolina Fair. She was painfully though not seriously injured.

GONE TO CUBA.

On Thursday there sailed for Havana, to join the Publones' Circus, which opens Nov. 17 in the Cuban capital, the Brassely Sisters, Oscar Lowande, the Carl Diemann Troupe and Tamagato.

The acts were booked by Chas. Sasse and the Marinelli agency.

Satan and Hill, the comedy acrobatic team, have dissolved partnership.

ESTABLISH CIRCUS "EXCHANGE."

Not since the old days of the St. Charles Hotel on Broadway has there been a recognized headquarters in New York where circus folks wintering in the metropolis could gather and meet their kind. But this year it is to be different.

Toto Siegrist, of the Silbon-Siegrist Troupe, and "Bob" Bigsby, a former Barnum-Bailey superintendent, have bought Ross Cafe, 46 West 22d Street, and propose to keep "open house" to their fellows of the "ring and platform."

The place will have an official opening Thanksgiving night, although it has been running under the new management for several weeks, and already the returning circus artists are making it a sort of central exchange. The name will be changed from Ross' Cafe to "The Aerial Inn," although "The Ground and Lofty" has been suggested as an appropriate title.

ENGAGES BIG "HORSE ACT."

The Marinelli office received a lengthy cable this week stating that John Ringling had engaged Schumann's (Schumann Circus, Berlin) Sixteen Horses, said to be the best trained animal act on the other side. It will be placed with one of the Ringling shows, probably Barnum-Bailey's, and the horses may be divided up into smaller numbers. Ed. Woolf will likely work the act or arrange it for ring purposes.

LOWANDE'S "NO. 1" SHOW.

Tony Lowande is in Europe booking a new circus organization which is scheduled to open for a Central and South American tour some time in January. Artists and animals will leave England Dec. 14. At the same time a big top, horse and dressing tents, etc., will be shipped from New York by M. R. Kunkley. The second show will be under the management of Charles E. Ditzel. Mr. and Mrs. Lowande will continue their trip through Europe, returning to New York from Spain after a long tour.

The "No. 1" Lowande outfit, which was reported to have met with indifferent business, is still on tour in Chili, and, according to Mr. Lowande, is doing the biggest business and charging the highest admission of any organization which has toured in that territory. The show is made up entirely of European and South American numbers.

ADDITIONS TO STAFF.

Harry Earl, W. E. Franklin's former assistant and press agent of the Wallace-Hagenbeck Circus, will be the general agent of the Sells-Floto shows next season.

R. M. Harvey, the local contract agent with the Hagenbeck show the past season, will be with the Sells-Floto also next year. The changes were brought about by Mr. Franklin.

J. Rial, press agent for the Barnum-Bailey Circus, scarcely stopped in New York after the breaking up of the show, in his haste to arrive in California, where Mr. Rial purchased a farm during the trip of the circus through that country. Returning members declare it is a lemon farm, which you may take as fact or reject as jealous gossip, as you like. Rial isn't here to speak for himself.

NEW ACTS NEXT WEEK

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

Maude Odell, Lincoln Square.
4 Stagpooles, Lincoln Square.
Leslie De Lussan, Fifth Avenue.
Marimba Band, Fifth Avenue.
Walter C. Kelly, Colonial.
Francini Ollom and Co., Colonial.
McDermott and Raymond, American.
"Wireless," 125th Street.
Milton Nobles and Co. (New Act),
Keeney's, Brooklyn.
Nye and Crispi, Yonkers.
Willie Hoppe, Fulton, Brooklyn.
McDonald-Reading Sisters, New Brun-
swick.
Roel and Stevens, New Brunswick.
Helen Shipman, New Brunswick.
Franklyn Gale and Co., Perth Amboy.
Al. Haynes and Co. (New Act), Union
Hill.

Henry Woodruff and Co. (1).
"A Bit of Instruction" (Comedy).
20 Mins.; Four (Parlor).
Lincoln Square.

Some comedy, a little of dramatics, "reading of lines" and a sermon on the virtues of the "gentleman-actor" are the ingredients of "A Bit of Instruction," Evelyn Greenleaf Sutherland's piece, in which Henry Woodruff reappears in vaudeville this week at the Lincoln Square. It depends upon the point of view as to the satisfying qualities of Mr. Woodruff's sketch offering. If an audience were unaware that Mr. Woodruff was "Brown of Harvard" and generally supposed to be "some pumpkins" in the "legitimate," the piece would pass nicely in an unimportant position—but if the audience knew Mr. Woodruff, and expected what his "name" ought to bring, "A Bit of Instruction" for vaudeville would be a sore disappointment. There have been too many "bare stage" acts, especially "Her Last Rehearsal" for the amateurish reading of the opening lines from the third act of Shakespeare's "The Tempest" to be considered novel or humorous, nor did the sermon dialog of the actor (Mr. Woodruff) in illustrating his disdain for "matinee girls" and "mash notes" apparently impress the audience. Individually Mr. Woodruff's work was excellent. He was also well supported by Jack Devereaux, who, as a clubman, calls upon the actor at midnight, ostensibly for instruction, but in reality to plead with him not to entice his near-cousin and sweetheart away. The story of the piece is hardly interesting. Mr. Woodruff may be said to have scored a failure, for New York does know him as "Brown of Harvard"; also otherwise, and the man who made Melville Ellis' "When Love Is Young" fam us can never do as much for "A Bit of Instruction" nor himself in vaudeville with this piece. Neither did he evidence the "drawing power" his name might be supposed to possess. At his appearance Monday evening, he received much less applause than a couple of young unknown "single girl acts" as they stepped forth on the stage during the same program. *Sime.*

The Russell Brothers play the Majestic, Chicago, week Nov. 23, and will likely continue on in the West, placed by Casey.

NEW ACTS OF THE WEEK

Thos. W. Ryley's
"The Submarine."
22 Mins.; Full Stage (Special Set).
Colonial.

The Colonial program says "Thos. W. Ryley purchased the American rights to this play for production in the interest of International Peace." "The Submarine" was a success in Paris. If the newspapers which have lambasted this sketch (the worst horror an American audience of refinement has ever had mistakenly placed before them) expressed what they probably think of any set of barbarians who could enjoy it, there would be a war with France within twenty-four hours, and Mr. Ryley's measures to aid the Hague Conference fail. What is gruesome to us seems to be a comedy to the French, or as we accept comedy over here. The motion pictures by a French manufacturer are often loathsome in their themes, disgustingly revolting in the principal scenes, and "The Submarine" would have been a star moving picture for the Frenchmen. How they missed it is a wonder, and why Ryley ever accepted it is another wonder. Publicity is good for the stage, but not the kind of publicity this sketch received evidently, for on Wednesday evening the Colonial by no means had a full house. "The Submarine" doesn't draw, and it wouldn't draw. How can it in vaudeville which women and children frequent? It is a box-office destroyer. There are two things to be said for the piece. It is splendidly set and as splendidly acted. It would have even been more splendid judgment on someone's part had it never been set nor acted in New York. The story is of a naval submarine. An opium-eating officer in command orders the navigator to sink. Two of the crew complain on the descent that some of the men are being overcome. The Commander reveals to a junior officer he is a "dope" fiend, and when under the influence of the drug, most courageous. The ship is brought to the surface, however, but again submerged, and this time, when three fathoms down, the alarm is given that something has gone wrong. Two of the crew rush to a cabin where the officers are. The door is bolted, leaving four men penned in without a chance of escape. In vaudeville, where "comedy" is supposed to hold sway, the spectacle is presented of four men awaiting, even praying for death, as the foul gases slowly suffocate them. There is one small aperture through which all attempt to escape. In the struggle, one of the men shoots the Commander; the water is supposed to rush in, and all are drowned. A second scene follows in which a government official offers solace to the mourning families. Who can offer solace or apology to the parents who may in the belief they are affording their children amusement permit youngsters to view a horror like this with the children shrieking in their dreams for weeks afterward. It is something men will turn from. Death by drowning upon the stage! a drug fiend! murder! mourning! And in vaudeville ("Polite, Refined Vaudeville"). Give us back the prize fighters and "Salomers." *Dash.*

Juliet?
Impersonations.
22 Mins.; One.
Lincoln Square.

Juliet? with the question mark on the program may perhaps answer another interrogation point. Why does she impersonate Grace Hazard throughout her act without announcing it? Juliet? mentions by name nine stage celebrities imitated, but from her opening "straight" song to the finale, during which she almost faithfully impersonates Miss Hazard in the latter's vocal inflection, in the little rhymes used to introduce her impersonations (and changes of costume) and also the real novelty of her act, a living ("pick") hat-rack or dressing table, (evolved from Miss Hazard's brass tree) she never mentions by name the artiste from whom these best bits of business in her turn have been "lifted." Miss Hazard originated "Five Feet of Comic Opera." Her claim has never been disputed nor questioned. There can be no mistake in the copying of Juliet? Though a co-incident of two exact voices, almost, and exact style of delivery (as far as an imitation may be exact) is possible, the rhyming is surely the Hazard idea. The little "pick" used to bring on and hold; also hide and remove costume changes, could be overlooked were not the remainder included. Juliet? is not held responsible. The act has been produced by Ad. Newberger. The "copying" reflects no credit upon Mr. Newberger as a producer, and even less, if that is possible, upon the Morris Circuit, which permits a "copy" to follow or precede one of its own stars upon its own circuit. Especially under the rule of protecting originality, surely a moral obligation in theatricals. Mr. Newberger should relieve his clever young imitator of this charge of piracy, and the Morris Circuit should relieve itself from being an accessory. Juliet? is rather above the average impersonator, even in these days when "impersonations" are nearly a joke in vaudeville, and sings sweetly. She selects for subjects Frances Starr, Connie Ediss, Anna Held (a "suggestion"), E. H. Sothern, Georgia Caine (in "Miss Hook of Holland"), Vesta Victoria (singing "Queen of the Ju-Ju Isles"), Louise Gunning (in "Marcelle"), Ethel Barrymore and Harry Lauder. Juliet?'s impersonations with one or two exceptions are very well done, her Sothern, Lauder, Ediss and Victoria (especially the latter's voice) being excellent. In Lauder singing "Stop Your Tickling, Jock," the girl does more with it than any male impersonator who has attempted the same subject and song over here. She is almost eighteen years of age, a nice appearing girl, and made a great big hit Monday evening, partly caused by her legion of friends in the audience, it apparently being a "Juliet? night." They applauded and applauded, probably because they liked her and her impersonations, but more probably because there is a certain amount of novelty to her act as an impersonator, and this novelty is due to Grace Hazard. *Sime.*

Milt Wood has been booked solid for the season of '09-'10 over the Western time by Pat Casey, through Martin Beck.

"Tuscany Troubadours."
Grand Opera Sextet.
19 Mins.; One.
Fifth Avenue.

Charles Lovenberg is sponsor for this new singing turn (in New York for the first time), perhaps the best of the grand opera numbers yet shown in point of musical quality. Each of the half-dozen singers is a soloist, and their big effects are really inspiring. The Fifth Avenue audience displayed unbounded enthusiasm. There is just a bit of talk at the opening which would be considered unnecessary except that it gives the singers a fairly easy entrance and takes away the appearance of a concert number. There are three men and three women. All have good stage presence, and there is never a suspicion of uncertainty in either their bearing or singing. A duet, quartet, sextet, solo and final sextet make up the routine, involving a costume change from street singer's picturesque rags to troubadour dress. One of the girls makes a buxom figure in tights, while all look well, particularly Albert Wallerstedt, the baritone. "The Tuscany Troubadours" are a musical treat. *Rush.*

Rita Redmond.
Songs.
10 Mins.; One.
Lincoln Square.

Rita Redmond is a good-looking brunette, with a pleasing well-trained mezzo-soprano voice which goes "flat" now and then. Especially did it do this last Monday evening at the Lincoln Square while Miss Redmond sang "Hoo-ee; Hoo-oo, Ain't You Coming Out To-Night?" in a "song-plugging" style, bringing a whirlwind of disagreeable noises, including cat-calls, etc., from the audience. The song, used for the finale of the act, also received through this means a storm of illegitimate applause—which never counts. Miss Redmond's two other selections were "Rose Marie" and "Bonnie Maggee" (or something similar). She is too light as a single-woman act for first-grade houses. Musical comedy or opera would fit her more agreeably than vaudeville. Through the tardiness of the ushers on Monday evening, Miss Redmond lost the pleasure of having a bouquet passed over the footlights to her. This incident must have also disappointed some "friends in front" who were so rapturously enthusiastic for the young woman they applauded at every possible wrong moment. *Sime.*

Trick and Trixie.
Comedy Musical.
"Rantz-Santley," Olympic, Brooklyn.

There is an American act called "Trick and Trixie." The Abe Leavitt number is billed as a first American appearance. The man and woman (Beattie and Fred Evans from the burlesque's program) are English. It is a musical number with comedy, Miss Trixie singing well enough to please, and closing with a "silver clog." Mr. Trick has a couple of freak instruments, one a perfect simulation of instrumental music on a phonograph, the "brassy" effect seemingly secured through a tin horn placed upon the end of the freak instrument. It is rather a good offering of the sort, containing some grotesque comedy which is billed. *Sime.*

MOVING PICTURE NEWS

Ayesha Hara.
"Salome."

"Rents-Santley," Olympic, Brooklyn.

Ayesha Hara claimed to be making her first American appearance with Abe Leavitt's burlesque troupe undoubtedly stands at the head of all "Salomes" in burlesque. She gives the dance more completely than any other of the other olio features so far seen, and adds some dramatic force to it, but not enough to worry over. "Ayesha" (the best description of a sneeze heard) is up against the "Salome" stagnation around the Metropolis, but that need not alarm her. A bit more "wiggling" and she can feature herself as a boss "coocher."

Sime.

Sinclair's "Dainty English Dancing Dolls" (4).

"Rents-Santley," Olympic, Brooklyn.

Four young girls, all "ponies," two of whom are sisters, at least in looks, go through an acrobatic routine, and win out on cuteness in work, making a good number for the opening of the olio, and which could be improved if someone would stake the youngsters to silk stockings; also having their "Tommy Atkins" coats cleaned or replaced. They are hard little workers. With some money and attention spent upon them, they should pass in vaudeville.

Sime.

Sisters Blatazer (5).
Aerial "Strong Act."

"Rents-Santley," Olympic, Brooklyn.

One of the quintet of Sisters Blatazer is suspended from a trapeze, head downward. In this position she holds by her hands rings and another trapeze from which the other four girls perform, singly or in groups. As a final feat the strong woman holds the entire quartet. The act is excellently dressed in white tights, and the girls are all good looking, a couple really pretty, an extraordinary circumstance for a foreign female acrobatic number. The young women—or three of them—(the fourth seeming to be just "breaking in") can handle themselves well on either the rings or bars, while the exhibition of strength by the holder, who is not of herculean build, is remarkable. If all the girls were to follow the lead of one who modestly placed shields beneath her arm pits, the appearance of the act would still further be enhanced. It is making the hit of the "Rents-Santley" show.

Sime.

OUT OF TOWN

Franklyn Underwood and Co.
"Mr. Stung's Mistake" (Comedy).
17 Mins.; Full Stage.
Orpheum, Denver.

The plot deals with a jealous husband and the wife's efforts to hide her lover from discovery, being planned on the hackneyed French "triangle." Although the outline is far from novel, Mr. Carson, resident manager of the Orpheum, who wrote the vehicle, has managed to construct some good situations, and the dialog is asparkle with bright lines. The finish is rather abrupt, and the scene between husband and lover might be followed out more logically. There is a novelty in the opening. Wife and lover occupy one of the upper boxes of the theatre, while the husband is alone in the box immediately below. The wife drops her scarf, and the husband, looking up, discovers her, making

BENNETT'S COAST CIRCUIT.

Charles W. Bennett, the Canadian vaudeville and moving picture manager, has a Far-Southern Atlantic Coast Circuit of picture houses.

There are a trio; The Varieties at San Jose, Costa Rica; Metropole, Panama and Rockfort Gardens, Kingston, Jamaica.

In a few weeks one or two vaudeville acts will be employed weekly, traveling over the circuit. Transportation is supplied by the management. Clarke Brown will book the numbers. One act is played weekly at present.

The admission to the picture shows is 25 and 50 cents.

SWANSON AN EXHIBITOR.

Muncie, Ind., Nov. 12.

William H. Swanson, the Chicago film renter and member of the Film Service Association Executive Committee, has purchased the Majestic Theatre here from Leroy Tudor, and will convert it into a modern moving picture playhouse.

\$20,000 PICTURE HOUSE.

Hamilton, O., Nov. 12.

The Hamilton Amusement Co. was incorporated yesterday with a capital stock of \$20,000 to construct a moving picture theatre in this city to cost that amount. It will be one of the finest in the State, it is claimed.

J. E. McCarthy, J. T. Ward and J. E. A. Ederson are the incorporators.

FOX'S AUTO WRECKED.

While William Fox, of the Greater New York Rental Co., and his wife were traveling through Third Avenue, New York, in their automobile last Saturday, the chauffeur found himself in a position where he either had to wreck the machine through compact with an elevated railroad post, or maim or kill a small child.

He chose the post, wrecking the machine and injuring both the occupants, who were removed to their home, seriously, although not dangerously cut and injured.

\$500 DAMAGE TO PICTURE PLACE

Cincinnati, Nov. 12.

The Orpheum, at 240 W. 5th Street, a picture house, was damaged \$500 by fire on Monday evening. The Fire Marshal is investigating. There was some opposition to the opening of this theatre, and an incendiary is suspected.

a scene. Ushers seize him and rush him out of the theatre as he shouts that the woman is his wife. The action is then resumed on the stage. Frances Slosson and George Bloomquest give the star adequate support.

Londoner.

"The Naked Truth" ("No. 2 Company").
37 Mins.; Full Stage (Special Set).
Orpheum, New Orleans.

This is the second edition of "The Naked Truth." The original company opened in the East. Geo. W. Leslie is featured. Lillian Lawson saved the piece from scoring an absolute "frost." "The Naked Truth" received less applause than any other act on the bill.

O. M. Samuel.

TWO NEW LONDON PICTURES.

London, Nov. 3.

The following press notice of forthcoming moving pictures at the Palace, manufactured by the progressive Urban Co., has been given out. The Palace has the exclusive right to the "first run" in London of the Urban films:

Not least important of the changes in the Palace Theatre program next Monday will be the presentation for the first time of a striking new series of "Urbanora" scenes vividly illustrating a fight between a Lycosidaen spider (a veritable wolf in the ferocity of its nature) and an Egyptian scorpion photographed at Smyrna.

The subject teems with incident, for barely has the scorpion vanquished the spider than it is itself attacked and dispossessed of its prey by a larger member of its own species. Quite distinct from the web-weaving spiders of Britain, these interesting arthropods are the warlike bandits of the insect world and, far from evading an unequal combat with a monster protected by a horny coat of mail, they deliberately provoke it.

Time permitting, this unique series will be supplemented by another entitled "Off to America," a pictorial record of crossing the Atlantic on the White Star liner Adriatic and by the latest topical events.

USE EVEN THE SQUEAL.

Chicago, Nov. 12.

The late P. D. Armour once said that the squeal was the only part of a pig that went to waste at the Stock Yards. Nowadays even the squeal is used.

Last Saturday a man carrying a moving picture camera and a machine for making phonographic records presented himself at the Stock Yards and asked permission to take some pictures for use in a five-cent theatre to illustrate "A Day at the Stock Yards."

After taking the moving pictures he proceeded to can the squeals of hogs hoisted to death in the shackling pens.

NEW ONES IN LOUISVILLE.

Louisville, Nov. 12.

The Casino (Irvin Simon, Mgr.), a new moving picture house, opened its doors to the public last week. It is located on Fourth, between Walnut and Green Streets.

The New Majestic, a picture theatre, is to be added to Louisville's already large list. A ten-year lease has been taken on the property at 544 Fourth avenue, and a theatre is to be erected at a cost of \$15,000. The promoters of the Majestic are: K. S. Brown, Louis J. Dittman and Camden R. McAtee.

RESTRICTING "5c." LICENSES.

Cincinnati, Nov. 12.

On Tuesday Mayor Markbriet ruled proposed picture houses charging an admission of five cents and located outside the down-town districts must have the consent of the property owners, principal of a school or pastor of a church in the neighborhood before the application will be favorably passed upon.

MOVING PICTURE REVIEWS

"It Is Not the Cowl That Makes the Friar."

Manhattan.

This is not at all a nice film in the subject matter, nor is it delicately worked out, although the Pathe people probably risk the most in presenting the picture abroad, where friars are more frequent than over here. At a banquet one of the diners who imbibes overmuchly is shorn of his plainly seen false beard and hair. He is then carried by his companions of both sexes to the door of a monastery, having had a friar's cowl and gown placed upon him. The friar's called to the door take the "drunk" inside while the "souses" without dance with joy on the pavement. The imposition is discovered within the monastery gates, and the impostor "beaten up" in goodly fashion, thrown outside the walls and receives another beating upon returning home, where his wife fails to recognize in the clean-shaven man her husband. The entire view is an idle thought, foolishly expressed.

Sime.

"Launching of the Roma."
Manhattan.

The trouble with "The Launching of the Roma," a Pathe picture of an Italian man-of-war receiving her initial bath, is that everything in connection with the launching is shown excepting the actual hitting of the water by the boat. The officers, royalty and crowds, together with the ships in the bay, are seen, but the nearest approach to the "Roma" on the waves that the audience gets is a back view of her gliding down the ways, when the picture stops. A front picture of the descent would have finished it off, but it ends at the moment when one looks forward to "The Launching of the Roma."

Sime.

"A Push Cart Race."
Manhattan.

Pathe has hit upon a good one for comedy in a "Push Cart Race." A race between push cart vendors is announced by a proclamation tacked upon a wall. The cart-men hasten to make their entries and the race consists of a number rushing up and down streets, through alley-ways, with their carts before them, brushing aside any obstacles in their path. A couple of women with small wagons join in. At the winning post a general fight ensues between the contestants, probably each claiming a foul, as many mix-ups and accidents occur. The comedy, of which there is aplenty, has been well handled, and it is a first-class clean comedy view.

Sime.

The owners of the Lyric Theatre, Wameco, Texas, will open another moving picture theatre in that town this month.

Independence, Kas., is to have a moving picture theatre in the near future. A. Rogers will build it.

The Pastime Amusement Co. of Charleston, S. C., will build a vaudeville and picture theatre with seating capacity of 1,000.

The building known as the "Old Church," Rockford, Ill., will be converted into a vaudeville and moving picture theatre. It will be known as the Majestic.

CASINO GIRLS.

There is some credit assuredly due to a producer who will break away from burlesque traditions and try for something new, which has been done in the opening piece of Jess Burns' "Casino Girls." It is called "The Two Pikers," written and directed by Tom McRae.

Mr. McRae is the chief comedian of the company as well. Not nearly "as well"; he is the only comedian in the show. There is no one else who can enter into that classification, though many try—too many, in fact. The show is top heavy with "principals" who are only principals on the program, even unto the women, three in all, Blanche Curtis, Annette Wiltzie and Lillian Washburn.

Miss Washburn is the nearest approach to a comedienne, as a country girl who visits the race track with her father, although she had some disgusting business over a piece of pie, but her "bit" is at least something.

Miss Wiltzie must be the soubrette, for she wears short skirts; always short skirts, changing once in the opening and again once during the burlesque, but always short skirts. You grow tired seeing her legs and Miss Wiltzie does nothing to distract attention from them. Her two numbers in the pieces, one "Cherries Are Ripe," and the other in the burlesque slip through on an even keel. In the olio Miss Wiltzie sings a couple of popular songs, still in the knee dresses, and last week at the Olympic, Brooklyn, her act was the commencement of a long, tiresome olio, having two "special attractions" and including Roscoe and Sims; a musical team; also Wilbur Held, who sang and told stories in the same make-up he appeared in before and after in the pieces, while ~~there may have been a couple more acts in the cast who were crowded out.~~ Their loss was not regretted.

There are but few singing numbers. Of these an "Impromptu Quartet" and "We Won't Go Home Until Morning" scored the most, each through the efforts of McRae, a real comedian with an ill-fitting red wig.

There are sixteen girls in the chorus, none striking in looks, and some of heavy avoirdupois. The costuming is about the average, perhaps a trifle below, but they look well in the "Hunting" scheme of the opening, and have evening gowns for the "Won't Go Home" song.

Perhaps the girls appeared in tights during the burlesque, "A Night in Goldfield," which makes a poor closing part. It is a "Western" piece and when Burt Eaton, as "Roaring Bill," employs a revolver to play the part of any number of people in the audience think it is time to go home. No one can blame them. Shooting is neither comedy nor acting.

Wilbur Held, Burt Eaton, Nat Wixon, George Sims, Joe Roscoe and Edward Oliver are programed and might assist McRae if they could, but apparently they can not.

There is no "Hebrew," "Irishman" nor "Dutchman" in this perfectly "clean" show. It's too bad Mr. Burns didn't have the luck to secure a good company. If he had been only fairly successful there might have resulted a good show.

Time.

Shean and Warren's "The Life Boat Crew" has been placed by Jules Ruby at the Hudson, Union Hill, Nov. 30.

THE BIG REVIEW.

There is no olio in the Dixon-Dessauer organization which played the Empire, Brooklyn, last week. The principals seem to have been selected rather for their adaptability to certain parts in the pieces than for excellence in some established specialty for the vaudeville part. Without arguing for or against the virtues of this system in the framing up of burlesque shows, it certainly works out most happily in the case of the "Big Review." Everyone in the big cast fits properly into his or her place, and the first part and burlesque, if one might so designate the halves of the two-act book, combined into perhaps the fastest, most novel and altogether satisfactory performance that the burlesque wheels have offered in New York this season.

The Brooklyn audience found a series of impersonations the best of the show. Out of nine items Maurice Wood stood out strongly with an impersonation of Eva Tanguay that was positively startling in its exactness. Both in shape and voice she is a natural counterpart of the cyclonic one, and she has made a capital study of her eccentric characteristics. Miss Wood also did a "Vesta Victoria," good in itself, but in no way to be compared to her unrivalled bit of mimicry of the much-impersonated Tanguay.

Frankie Heath and Sam Drane have a nice little scene from "The Girl of the Golden West," a touch of seriousness that gave relief from the others; Clem Bevins made a capital Raymond Hitchcock, although some of the business involved might be scratched in the interests of decency; Anna Chandler caught with real skill the voice inflections of Fay Templeton and Anna Held, and made both impersonations decidedly interesting, and George Betts assayed Harry Lauder with the usual result. Impersonators might as well give up trying "impressions" of the Scotchman. Betts came as close to it as do the others, but they all miss by a mile.

With each of the impersonations there went a number, involving six girls, made famous by the original, and this scheme gave the series a large amount of interest. For, be it known, Messrs. Dixon & Dessauer have brought together the prize lot of choristers of the season. Eight "ponies" present the highest average of plump beauty in a long time, and an equal number of stalwart "show girls" leave little to choose.

Don't imagine for a moment the whole show is made up of impersonations, for these are incidental to a good deal of solid fun-making by the comedians and first-rate musical and spectacular effects. Dennis Mullen is the busy person in the comedy department, and goes a long way to give the piece the necessary laughing values. His best scenes are in the second act, where he kept things going in first-rate style. The first part was given over more to "numbers" and picturesque ensembles, but the comedians had it all their own way in the second. This is a good arrangement. Clem Bevins, who staged the piece, has a "rube" part that he handled to the queen's taste. No more legitimately funny countryman comes to mind than his Pinkerton Pinch, the village constable. In the second act he makes good use of an excellent catch line that caught repeated laughs. Sam Drane and

George Betts have "straight" parts that pass nicely.

But the women principals! They are spread all over the program. Anna Chandler is the leading woman, a buxom, active young woman who works indefatigably and makes costume changes out of number, not to speak of having a most agreeable voice. Frankie Heath has a little on the others in the beauty class, and did extremely well in several musical numbers, the best being a laughing song and a "pick," the only incident in the show where the chorus wears anything approaching tights. Little Miss Wood made a captivating soubrette, although she did not attain the importance of the other two in the action.

That isn't the whole list by any means. There are twenty names in the cast, and not a "dead one" in the lot. The whole offering is a big burlesque entertainment.

Rush.

HAMMERSTEIN'S.

This week's program at the Victoria is destined to find its way into a great many scrapbooks as a unique historical document, for William Hammerstein is conducting an "Old Home" week, organizing a rally from which all but the old-timers are barred. Of course, they had to let Rooney and Bent in, because in an assemblage of the Old Boys and Girls the name of Pat. Rooney is indispensable.

Just look the list over. There's Ward and Curran, who have played the Victoria twice or three times a season ever since the house became a vaudeville stopping place; Maggie Cline, who rivals them in point of frequent attendance; John C. Rice and Sally Cohen, who have never become really attached to a new vehicle until the Hammerstein audience passed its verdict, and last, but by no manner of means least, dear Mrs. Annie Yeamans, who tells us that she has mastered the art of growing old gracefully, and denies the allegation of her whitened hair by skipping—yes, actually skipping—about the stage in a genuine bit of old-fashioned dance and ten minutes or so of delightful confidential chat. That's the charm of Mrs. Yeamans—her observations have the warm quality of tete-a-tete speech between friends. She embraces her friends in her gentle cheery presence and tells them all about it.

I am willing to wager the limit of my poor possessions that Mrs. Yeamans will never be one of those to complain of the ingratitude of a theatre-going public. When she stepped daintily as of old upon the Victoria stage Wednesday night she was absolutely swamped, enveloped and overcome by a storm of welcome that must have warmed her heart and perhaps dimmed her cheery eye for a minute. But only for a minute, for the fun simply bubbled from her, and it was with reluctance that the audience let her go after a happy visit of twenty minutes.

And Maggie Cline. Speaking of Maggie, the frost has touched her erstwhile ruddy crown, too, but there is no gentle fragrance of old lavender about her. Not on your life. Maggie wears a "sheath" gown and displays through the slashed skirt a robust calf that gives the lie to all dates and calculations. But she has more than a youthful figure. She has a fountain of youthful spirit, Irish spirit, spouting under pressure of pure good will and an endless fund of invincible merriment. For the occasion Billy Jerome had

written her a special set of verses for "None of Them Have Anything on Me," which, next to Mrs. Yeamans' reception, caused more noise than anything else in the show. (The rhymes appear elsewhere in these columns.)

And Ezra Kendall. Who deserves place in a vaudeville reunion more than the veteran monologist? He was emphatically among friends, and his return to vaudeville was well worth his while if only to enjoy his welcome this week.

"Pop" Ward contributed to the gaiety of the occasion the observation that "if there are any more of us out there (pointing to the audience) they had better climb up here, where they belong." Doubtless there were many who would joyously have accepted the invitation.

John C. Rice and Sally Cohan went back to their former sketch, "A Bachelor's Wife," probably because they have played the rest of their repertoire here time out of mind. Their exquisite funmaking was never more spontaneous than under the influence of the gala atmosphere and congenial surroundings. Will H. Fox completed the list of the "Old Homers," and scored a success equal to his years of service, years so numerous that even Maggie Cline spoke the date of his birth in confidence and behind her hand.

The others were the Long Acre Quartet, who closed the bill, and really did themselves credit, and Ward and Dill, who opened. But both of these are mere babes in comparison.

Altogether it's very nice to see the old favorites together, and I submit the petition that Mr. Hammerstein be approached to have it made an annual jubilee. Do I hear a seconder?

Rush.

AMERICAN.

One good comedy in the early part of the program would help considerably at the American this week. But the show runs over three hours with only a slight hitch in one or two places. Monday night the house was very well filled. It was the sort of an audience that aids the general running of the program. The applause, well timed, was spontaneous but not prolonged, each act receiving its dues.

Daisy Lloyd (second week) and George Fuller Golden shared the honors about equally, with The Bogannys only a short distance away. Miss Lloyd sang five songs, and the applause warranted another, but she wisely refrained. In "Whistle and I'll Wait for You," the "Paddling" number and "Fishing," Miss Lloyd has a trio of songs that will be hard to replace. The songs were arranged to bring the best results.

Mr. Golden is more than welcomed. The scarcity of high-class laughing numbers is growing alarming, and one of the George Fuller Golden calibre becomes almost invaluable. The monologist is using the same line of talk he employed last season with a sprinkling of new material thrown in. His talk remains as funny as ever. More was demanded at the finish, but Mr. Golden simply thanked the house in a neatly turned speech.

Felix and Caire were in the next to closing and difficult position. It looked for a few minutes as though they were due for a flop, but they came up strong at the finish and held the position safe. A Harry Lauder impersonation by Felix, and Gertie Millar from "The Girls of the Goldenberg," by Miss Caire are the new bits

introduced. The Lauder of the boy will do very well after he becomes sure of himself. He broke badly on it Monday night but he came up to the emergency like a veteran. Miss Caire does her best as Bessie McCoy singing "Yama," when she can also show what a really pretty girl she is. The dress worn at the opening is badly soiled and unbecoming. Even the good looks of the girl are not proof against the dress. Felix still does the best George Cohan imitation that has been seen to date, and there have been a few.

Joe Boganny's Troupe of Lunatic Bakers have about the fastest and most entertaining acrobatic act the varieties can boast of. There isn't a quiet moment from start to finish. Boganny himself handles his two hundred odd pounds in a manner that is nothing short of wonderful.

"A Night in Egypt" with Alice Raymond and Her Players is a good example of what scenery will do for an act. It is a straight musical offering, the brasses being employed entirely. The pretty set adds an interest and charm that it would be impossible for a musical act to secure without the fixings.

Caryl Wilbur and Co. played "61 Prospect Street," and Maude and Sydney Wood opened, doing nicely in their light singing and dancing specialty. Another interesting number was Allen Shaw.

"The Australian Tree-fellers" closed the program. It is a novelty, and one that is a success. The idea that everything about the act is "on the level" goes a long way towards making it liked. On Monday night the champion was beaten by his partner in the woodchopping contest. It was a popular victory. *Dash.*

FIFTH AVENUE.

This week's bill has been vastly improved through a rearrangement of the program order. By the original layout it happened that nearly the whole show was framed up in pairs. Two loud comedy acts came together at the opening, and there was nothing between the two sketches. The changes broke up this and spread the bill out into greater variety, although it caused two short gaps and made it necessary for Willa Holt Wakefield to play in "one."

It's an exceedingly good show, however, with a large proportion of tried standard numbers. Miss Wakefield, Clayton White and Marie Stuart and Howard and Barrison were featured, the prime position going to Howard and Barrison. This was rather unfortunate for the team, for they had to follow "Cherie" after the White-Stuart combination had "cleaned up." Willa Holt Wakefield was "No. 5," a first-rate position for her charming offering, and the honors of the evening went to her, although this is her second week in the house. One finds new sources of delight in the pianologist at every new meeting. For example, did you ever notice her odd little pronunciations that betray her New York origin?

A one-armed man could count on his fingers the comedy sketches in vaudeville that are in the same class with "Cherie" for intelligent humor, brilliant dialog and skillful acting. Mr. White and Miss Stuart are a standing proof that mere noise has nothing to do with humor, and that humor to be true and sure must arise out of some plausible character relations.

The Six American Dancers went from "No. 4" to "No. 2," probably to make an interval between Amy Anderson and Co. and James and Sadie Leonard. The dancing sextet have changed their dressing somewhat and to the advantage of the offering, but the stepping is the same. The finishing routine made them a tremendous go.

Charles F. Semon also moved up one place. His comedy musical single number was a big laugh and remains unchanged except in a few minor particulars.

There is a vast amount of unnecessary talk and noise in the very light act of Amy Anderson and Co., particularly at the opening, when one of the boys does some very striking standing feats in ground tumbling. Another acrobatic boy and a series of two-high tricks might be introduced here. Also Miss Anderson might restrain her assistants from such fruitless knockabout. The act opened the show.

James and Sadie Leonard and Richard Anderson got the first laughs in "No. 3" spot and kept the audience in constant hilarity with their Roman travesty. Some of the points are rough but the burlesque has plenty of ridiculous surprises to keep interest alive.

There were nine acts on the bill and Howard and Barrison next to closing had their work cut out for them. The musical numbers pulled them through. If they had depended upon the very flimsy exchange of talk it would have gone badly with them, although the "kissing" business was effective.

The Florenz Troupe closed the show, holding the audience in nicely Monday night. One of the boys has a very pretty full twister on the ground, and the work from shoulder to shoulder is nicely executed. All five work with pretty style, and the use of a woman as understander adds a certain degree of interest. "Tuscan Troubadours," New Acts. *Rush.*

COLONIAL.

The bill at the Colonial this week secures a flying start, and up to "The Submarine" (New Acts), which closed the first half, gave promise of being a rip-roaring vaudeville show, but what that French joy destroyer did to the show was a crime. You know how you feel at a ball game when the home team is a couple of runs behind in the eighth, and with the bases full and no one out, the batter hits into a double play; well, that's what this "Submarine" sketch is doing to the show. The house was well filled, and it was a friendly audience until "Submarine" was "pulled." After they were unsteady and restless. There was a constant buzz through the entire second half of the program.

If anyone could have gotten the house back to earth certainly it is Mabel Hite. Judging from the applause it would have seemed that she really had, but only one who has seen her act when it wasn't forced to follow a nightmare can realize the difference. Miss Hite is funny all the way. The comedy is not forced or overdone. It is Mabel Hite's own stuff with none of the "Ain't It Awful" trash. The comedienne sings three songs, all of which are delightfully done. Don't overlook the fact that Mike Donlin is in the act. He is sure there. The appearance of the star batter held up the show for a minute or

two. The general impression when Mike took to the boards was that his hands and feet would need a guide, as has been the case with other celebrities outside theatrical circles, but Donlin may be put down as a wonder. He is the original candy kiddo. Just one word more about "the Giant." He certainly has one fine tailor.

The Zancigs in their second week opened the intermission. Immediately following the horror, the act had no chance whatever, and it is doubtful if it ever received so little attention.

Winsor McCay, with his chalk discourse, was next to closing, following Hite and Donlin, and he also suffered, although he did very well.

The Jossettis closed and were handicapped with the others. The audience had started to leave during the two preceding acts, and by the time the acrobats appeared half the house were on their way. The troupe are doing the same finished work. The whole act cannot help but be very well liked.

Charlie Case was the last of the uninjured. He was No. 4 and a solid success. Case is away from all the other black-face comedians, and it wouldn't be stretching it much to say that he is also ahead. Case's seriousness adds a touch of sincerity to the talk, getting it over with the idea that he is not telling jokes, thereby disbanding the committee which diagnoses each story before deciding whether it is funny.

Ryan and Richfield showed "Mag Haggerty's Reception." The usual laughing result. The sketch has not been seen about for some time, and the funny little "tad" of Thos. Ryan's was hailed with joy.

The Elite Musical Four played to many empty seats at the opening position, but managed to pass in good shape.

The Brittons were a trifle more fortunate, although all the house had not seated itself when they appeared. Britton seems to be holding his dancing back for the encores, a mistake. Encores, like many other things, are uncertain. *Dash.*

LINCOLN SQUARE.

There is a very entertaining bill at the Lincoln Square this week. It is an all-around good show. A change in positions after the Monday matinee made the program fast-running for the evening performance, the well-filled orchestra remaining seated almost intact to the pictures, an unusual record in a New York vaudeville theatre.

Julian Rose stepped into Billy Dillon's programed place ("No. 4"). Mr. Dillon ousted Juliet (New Acts) just after the intermission, the young woman going down next to closing and following the Four Mortons, the hardest spot on the bill, for the Mortons were even a larger laughing and applause success that night than customary—and no one is hilarious when knowing they follow that act.

The Davis-Gledhill Trio of racing cyclists opened the show, their second week at the Square. It is an act which may do well outside the city. New York is too big, it requiring local racing men to compete. Here it merely excites mild interest, and hardly that.

"No. 2" was Rita Redmond (New Acts), Mr. Rose uses a little new talk for

his "Livinsky." One of Rose's reasons for success with the monolog is the brief sentences it is written in. There are no "ands" and few "buts." He closed with the former Lauder impersonation (four of the eight acts this week, too, have a "Sooth" bit). Julian secured large laughing results. There are always a few in the house while he is on who are threatened with hysterics.

If anyone wants to know to whom is partly due, at least, the sustained and large success of Tim McMahon's "Watermelon Girls" this season, the information is furnished that that person is Alice Shrodes, the interlocutress. Miss Shrodes holds up the singing with her sweet voice and is a neat and graceful dancer, which, with the good work of the other youngsters, always brings out the "girl act" a decided winner in any place on the program.

Opening after the intermission Bill Dillon landed right. He is giving almost an entirely new act for this, his second week. Among the fresh songs were a medley of parodies and "Then I Looked Out the Window" a good number with a wee dash of spice in each verse.

Bill has an immense comedy idea in "union" suit and this week he is singing the songs while wearing the clothes that Bill Dillon should. Vaudeville hasn't got Bill Dillon tied yet; it's doubtful if it can ever catch up to him on the same lines. He's in a field all alone and the first man in vaudeville to change clothing for each song; all comic. This is made a matter of record for the future.

Henry Woodruff and Co. (New Acts) closed the first half. Techow's Oats finished the show. It is some time since they last appeared over here. The tricks of the felines, put through their antics by Alice Techow, caused much wonderment for the patient training plainly evident.

The Mortons forever. They are better than they ever were, and one can't say more, especially when the act has been watched faithfully for four or five times within the past six weeks. Sam Morton has placed a new chuckle in his encore bow. It's almost as funny as his Scotch costume. *Time.*

125TH STREET.

It seems natural to see a fast-moving all-around good vaudeville show at the up-town house. At one period in the past bills of quality were frequent there, but it has been some time since a program of this week's calibre has occupied the 125th Street.

Alice Lloyd is the top line. The English comedienne appears for the first time at this theatre. Tuesday evening almost capacity greeted her. In the new territory Miss Lloyd has gone back to several of her old successes. "Young Men Lodgers," one of the singer's first-trip hits, scored as strongly as ever. "What You Getting At, Eh?" was also a favorite. These, with the "Splash Me" and "Lovelight" numbers, rounded out four solid hits. Two other songs were given and a seventh could have been sung without overstepping.

The reception and the enthusiasm aroused by Agnes Scott and Horace Wright in "The Wall Between" makes one begin to dig for a reason for giving a house, where the audience shows so

(Continued on page 17.)

VARIETY ARTISTS' ROUTES FOR WEEK NOV. 16

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 15 to NOV. 22, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"G. E." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. E.," "BURLESQUE ROUTES."

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

Abdallah Bros., Three, 1235 Golden Gate, Frisco.
 Adair & Dolin, Barnum & Bailey, C. E.
 Adair, Art, Hagenbeck-Wallace, C. E.
 Adams, Mabelia, Orpheum, Seattle.
 Ader Trio, 2288 N. 3, Philadelphia.
 Adelya, Box 249, Champaign, Ill.
 Agee, John, Ringling Bros., C. E.
 Aneurys, The, Orpheum, Cincinnati.
 Ahear, Chas., Troupe, Empire, Paterson; 23, Orpheum, Altoona, Pa.
 Albert, Giulia, Scribner's Big Show, B. E.
 Albens & La Brant, 212 E. 25, N. Y.
 Alburto & Millar, Hippo, Brighton, Eng.
 Ald & Vansoren, 254 W. 24, N. Y.
 Alexandra & Bertie, 41 Acre Lane, London, Eng.
 Alexander & Scott, Nov. 16-30, Mellish, Hanover, Ger.
 Alexis & Schall, Orpheum, Spokane, Wash.
 Anderson, Madge, 8314 Pk. Heights, Balti., Md.
 Allen, Chas. H., 481 S. Morgan, Chicago.
 Allen, A. D., Co., 74 Pleasant, Montclair, N. J.
 Allen, Ed., Campbell Bros., C. E.
 Allen, Searie & Violet, 222 E. 14, N. Y.
 Allen, Leon & Bertie, 113 Central, Oshkosh, Wis.
 All Hunter & All, Majestic, Denver.
 Allison, Mr. & Mrs., Green Room Club, N. Y.
 Alpha Troupe, Cole Bros., C. E.
 Alrona, Zoller Trio, Mardi Gras Beauties, B. E.
 Alvano, Madame & Co., West Middletown, O.
 Alvertains, Three, Jersey Lilies, B. E.
 Alvin, Peter H., Bullocks Comedy Co.
 American Dancers, Six, K. & P. 125th St., N. Y.; 23, Orpheum, Yonkers.
 American Newboys Quartet, Majestic, Dallas, Tex.; 23, Majestic, Houston.
 American Trio, 54 Penn Ave., Newark, N. J.
 Andersons, Four, Family, Davenport, Ia.
 Anderson & Glines, Hathaway's, Brockton, Mass.; 23, Auditorium, Lynn.
 Angell Sisters, 712 W. N. York, Indianapolis.
 Apollo Bros., 349 W. 4, N. Y.
 Archer, Bob, Jolly Girls Co., B. E.
 Ardell Bros., Majestic, Birmingham; 23, Majestic, Little Rock, Ark.
 Arde & Edos, 500 E. 84, N. Y.
 Arizona Troupe, 351 E. 13, N. Y.
 Arlington Four, Bennett's, Hamilton; 23, K. & P. 5th Ave., N. Y.
 Armouha, City of Yesterday, Lyceum, Calgary, Can.; 23, Lyceum, Lithbridge, Alb., Can.
 Armstrong & Levering, Empire Burlesquers, B. E.
 Armstrong & Verne, Majestic, Chicago.
 Armond, Grace, Davenport, Ia.
 Arnold & Felix, Family, Pottsville, Pa.; 23, Family, Chester, Pa.
 Arthur, W. J., Columbia, Knoxville, Indef.
 Arville, Dorothy, Rosleigh Court, 85th N. Y.
 Astaire, The, 42 Eldorado, Highwood Pk., N. J.
 Amberts, Lea, 14 Frobel Str. III., Hamburg, Ger.
 Auburns, Three, 335 Beacon, Somerville, Mass.
 Auers, The, 37 Heygate, Southend-on-Sea, Eng.
 Auger, Capt., Geo., 12 Lawrence Rd., So. Ealing, London, England.
 Austins, (Douglas) Hippo, Birkenhead, Eng.
 Avery, W. E., 5006 Forestville, Chicago.
 Ayres, Howard, 2411 So. Alder, Phila.
 Asards, The, 229 W. 33, N. Y.

Bertina & Brockway, 311 Third, New York.
 Big & Bang, Bijou, La Crosse, Wis.
 Big City Quartet, Orpheum, Sioux City, Ia.
 Blissett & Scott, Orpheum, Portland, Ore.
 Black Patti Troubadours, Sherman, Texas; 23, Tulsa, Okla.
 Blaks & Amber, Hippo, Nottingham, Eng.
 Blamphis & Hehr, Family, Chester, Pa.
 Blencoe & Wetz, 27 W. 44, N. Y.
 Blize Comedy Trio, Watson's Burlesquers, B. E.
 Bingham, 335 Beacon, Somerville, Mass.
 Bison City Quartet, Cook's, Rochester.
 Black & White Trio, 564 Columbus, N. Y.
 Black & Leslie, 484 Race, Cincinnati.
 Blanchard, Chie, Royal Slave Co.
 Blondell, Co., Ed., Orpheum, Atlanta.
 Blondell, Myrtles & Co., 15 Second St., N. Y.
 Blinn, Bonn & Brrr, Keith's, Portland, Me.; 23, Hathaway's, Lowell.
 Bimbo, The, Main, Peoria, Ill.
 Booth-Gordon Trio, 1655 Broadway, N. Y.
 Boothblack Quartet, Poll's, Worcester; 23, Poll's, Hingham, Mass.
 Boulden & Flann, Toms River, N. J.
 Bowen, Whalen & Quince, 2832 Mass., Cambridge, Mass.
 Bowers, Walters & Crocker, Majestic, Chicago.
 Bowery Comedy Quart., Runaway Girls, B. E.
 Bowring Troupe, Hagenbeck-Wallace, C. E.
 Bowen Bros., Orpheum, Kansas City.

SEND IN YOUR ROUTE
 VARIETY Prints No Route Not Received Direct

Boye, Jack, Young's, Atlantic City, N. Y.
 Boyds, Two, 1260 So. Decatur, Montgomery, Ala.
 Brays, The, Campbell Bros., C. E.
 Brady & Mahoney, Irwin's Big Show, B. E.
 Bradshaw, Chas. H. & Co., Columbia, St. Louis.
 Breese, Harry, Poll's, New Bedford; 23, Hathaway's, Lowell.
 Bronco & Downing Co., Majestic, Houston.
 Brigham, Anna E., 23 Exchange, Birmingham.
 Brinkley's, The, 424 W. 39, N. Y.
 Britton, Sadie, Coliseum, Burlington, Ia., indef.
 Brittons, The, Orpheum, Brooklyn; 23, Alhambra, N. Y.
 Brooks & Velder, Orpheum, Los Angeles.
 Brooks & Denton, 670 8th, N. Y.
 Brooks, Franklin A., Palace, Corry, Pa.
 Brooks & Jennette, Mosart, Elmira, N. Y.; 23, Family, Williamsport, Pa.
 Brown, Bethwell, 407 W. 123, N. Y.
 Brown E. Jay, 131 Dennyway, Seattle.
 Bruce, The, Bijou, Ann Arbor, Mich.; 23, Bijou, Lansing, Mich.
 Brunettes, Cycling, O. H., Pottsville, Pa.
 Bryant & Saville, Liberty, Pittsburg; 23, Orpheum, Oil City, Pa.
 Buch Bros. Edison St., Ridgeland Pk., N. J.
 Buckeye Trio, Blain Ave., Marion, O.
 Burke, John & Mae, Majestic, Chicago.
 Burke, John P., Gem, Tampa, Fla., indef.
 Buckley, John, Pan Handle Pete Co.
 Burnham, Chas. C. & Co., Bijou, Lansing, Mich.; 23, Crystal, Milwaukee.
 Burns & Emerson, 1 Place Boledieu, Paris.
 Burt, Glenn, City Sports, B. E.
 Burt, Laura, & Stanford, Henry, Bennett's, Hamilton; 23, Bennett's, London.
 Burton & Burton, Al Reeves, B. E.
 Burton, Hughes & Burton, 553 Stanton, Niles, O.
 Burton & Vase, Champagne Girls, B. E.
 Bush & Elliott, 1854 55 St., Brooklyn.
 Busler, Walter H., Orphis, Madison, Wis., indef.
 Buster Brown & Tige, 48 W. 26, N. Y.
 Butler & Bassett, 129 W. 90, N. Y.
 Burton, Chas., Crystal, Menasha, Wis., indef.
 Byers & Hermann, Orpheum, Sante.
 Byrne-Golson Players, Majestic, Cedar Rapids, Ia.
 Byron & Langdon, Orpheum, Kansas City.

Cain Sisters, Empire, Youngstown, O., indef.
 Callahan & St. George, Coliseum, London, Eng.
 Caliph, The, 15-23, San Francisco, Cal.
 Cameron & Byrne, 91 Bartlett, San Francisco.
 Campbell & Brady, Hastings' Big Show, B. E.
 Carbyre Bros., Auditorium, Lynn; Keith's, Boston.
 Carrillo, Leo, care of Variety, N. Y.
 Carlin & Otto, 23, Chase's, Washington.
 Carrars, The, 19 Perry, Pittsburg.
 Carol Sisters, Serenaders, E. E.
 Carson, Miram, F. G. O. E., Indianapolis.
 Carter, Chas. J., Milton, Queens, Sydney, Aus.
 Carter, Lillian, Irwin's Majestics, B. E.
 Carey & Stampo, 22 Court St., Brooklyn, N. Y.
 Carr, L. O., 23, Chase's, Jersey City.
 Castellano & Bro., Orpheum, Portland.
 Ceballos, Helarion & Rosell, 779 Stone, Bridgeport.

Celest, 74 Grove road, Clapham Park, London.
 Chadwick Trio, 23, Orpheum, Salt Lake.
 Chase, J. Percy, Bijou, Uakham, Wis., indef.
 Charle, Doris, Folies of the Day, E. E.
 Chevalier, Louis & Co., Los Angeles, Los Angeles.
 Christopher, Chris., 49 5th Ave., Chicago.
 Carsty, Wayne G., 307 W. 48, N. Y.
 Church City Four, Strolling Players, B. E.
 Claire, Ina, Bennett's, Montreal; 23, Bennett's, Ottawa.
 Claudis & Scarlet, 23, Orpheum, St. Paul.
 Clark & Turner, 148 W. 64, N. Y.
 Clarke, Wilfred, Orpheum, St. Paul.
 Clayton & Drew, Majestic, Jopla, Mo.
 Clermontas, The, 129 W. 27, N. Y.
 Clito & Sylvester, G. O. E., Pittsburgh.
 Cogga & Bancroft, 1858 Erway, N. Y.
 Coppella, Three, Touring Mexico, '06-'08.
 Cole & Clemens, Lyceum, Meadville, Pa.; 23, Orpheum, Oil City, Pa.
 Cole, Bert, Hagenbeck-Wallace, C. E.
 Cole, Will, Olympic, Chicago.
 Coleman & La Mont, Hippo Riuk, Birmingham.
 Colonial Quartet, 1652 Page, San Francisco.
 Colonna & Cummings, Pavilion, Liverpool, Eng.
 Columbia Musical Trio, De Rue Bros.' Minstrels.
 Columbians, Five, 126 Midland, Findlay, O.
 Comrades, Four, Varieties, Terre Haute, Ind.
 Conley, Anna & Edie, Orpheum, Harrisburg.
 Courtney & Jeannette, 658 14th Pl., Chicago.
 Connelly, Mr. & Mrs. E., 6140 Indiana, Oldham, Ind.
 Connelly & Webb, Columbia, St. Louis.
 Conn, Downey & Willard, Keith's, Providence.
 Conroy, Le Maire & Co., Bennett's, Ottawa; 23, Bennett's, London.
 Cooney & Leland, Palace, Canale, Eng.
 Cook, Frank, Austin & Stone's, Boston, indef.
 Cook, Joe & Bro., 23, Orpheum, Salt Lake.
 Cooke, Maurice B., Majestic, Chicago.
 Coombs, Frank & Stone, Mariel, Pol's, Springfield.
 Cooper, Harry L., Williams' Imperial, B. E.
 Corella, Three, Hagenbeck-Wallace, C. E.
 Courtney & Dana, 333 E. 18, N. Y.
 Courtney & Jeannette, Fairland, Bristol, Tenn., indef.
 Couthoul & Co., Poll's, New Haven; 23, Poll's, Worcester.
 Crawford, Pat, Hi Henry Minstrels.
 Oragin, Musical, 235 E. 109, N. Y.
 Crane, De Witt, 623 Church, Ann Arbor, Mich.
 Cranes & Dwyer, Keith's, Columbus; 23, Keith's, Cleveland, O.
 Crimmins & Gore, Bijou, Ann Arbor, Mich.; 23, Bijou, Flint, Mich.
 Crolius, Dick & Co., Columbia, St. Louis.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cummings & Merley, Unique, Los Angeles, Indef.

Curtis, Sam J., & Co., Hathaway's, New Bedford; 23, Hathaway's, Brockton.
 Curson Sisters, Circus, Shuman, Berlin, Ger.
 Cutty's, Musical, Nov. 23, Keith's, Phila.

D'Alvina, Rocky Point, E. I., indef.
 Daly & O'Brien, 418 Strand, London, Eng.
 Dale, Wm., Crystal, Elkhart, Ind., indef.
 Dare, Harry, 335 E. 14, N. Y.
 Darrow, Stuart, Mr. & Mrs., Poll's, New Haven; 23, Poll's, Bridgeport.
 Davis, Edwards, Orpheum, Easton, Pa.; 23, Orpheum, Harrisburg, Pa.
 Davey & Moore, 455 E. Carmel, Detroit.
 Davenport, John, Yankee Robinson, C. E.
 Davenport, Stick & Norma, John Robinson's, C. E.
 Davis, Floyd, Temple, Boulder, Col., indef.
 Dawson & Whitfield, Dainty Duchess, B. E.
 Davis Bros., Hi Henry Minstrels.
 Day, Carita, 323 Met. Ave., N. Y.
 Deace, Harry & Co., Unique, Minneapolis; 23, Bijou, Fargo, N. D.
 Dell & Miller, Hippodrome, Buffalo, Indef.
 De Corset & Rego, 1858 Broadway, N. Y.
 De Hollis & Valders, Colonial Belles, B. E.
 De Venne Hubert, 864 Prospect Pl., Brooklyn.
 De Velde & Zelds, Poll's, Bridgeport; 23, Poll's, Springfield.

Delavoge & Frits, 2667 Madison, Chicago.
 Deming, Joe & Co., Bijou, Duluth, Minn.
 Delmar & Delmar, 94 Henry, N. Y. C.
 Delmore & Darrell, 1813 Ninth, E. Oakland, Cal.
 Demoss, Columbia, St. Louis.
 Delmore & Onedia, Camden, N. J.; 23, Hudson, Union Hill, N. J.
 Delton, Al E., 336 19, Milwaukee.
 Demosco, The, 112 N. 9, Phila.
 Demonio & Belle, Family, Mt. Vernon, O.
 Deisher, Ross, Eshman Show, B. E.
 Deussen Bros., Schollars, Copenhagen, Denmark.
 Deumond Trio, Crystal, Braddock, Pa.; 23, Alpha, Erie, Pa.
 Devil, The, 1-21, San Francisco, Cal.
 De Mora & Graceta, 233 Crystal, Findlay, O.
 De Renzo & La Due, Pantages', Portland, Ore.
 De Vere & Greenwood, Keith's, Pawtucket; 23, Keith's, Providence.
 De Verme, Thelma, & Co., 4572 Yates, Denver.
 De Young, Tom, 156 E. 113, N. Y.
 Diamond, Jim, Kentucky Belles, B. E.
 Diamond & Smith, Family, Elmira, N. Y.; 23, Auditorium, York, Pa.
 Dietrich Bros., Majestic, Kalamazoo, Mich.
 Dixie, Harris & Francis, 243 E. Jefferson, Decatur, Ill.
 Dixon, Bowers & Dixon, 756 8th Ave., N. Y.
 Donald & Carson, Majestic, Milwaukee; 23, Haymarket, Chicago.
 Donnelly & Botall, N. Y. Stars, B. E.
 Doherty & Harlow, Hathaway's, New Bedford; 23, Hathaway's, Lowell.
 Doherty Sisters, Orpheum, Allentown, Pa.; 23, G. O. E., Wheeling, W. Va.
 Dooley, Jed, Keith's, Cleveland; 23, Hudson, Union Hill, N. J.
 Doonan, James, 2333 Broadway, W. Va.
 Cook, Frank, Austin & Stone's, Boston, indef.
 Dotsen, Howard, 1553 Broadway, N. Y.
 Dove & Lee, Imperial, B. E.
 Dow & Dow, Lyric, Wellburg, W. Va.
 Drew, Dorothy, 16 St. Martins St., London, Eng.
 Drew, Lowell B., 4239 Percin, Bouthorn, Pa.
 Dudley, O. E., Crystal, Ind., indef.
 Duff, Dan J., Lincoln Apts., Atlantic City.
 Du Mars, Henry, Star, Troy, Pa.
 Dunca, A. O., 23, Orpheum, St. Paul.
 Dunham, Jack, City Sports, B. E.
 Danbars, Four, Columbia, Cincinnati.
 Dundin Troupe, 418 Strand, London, W. C., Eng.
 Dunbar, De Harlow, Hi Henry Minstrel.
 Dupres, Fred, Hathaway's, Malden; 23, Colonial, Lawrence.

Early & Late, Century Girls, B. E.
 Eckhoff & Gordon, Rice & Barton's Gaiety, B. E.
 Edinger Sisters, James Adams Co., Auditorium, Charlotte, N. C.
 Edwards, Fred R., Gem, Lancaster, O.
 Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
 Edwards & Greenwood, Majestic, Houston; 23, Majestic, Galveston, Tex.
 El Barto Family, 2331 No. Hollywood, Phila.
 Elliott Trio, Majestic, Pittsburg, Indef.
 Elliotts, The, O. H. & S., Pittsburg, Indef.
 Ellsworth, Harry, Mr. & Mrs., Orpheum, Atlanta, Ga.
 Emerald, Connie, 41 Holland Rd., Britton, London.
 Emerson & Baldwin, Folies Bergan, Paris, France.
 Emmett, Gracie & Co., Orpheum, Los Angeles.
 Empire Comedy Four, Mohawk, Schenectady; 23, Bennett's, London, Can.
 Englemire, 252 Flint, Rochester.
 Ergott & King, Circus Sineisell, Warsaw, Russia.
 Esmeralda Sisters, Nov. 1-30, Forriai, Budapest, Hungary.
 Espe, Danton & Espe, Orpheum, Kansas City.
 Evans & Lloyd, 929 E. 12, Brooklyn.
 Evers, Geo. W., Bijou, Jackson, Mich.; 23, Bijou, Ann Arbor, Mich.

Faber, Alsta, Hagenbeck-Wallace, C. E.
 Fadettes of Boston, Proctor's, Albany.
 Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
 Fanta, Two, Myatic, Pittsburg.
 Fanton Trio, American, St. Louis.
 Farlandau, Camille, Rice & Barton's Gaiety, B. E.
 Farrell, Billy, Moss & Etoll, London, Eng.
 Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
 Fay, Anna Eva, Melrose Highlands, Mass.
 Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
 Fentelle & Carr, Orpheum, Memphis; 23, Orpheum, New Orleans.
 Fernandez, May Dno, Columbia, St. Louis.
 Ferguson, Dick & Barney, Grand, Portland.
 Ferguson & Du Free, 9 & 16 Metropole, Panama, C. A.

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No. 141. A Weekly Word with WILL the Wordwright.

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and by

WILL D. COBB

WORDWRIGHT.

Ferguson, Frank & Co., Majestic, Ft. Worth; 23, Majestic, Dallas.
Fiddler & Shelton, Orpheum, Harrisburg, Pa.; 23, Keith's, Phila.
Field Bros., 63 E. 106, N. Y.
Fields, Harry W., Poli's, Waterbury; 23, Poli's, Springfield.
Flada, W. C., Hippodrome, London, Eng., indef.
Flinn, Jack, 1911 So. Chadwick, Phila.
Fluke & McDonough, 201 W. 106, N. Y.
Fitzgerald, H. V., Family Carbondale, Pa.; 23, Family, Mahanoy City, Pa.
Flaherty, Dan, City Sports, B. E.
Fletcher, Chas. Leonard, Keith's, Columbus, O.; 23, G. O. H., Syracuse.
Florida, Four, 810 Central, Jersey City.
Fonda, Dell & Fonda, Orpheum, Minneapolis.
Fords, Four, Majestic, Chicago.
Fords, Famous, 381 Gates, Brooklyn.
Forester & Lloyd, 1553 B'way, N. Y.
Fortuna & De Virne, Hagenbeck-Wallace, C. E.
Fox Benjamin, Keith's, Columbus, O.
Fox, Inno, 22, Orpheum, Kansas City.
Fox & Bryant, G. O. H., Atlanta; 23, Savannah, Savannah, Ga.
Fox, Will E., G. O. H., Wash., D. C.
Fredo, Geo., Saratoga Hotel, Chicago.
Frederick Musical Trio, Columbia, Cincinnati, O.; 23, Anderson, Louisville, Ky.
Francisco, The, Minnie's Merry Barleaguers, B. E.
Franks, Jessie, Hagenbeck-Wallace, C. E.
Freeman Bros., Rose Sydell's London Belles, B. E.
Freeman, Frank E., Hastings' Show, B. E.
Fullerton, Law J., 98 Sumner Pl., Buffalo.

Gabriel's, Kid, Brigadiers, B. E.
Gaffney Girls, B'way Galety Girls, B. E.
Gainsboro Girl, Keith's, Boston; 23, Keith's, Portland.
Galletti's Monkeys, 804 N. Maplewood, Chicago.
Galloway, Bert, Davis, Bradwick, Pa.
Garden & Summers, 140 W. 42, N. Y.
Gardner, Three, Children, 1905 W. 8, Phila.
Gardner & Vincent, Orpheum, Seattle.
Gardner, Georgia & Co., Majestic, Houston; 23, Majestic, Galveston.
Garcey Musical Co., 2783 N. Dover, Phila.
Gaston, Albert, Burk's Show, C. E.

BILLY GASTON AND ETHEL GREEN

Nov. 16, Orpheum, San Francisco.

Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Geiger & Walters, Keith's, Providence.
Genaro & Band, Orpheum, Los Angeles.
Gibson, Fay, Standard, Devonport, Ia., indef.
Gibson, Sydney C., Orpheum, Butte.
Gill & Aker, 501 Springfield, Newark.
Gilmore, Mildred, City Sports, B. E.
Glose, Augusta, Orpheum, Portland, Ore.
Gilroy, Haynes & Montgomery, Hathaway's, Brockton; 23, Hathaway's, Lowell.
Gladstone, Ida, City Sports, B. E.
Gleason, The, & Honihan, Greenpoint, Brooklyn.
Glocker, Chas. & Anna, "Follies of 1907" Co.
Glover, Edna May, Gay Musician Co.
Godfrey & Henderson, G. O. H., Grand Rapids; 23, Bijou, Bay City, Mich.
Godfrey & Eriebein, Reed Hotel, Ogden, Utah.
Golden Russian Troupe, Bell's, C. E.
Golden & Huges, P. O., Millford, Mass.
Goldman, Abe, New Century Girls Co., B. E.
Goldsmith & Hoppe, Bijou, Decatur, Ill.

Gordon & Marx, Galety, Springfield, Ill.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gossans, Bobby, Pike, Canal Dover, O.; 23, Automatic, Alliance, O.
Gonid & Rice, 828 Smith, Providence.
Goyt Trio, Keith's, Providence.
Goolmans, Musical, Orpheum, Atlanta.
Graces, The, 267 W. 38, N. Y.
Graham, R. A., Elite, Ritzville, Wash., indef.
Grant, Burt & Bertha, Poli's, Wilkes-Barre, Pa.; 23, Mohawk, Schenectady.
Grant, Sydney, 269 W. 261, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Proctor's, Newark; 23, Trent, Trenton.
Gregory, Frank L., Empire, Coventry, Eng.
Grizman & Satchell, Pages', Vancouver, B. C.
Gruet & Gruet, William's Imperial, B. E.
Guertin, Louis, Metropolitan Hotel, Brockton, Mass.
Guild, Martin J., National, Steubenville, O.

Hale, Lillian & Co., 2010 N. Marvins, Phila.
Hale & Hart, 5 Pond, Pittsfield, Mass.
Halley & McKennon, Ducklings, B. E.
Hallman & Collins, Wash. Society Girls, B. E.
Halliday, Curley, 23, Bijou, Winnipeg.
Samilla, Hugo, William Tell House, Boston.
Hamilton, May, Bijou, Valley City, N. D.
Handler, Low, 22, Orpheum, Butte.
Hansone, 1037 Tremont, Boston.
Hanson, Mildred, 1848 Dean, Brooklyn.
Harmonious Trio, Parker Bros., C. E.
Hartwell, George, Ringing Bros., C. E.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harris, Sam, Vogel's Minstrels.
Harrison West Trio, Majestic, Lincoln, Neb.
Harrington, Giles W., 624 Acklin, Toledo.
Hart Bros., Hagenbeck-Wallace, C. E.
Harvey, W. S. & Co., 3514 Park Heights, Balto., Md.
Harvey, Elsie, & Boys, 138 E. 14, N. Y.
Hastings & Willan, 166 Dearborn, Chicago.
Hatches, The, 311 W. 37, N. Y.
Hawkins, Jack, 12 Portland, Cambridge, Mass.
Hawley, B. F., & Co., 55 11, Detroit.
Hay & Wynn, Empire, Palace, Edinburgh, Scot.
Hayman & Franklin, St. Klida Hotel, N. Y.
Hays, Ed & Clara, Grand, Joliet, Ill.
Haywards-Pistel Co., Proctor's, Albany.
Hayter & Janet, Arcade, Minot, N. D.
Hazard, Lynne & Bonnie, Majestic, Sioux Falls, S. D.
Healy, Jeff & La Vern, Rice & Barton, B. E.
Hearn & Rutter, 341 Beach, Revere, Mass.
Heath, Thomas Gainer, Orpheum, Harrisburg, Pa.
Heim Children, Auditorium, Lynn.
Helson, Wholly & Lottie, Empire, Colorado Springs, Colo.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 39, N. Y.
Herbert Bros., 1558 Broadway, N. Y.
Herbert & Vance, Princess, Columbus, O.; 23, Princess, Cleveland.
Herrman, The, Great, Theatre Bonfies, Moscow, Russia.
Heron, Bertie, Hopkins, Louisville; 23, Keith's, Cleveland.
Hiatts, The, Stoke Newington, Eng.
Hibbert & Warren, Orpheum, Sioux City, Ia.
Hickman Bros. & Co., Orpheum, Harrisburg, Pa.; 23, Orpheum, Atlanta.
Hill, Cherry & Hill, Temple, Detroit; 23, Cook's, Rochester.
Hill & Whitaker, Keith's, Phila.; 23, Proctor's, Albany.
Hilton Troupe, City Sports, B. E.
Hillyers, Three, 192 Bay 25th St., Bensonhurst, N. Y.
Hoeb, Emil & Co., Hudson, Union Hill, N. J.; 23, Poli's, Scranton.
Hodge, Robt. & Co., Shea's, Toronto.
Hodges, Four, Crystal, St. Joe, Mo.
Hoffmans, Cycling, 1518 6th, Minneapolis.
Holmes & Hollison, Wash., Spokane, Wash.
Holt, Alf., 41 Lisle, London, W. E., Eng.
Houston, Frits & Ryan, Family, Moline, Ia.
Howard & Howard, Orpheum, Butte.
Howard & Co., Bernice, Varities, Terre Haute; 23, Temple, Ft. Wayne.
Howard & St. Clair, Vandeville Clnb, London.
Howard Bros., Nov. 24-31, Eldorado, Nice, France.
Howard, Harry & Mae, Casino, Washington, Pa.; 23, Liberty, Pittsburg.
Howe, Laura, 298 Harvard, Brookline, Mass.
Hoyt & McDonald, Garrick, Ottumwa, Ia.; 23, Garrick, Ottumwa, Ia.
Huehn, Musical, Crystal, Denver.
Huegel Bros., 118 E. 24th, Erie, Pa.
Hughes, Johnny & Maxie, American, St. Louis.
Hughes Musical Trio, Bennett's, Montreal; 23, Bennett's, Hamilton, Ont.
Huston, Arthur, 89, Marlton, Toronto, Can.
Hyde, Mr. & Mrs. Robt., Majestic, Norfolk, Va.; 23, Bell, Newport News, Va.
Hylands, Three, 22 Cherry, Danbury, Conn.

Ingram & Hyatt, Crescent, Chattanooga, Tenn.
Innes & Ryan, Majestic, Houston.
International Musical Trio, 276 So. 5, Brooklyn.
Irving, Thomas R., Palm, Syracuse, indef.
Irving, Musical, 80 Boston, Newark, N. J.
Italia, Orpheum, Portsmouth, O.; 23, Empire, Ironton, O.

Jacobs & Sardel, Cole Bros., C. R.
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jarrell Co., Grand, Fargo, N. D.
Jennings & Rentrew, Trent, Trenton, N. J.
Jennings & Jewell, 3362 Arlington, St. Louis.
Jerge, Aleene & Hamilton, Wonderland, Wheeling, W. Va.

125TH STREET.
(Continued from page 15.)

marked a partiality for something of the pretty simple nature, anything like "The Bells" remembered from last week. It may be a trifle out of order to drag in last week's program, but the contrast and the results are so widely divergent it is impossible to pass over it without comment.

Miss Scott must be the florist's delight. Wherever she plays flowers are always in evidence. If anyone suggests a "prop" bunch that may be dismissed at once. John T. Kelly and Co. have boiled "One Best Bet" down to a fast-moving "dramatlet" (program). The piece seems to have been shortened considerable since first seen. It is now probably what Mr. Kelly meant it to be at the opening, a big laugh from start to finish. The only weakness just now lies in the finish. From the entrance of Mr. Kelly to the introductions of the villain the laughs are fast and furious. After Aggie's appearance, however, it takes a slight skid and slips about some. Mr. Kelly is doing some capital work, ably assisted by Pauline Palmer, who has likewise improved her performance. Harry English has a thankless role and does little with it.

The McNaughtons followed Kelly, placing the two laughing numbers too close for the benefit of the whole program. Better the laughs late than early; better anywhere than not at all. It was thought the house had laughed itself out at "One Best Bet" but they continued right along with the English comedians. It is doubtful if the brothers ever went better. Vaudeville can use all comedy acts of the McNaughton brand which may be trotted out.

The Novellos made a bully closing number for the first-rate show. It needed something away from the ordinary for a fitting finish. The Novellos have it. The family gives as complete a circus as could be possibly squeezed on a stage in the short time allotted.

The Banks-Breazele Duo opened with a very dainty musical act. The brasses are employed almost entirely with blatant tones absent. The girls make a pleasing picture in Colonial costumes. Both are musicians of ability. The Czareas Life Guards have cut down their routine somewhat, and the present form is an improvement.

Rae and Broeache replaced Atwood and Terry, doing fairly well with their talking number. *Dash.*

Jacobs & Sardel, Cole Bros., C. R.
Jacobs & West, 205 E. 2d St., Jamestown, N. Y.
James & Prior, 910 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jarrell Co., Grand, Fargo, N. D.
Jennings & Rentrew, Trent, Trenton, N. J.
Jennings & Jewell, 3362 Arlington, St. Louis.
Jerge, Aleene & Hamilton, Wonderland, Wheeling, W. Va.

The Chas. K. Harris Courier

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Jess, John W., Lid Lifters, B. E.
Jewette, Hayes & Lind, Keith's, Boston.
Johnson E. Melvin, Johnson Hotel, Lafayette, Ind.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnston, Musical, 16 St. Martins, London, W. C., Eng.
Johnstone & Cooke, Bijou, Fon du Lac, Wis.
Johnson, Honey, 39 Tremont, Cambridge, Mass.
Johnson & Wells, Bennett's, Hamilton, Can.
Jolly & Wild, National, San Francisco.
Jones & Sutton, O. H., Peekskill, N. Y.
Jordans, Five Juggling, Chase's, Wash.; 23, Orpheum, Atlanta.
Joyces, The, 43 Howard, Boston.
Jules & Margon, Barlow Minstrels.
Julian & Dyer, Family, Moline, Ill.
Julian & Son, 6, Robinson, Toronto.
Juniper & Hayes, 120 W. 27th, N. Y.

Karnoe, Fred Co., Keith's, Phila.
Kartoloff's, Juggling, De Rue Bros., Minstrels.
Kaufman Bros., Poli's, Bridgeport, Mass., New Haven.
Keane, J. Warren, Hammerstein's, N. Y.; 23, Orpheum, Allentown.
Keegan & Mack, Cosy Corner Girls, B. E.
Keely, Lillian, Lafayette, Buffalo; 23, Avenue, Detroit.
Kell, Edw., & Sidonie Sisters, People's, Galveston.
Keeley Bros., Columbia, Cincinnati.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Kelly, Sam & Ida, Shannon, Seattle, Wash.
Kelly, Walter O., Hotel Cecil, London, Eng.
Keller, Major, Poli's, Waterbury, indef.
Kendall, Preston, Trent, Trenton.
Kennard Bros., Hagenbeck-Wallace, C. E.
Kenton, Dorothy, Scia, Copenhagen, Denmark.
Kenyon & Healy, 282 Murray, Newark, N. J.
Keogh & Francis, Hathaway's, New Bedford; 23, Colonial, Lawrence, Mass.
King, Alice, City Sports, B. E.
Kingston & Thomas, Star Show Girls, B. E.
Kiralfi, Vincent, Orpheum, Pensacola, Fla.
Kirk, Arthur, Bradley, Putnam, Conn.; 23, O. E., Portchester, N. Y.
Klein, Clifton, 23, Majestic, Montgomery.
Knight & Co., Harlan, Comedy Club, N. Y.
Koppes, The, 117 W. 25, N. Y.
Kohl, Gus & Marion, 811 Fourth, Milwaukee.
Kokin, Mignonette, 804 N. Maplewood, Chicago.
Kofage, Duke, Crystal, Wood, Ind., indef.
Kratons, The, Circus Caire, Amsterdam, Holland.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Busse, Main, Peoria, Ill.

La Belle, Veola Favron, Orpheum, Budapest.
La Clair & West, Aldrome, Jacksonville, Fla.
La Fleur, Great, Orpheum, Denver.
La Tour, Irene, Orpheum, Allentown; 23, Orpheum, Boston, Pa.
La Mar, Eddie, Strolling Players, B. E.
La Masse Bros., Bonache, Vienna, Austria.
La Salle & Lind, Richmond Hotel, Chicago.
La Salle Singing Four, 226 La Salle, Chicago.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. E.
La Tell Bros., 2842 Tulip, Phila.
La Toeska, Phil., 135 W. 22d, Los Angeles.
La Tour Sisters, Golden Crock, B. E.
La Centre & La Rue, Alhambra, Titusville, Pa.
Le Clair, Harry, Treat, Trenton; 23, Auditorium, Lynn, Mass.
Lucy, Will, Majestic, Houston.
Lamb's Mankins, Bijou, Dubuque, Ia.

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Lawrence, Gregory, Keith's, Columbus.
Lawrence & Healy, Bijou, Oshkosh, Wis.
Lawson & Nason, Tivoli, Cape Town, So. Af.
Landin, Edward, Majestic, Little Rock, Indef.
Lang, George, Crystal, Bedford, Ind., Indef.
Larkin, Frank J., 240 N. Franklin, Phila.
Larriove & Lee, Columbia, Brooklyn, N. Y.
Larson-Riva Troupe, Indiana, So. Bend, Ind.
Lase Trio, Vogel's Minstrels, N. Y.
Le Moines, Musical, Lyceum, Karnloops, B. C.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
Lavine & Cimaron Trio, 23, Majestic, Chicago.
Lavine, Edward, 23, Orpheum, Kansas City.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
Lavine & Leonard, Orpheum, Butte.
La Valle, Rose, City Sports, B. E.
La Zar & La Zar, 168 Dearborn Ave., Chicago.
Leigh, Lisle & Co., Poli's, Bridgeport; 23, Poli's, New Haven.
Le Pages, Great, Nov. 1-Dec. 31, Empire, London, Eng.
Le Ferve & St. John, 1555 Broadway, N. Y.
Leightons, Three, Poli's, Bridgeport; 23, Family, Johnstown.
Leilott's, Three Shubert, Utica; 23, Poli's, Scranton, Pa.
Lee, James P., Unique, Los Angeles, Indef.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Clair & Sampson, Orpheum, St. Paul.
Le Roy, Eddie, Parker Bros., C. R.
Le Witt & Ashmore, 1553 Broadway, N. Y.
Leonard, Chas. F., Reilly & Woods, B. E.
Leonard & Phillips, Majestic, El Paso.
Leonard & Drake, 1099 Park Pl., Brooklyn.
Leo, Jolly, 738 Carmen, Camden, N. J.
Lerville & St. Claire, Orpheum, New Orleans.
Lewis, Harr & Co., 131 W. 16, N. Y.
Lewis & Lake, 2411 Norton, Kansas City, Mo.
Lewis & Green, Orpheum, Oakland.
Lockette, Malbie, Keith's, Providence; 23, Orpheum, Johnstown, Pa.
Lohse & Wilkens, Burk's Shows, B. E.
Lois, 100 W. 86, N. Y.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., Indef.
Loraline, Oscar, Poli's, Hartford; 23, Poli's, Worcester.
Lowe, Musical, Avenue, Wilmington, Del.
Lucas, Jimmie, Poli's, Wilkes-Barre.
Luce & Luce, Keith's, Cleveland; 23, Keith's, Columbus, O.
Lucier, Marguerite, Hans & Nix Co.
Luis King, 14 Marlborough Rd., London, Eng.
Lynon, Clara, Empire, Los Angeles, Indef.
Lyres, Three, Fashion Plates Co., B. E.

MacDonough, Ethel, Orpheum, Denver.
Mack, Wilbur, Majestic, Johnstown, Pa.; 23, Trent, Trenton.
Macks, Two, Puzitan, Fall River.
Mallis & Bart, 123 Henington Rd., London, S. E., Eng.
Malvera Troupe, Pat White's Gaiety Girls, B. E.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Manley & Sterling, 67 So. Clark, Chicago.

Mann & Franks, Coliseum, New Castle, Pa.; 23, Family, York, Pa.
Manning & Dixon, Knickerbockers, B. E.
Mantell's Marionettes, Fantages, Seattle.
Manny, Ed., Broadway Gaiety Girls, B. E.
Marcell & Lenett, Gentry Bros., C. R.
Marckley, Frank, Majestic, Dallas; 23, Majestic, Ft. Worth.
Marion & Lillian, Orpheum, Atlanta, Ga.
Mario Trio, Haymarket, Chicago.
Martinez & Martinez, 771 Bush, Los Angeles.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
Marshall, Bert, 238 Spicer, Akron, O.
Marsh, Joe, Family, Lafayette, Ind.
Martella, Two, 141 1/2 3d St., Portland, Ore.
Martin & Cosch, 925 S. 12, Springfield, Ill.
Martin, Dave, & Ferlic, Kentucky Belles, C. R.
Martinetto & Sylvester, Majestic, Chicago.
Martyne, Great, & Co., Columbia, Chicago.
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Mathews, Juggling, Majestic, Dallas; 23, Majestic, Houston.
Marvin Bros., Hippo, Huntington, W. Va.
Mauro & Perrin Co., 113 Chestnut, St. Louis.
Maxwell & Dudley, Orpheum, Minneapolis.
Maynard, Shorty, Hagenbeck, C. R.
Mase, Edna, Jersey Lilies, B. E.
McCabe, Jack, New Century Girls, B. E.
McConnell & Simpson, Shubert, Utica, N. Y.; 23, Shea's, Buffalo.
McComack, Hugh, & Wallace, Flora De Voss Co.
McCree Daveapor, Hagenbeck-Wallace, C. R.
McCauley, Joe, Gaiety, So. Chicago, Indef.
McGrath & Paige, 58 Wash., Middletown, Conn.
McGregor, Lulu, Grand, Altoona, Pa., Indef.
McGuire, Tuts, Family, Moline, Ill.
McName & Grant, 686 Benton, Pittsburg.
McPhoe & Hill, 23, Orpheum, Salt Lake.
McWilliams, G. R., Orpheum, Harrisburg, Pa.; 23, Orpheum, Allentown, Pa.
Meier & Mora, Apollo, Vienna, Austria.
Melrose Bros., 133 Park, Bridgeport.
Melrose & Kennedy, Family, Hagerstown, Ind.; 23, Auditorium, York, Pa.
Melville, George D., Hippo, N. Y., Indef.
Mendel, 18 Adam St., Strand, W. E., London, England.
Meredith, E. E., Hagenbeck-Wallace, C. R.
Merritt, Raymond, Empire, Los Angeles, Indef.
Merriman Sisters, Behman Show, B. E.
Messane Troupe, Campbell Bros., C. R.
Middleton, Gladys, Vaudeville, Marion, Ind.
Mignona, Helene, Empire, St. Paul, Indef.
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Miller & Egan, Armory, Birmingham, N. Y.
Miller & Princeton, 88 Olney, Providence.
Miller, Grace, Phillips, Richmond, Ind., Indef.
Miller, L. Frank, Fashion Plates, B. E.
Miller, Theresa, Criterion, Chicago, Indef.
Millership Sisters, Miner's Burlesquers, B. E.
Millman Trio, Orpheum, San Francisco.
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Minstrel Four, Merry Maidens, B. E.
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Mitchell & Grant, Orpheum, Oswego, N. Y.
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Montague, Mosa, Art, Sacramento, Cal.
Mooney & Holbein, Pavilion, Glasgow, Scot.
Moorehead, Harry (Dreamland), Norfolk, Va.
Morgan & McGarry, 43 Wyckoff, Brooklyn.
Morris & Sherwood Sisters, 508 Pontiac, Dayton, O.
Morris, Felice & Co., Orpheum, Portland, Ore.
Morris & Benson, Fads & Follies, B. E.
Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
Morton & Elliott, Moss & Stoll Tour, Indef.
Morton, Hugh, Rialto, Elmira, N. Y., Indef.
Morton & Stone, Poli's, New Haven; 23, Poli's, Hartford.
Morton, Ed, Keith's, Phila.
Moto Girl, Coliseum, London, Eng.
Mowatts, Five, Circus, Carre, Amsterdam, Holland.
Mozart, The, Majestic, Lincoln, Neb.
Muehlner, The, Lyceum, Chicago.
Mullen & Corelli, Poli's, Scranton; 23, Temple, Detroit.
Muller, Chum & Muller, Nov. 2-Jan. 1, Alhambra, London, Eng.
Murray, Eddie, Fisher's, Los Angeles, Indef.
Murphy & McGee, 48 W. Wyckoff, Brooklyn.
Murphy & Magee, Rice & Barton's Gaiety, B. E.
Musketees, Four, Vanity Fair, B. E.
My Fancy, 12 Adam St., Strand, W. E., London, England.

Newell & Niblo, Nov., Apollo, Bochum, Ger.
Newell & Shevett, Circo Trevino, Monterey, Mex., Indef.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nickel, Earl, 845 E. 40, Chicago.
Night With the Poets, Orpheum, Harrisburg, Pa.
Niles & Hart, Bijou, Decatur, Ill.

Noblette & Marshall, Majestic, Little Rock.
Nolan, Fred, World Beaters, B. E.
Normans, Juggling, Nov., Olympic, Paris, France.
Norris, Leo & Co., 63 W. 7, Mt. Vernon, N. Y.
Norris, The, 517 Walnut, Hamilton, O.
Norton, Mina, Elite, Ritzville, Wash., Indef.
Nosces, The, 119 W. 47, N. Y.
Nowlin, Dave, Majestic, Montgomery; 23, Majestic, Birmingham.
Nugent, Wm. F., Little Mose Co., Indef.

O'Connor, Saunders & Jennings, 1117 Market, Frisco.
Odell & Gilmore, 370 N. Monroe, Chicago.
Ogden, Helen, Lyric, Galveston, Tex.
Okabe Family, Nov., Palais d'Elite, Brussels, Bel.
Omega Trio, Grand, Auburn, N. Y.
Onlaw, Gus, Trio, Hippo, Borcombe, Eng., Indef.
Onken, Al, The Chutes, San Francisco, Indef.
O'Neill, Russell & Gross, Matinee Girl Co.
O'Neill, W. A., Bennett's, Montreal, Indef.
O'Neill Trio, Orpheum, Canton, O.; 23, National, Steubenville, O.
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Purvis, James, New Century Girls, B. E.

Quigg & Nickerson, Night Owls, B. E.

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Rado & Bertman, 104 W. 40, N. Y.
Rankin & Leslie, Van Buren Hotel, N. Y.
Rainbow Sisters, Bijou, Bay City, Mich.; 23, Bijou, Saginaw, Mich.
Rastus & Banks, Brussels, Belgium.
Rawls & Von Kaufman, 315 E. 14, Kansas City, Mo.
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 Reed & St. John, Orpheum, Chattanooga, Tenn.
 Reded & Hadley, Family, Williamsport, Pa.
 Reid Sisters, 45 Broad, Elizabeth, N. J.
 Reiff & Clayton, 78 Stillman, Rochester, N. Y.
 Renshaw, Bert, Majestic, La Salle, Ill., indef.
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 Reeves, Al., Keith's, Phila.
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 Richards & Montrose, Orpheum, Utica.
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 Richt, Gertles, 305 Elm, Buffalo.
 Rickrode, Harry E., Lyric, Grand Rapids, Mich.
 Ristler, Gerlie, 308 Elm, Buffalo.
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 Rivers & Rochester, Unique, Minneapolis.
 Roattino & Stevens, 114 E. 14, N. Y.
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 Roblsch, Childers & Co., Orpheum, Springfield, O.
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 Ronaidos, Three, Bijou, Hancock, Mich.
 Rose, Elmer A., Boston Belles, B. R.
 Ross & Lewis, 23, Empire, New Castle, Eng.
 Ross Sisters, 65 Cumberland, Providence.
 Ross & Adams, Lyric, Dayton, O.
 Rosey, C. W., Keith's, Cleveland; 23, Hudson, Union Hill, N. J.
 Roscoe & Sims, Casino Girls, B. R.
 Rossleys, The, Family, Pittston, Pa., indef.
 Royal Doll Princess, 162 W. 35, N. Y. C.
 Royal Musical Five, Wash., Spokane.
 Roy's Minstrels, 102 W. 8, Homestead, Pa.
 Roys, The, 15th St., Phila., Pa.
 Russell & De Virne, Hagenbeck-Wallace, C. R.
 Russell Bros., Elmhurst, L. I.
 Russell & Davis, Idle Hour, Atlanta, indef.
 Russell, Mona, Sam Bernard Co.
 Russell, Will, Olympic, Chicago.
 Russell & Church, Cumberland, St. Louis.
 Rutledge & Pickering, 133 W. 45, N. Y.
 Ryan & Richfield Co., Orpheum, Brooklyn; 23, Alhambra, N. Y.
 Ryan & White, Bennett's, Quebec; 23, Keith's, Portland.

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 Sabine & Vera, Family, Butte.
 Salmo, Jno., Tichy's, Prague, Austria.
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 Santelli, Great, Winchester Annex, 3d & Market, Frisco.
 Sa Van & Hill, Sorenaders, B. R.
 Schrode & Mulvey, Poll's, New Haven; 23, Poll's, Waterbury.
 Seabury, Ralph, 187 Madison, Paterson, N. Y.
 Selbini & Grovial, K. & P. 5th Ave., N. Y.; 23, K. & P. 125th St., N. Y.
 Sevengala, Original, Watertown, N. Y., indef.
 Shedman, W. S., Dumont, N. J.; indef.
 Shannons, Four, Saratoga Hotel, Chicago.
 Scheffels, Male, Los Angeles, Los Angeles, Cal.
 Schuster, Milton, Palace, Boston, indef.
 Scott, Edouard, Grand, Reno, Nev., indef.
 Semon, Chas. F., Alhambra, N. Y.; 23, Keeney's, Brooklyn.
 Sears, Gladys, Tiger Lilies, B. R.
 Senetti, Anne, City Sports, B. R.
 Severance, Margaret & Co., Bijou, Duluth, Minn.
 Shields, & Galle, Murray, Mackey & Co.
 Shirhart, Anson, Crystal, Detroit, indef.
 Sibbon's Cats, Olympic, Chicago.
 Silvas, The, Maryland, Baltimore; 23, Chase's, Wash.
 Silveno & Co., 2029 Liberty, Ogden, Utah.
 Simpson, Cora, Lyric, Danville, Ill.
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 Slater & Finch, Trousdale Bros. Minstrels.
 Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
 Smedley, Edie & Co., 230 W. 84, N. Y.
 Smith's, Aerial, Nov., Tichy, Prague, Hungary.
 Smith & Heagney, Orpheum, Easton, Pa.
 Snyder & Buckley, Orpheum, Butte.
 Soper, Bert, "Cat, Amos, Pa." indef.
 Somers & Storke, Varieties, Terre Haute; 23, Temple, Ft. Wayne.
 Sound of the Gong, Olympic, Chicago.
 Spiller, Musical, Greenwood, Brooklyn.
 Spissel Bros. & Mack, Nov. 1-30, Folies, Bergere, Paris, France.
 Sprague & Dixon, Lyric, Norfolk, Va.; 23, Palace, Clifton Forge, Va.
 Spring Song, 22, Fresno, Cal.
 Stafford & Stone, Majestic, Johnstown; 23, Proctor's, Albany.
 Stanton & Sandberg, Gaiety, Springfield; 23, Bijou, Dubuque, Ia.
 Stanley & Seaton, O. H., Springfield, O.; 23, Valentine, Toledo.
 Steele & Edwards, Lyric, Dayton, O.; 23, Keith's, Cleveland.
 Steinhert, Thomas, Trio, 469 Lenox, N. Y.
 Stephenson, Chas., 2 Sumach, Toronto, Can.
 Stewart's, Musical, Sam T. Jacks Burlesquers, B. R.
 Stickney's Pony & Dogs, Hempstead, L. I.
 Stoddards, The, Majestic, Ft. Worth; 23, Majestic, Dallas.
 Stuart & Keeley, 822 College, Indianapolis.
 Stubbiefield Trio, Wallace-Hagenbeck, C. R.
 St. Elmo, Leo, Bijou, Valley City, N. D., indef.
 Sullivan, W. J., Lyric, Roseman, Mont., indef.
 Sullivan Bros., Four, Auditorium, York, Pa.; 23, Family, Hagerstown, Md.
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Wenrick & Waldron, Canton, Ill.
Westworth, Vesta & Teddy, Bennett's, Ottawa.
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23, Vaudette, Mt. Pleasant, Mich.
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Winchester, Edwin, Bijou, Decatur, Ill.
Winkler's Madcaps, 20 Russhall, London, Eng.
Winkler & Kress, 202 W. 38, N. Y.
Winslow, W. D., Barcum & Bailey, C. E.
Winter, Winona, 41 W. 64, N. Y.
Wixtoh & Eaton, Casino Girls, B. E.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wood Bros., G. O. H., Wheeling, W. Va.
Woodford & Mariboro, 1553 Broadway, N. Y.
Woodward, Ed & May, Grand, Beaver Falls, Wis.
Wordette, Estelle & Co., Orpheum, Allentown,
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Zeb & Zarro, Troupe, Bijou, Duluth, Minn., indef.
Zeda, H. L., Midland Hotel, Pueblo, Colo.
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Deiny Four, Keith's, Cleveland; 23, Majestic,
Chicago.

Davis, Mark & Laura, Bijou, Lorain, O.; 23,
Marion, Marion, O.

Doherty, Jimmy & Harlowe, Beatrice, Hath-
away's, New Bedford; 23, Hathaway's, Lowell.

Dupres, Fred, 23, Keith's, Providence.
Edyth Rose, Young's, Atlantic City, N. J.

Ferrell Bros., Keith's, Boston.
Genter & Gilmore, Star, Chicago.
Georgia Campers, Poli's, New Haven.

Hoffmans, Cycling, Hunley Hotel, Chicago, Ill.
Hughes, Mr. and Mrs. Gene, Orpheum, Denver.
Hurley, Musical, Grand, Elmira, N. Y.

Howard's Poodles, Poli's, Hartford; 23, Poli's,
Waterbury.

Johnson Bros. & Johnson, Orpheum, Oswego,
N. Y.

Jones & Mayo, Young's Atlantic City, N. J.; 23,
Broadway, Camden, N. J.

Kyle Ingram & Co., Lyric, Cobalt, Ont., Can.
Leo, Arthur, Casino, Grafton, W. Va.; 23, Ave-
nue, Elkins, W. Va.

Le Roy & May, Avenue, E. St. Louis, Ill.
Le Witt & Ashmore, Family, Lancaster, Pa.

Leipzig, Nat. Olympic, Chicago.
Marshall & Gunn, Majestic, Ashland, Ky.

Masons, Four, & Corinne Sisters, Bennett's, Mon-
treal; 23, Bennett's, Ottawa.

May, Ethel, Oliver, So. Bend, Ind.
McGrath & Paige, Bijou, Marinette, Wis.

McMahon's Sun Flower Girls, 23, Orpheum,
Boston.

McMahon's Pullman Porter Maids, Orpheum,
Boston.

Niro & Le Roi, O. H., Irwin, Pa.; 23, Wag-
ner's, New Kensington, Pa.

Noble, Billy, & Brooks, Jeanne, Wigwam, San
Francisco.
Norton, C. Porter, Majestic, Birmingham; 23,
Majestic, Little Rock, Ark.

Pertins, Mile., Orpheum, Kansas City, Mo.
Rectos, Harry, Circo Trevino, Monterey, Mexico,
indef.

Smith & Arado, Bennett's, Hamilton, Can.
Sallebury, Marie, Garrick, Burlington, Ia.

Taylor, Mae, Bijou, Bemidji, Minn.
Van Epps, Jack, 15 W. 64, N. Y.
Wahlund & Tekia Trio, Kenney's, Brooklyn.
Whitehead, Joe, & Grierson, Flo, Red Mill Co.,
No. 2.
World, John, & Kingston, Mindell, 16-23,
Orpheum, Atlanta, Ga.

CIRCUS ROUTES

Buffalo Bill, Nov. 13-15, New Orleans, La.; 16,
Baton Rouge, La.; 17, Vicksburg, Miss.; 18,
Greenville; 19, Memphis, Tenn.

BURLESQUE ROUTES

For the weeks of Nov. 16 and Nov. 23.

"L. O." indicates show is "laying off."

Americans, 16, Trocadero, Phila.; 23, Empire,
Newark.

Avenue Girls, 16-18, Bijou, Paterson; 19-21, Elec-
tra, Schenectady.

Behnan Show, 16, Gaiety, Baltimore; 23, Gaiety,
Washington.

Big Review, 16-18, Gaiety, Scranton; 19-21,
Luserne, Wilkes-Barre.

Blue Ribbons, 16, Olympic, Brooklyn; 23, Murray,
Brooklyn, N. Y.

Bobemians, 16-18, Lyceum, Troy; 19-21, Gaiety,
Albany.

Bon Tons, 16, Bijou, Atlanta; 23, Gaiety, Bir-
mingham.

Bowery Burlesquers, 16, Standard, Cincinnati; 23,
Bijou, Atlanta.

Brigadiers, 16-18, St. Joe; 19-21, L. O.; 23, Cen-
tury, Kansas City.

Broadway Gaiety Girls, 16, Bowery; 23-25, Ly-
ceum, Troy; 26-28, Gaiety, Albany.

Bryan's Extravagans, 16, Gaiety, Philadelphia;
23, Gaiety, Baltimore.

Casino Girls, Casino, Philadelphia; 23, Wald-
man's, Newark.

Century Girls, Star, Toronto; 23, Lafayette, Buf-
falo.

Champagne Girls, Monumental, Baltimore; 23,
Bijou, Philadelphia.

Cherry Blossoms, 16, Century, Kansas City; 23,
Standard, St. Louis.

City Sports, 16, L. O.; 23, Olympic, Brooklyn.
Colonial Belles, 16, Empire, Indianapolis.

Cozy Corner Girls, 16, Lafayette, Buffalo; 23,
Avenue, Detroit.

Cracker Jacks, 16, Gaiety, Birmingham; 23,
Greenwald, New Orleans.

Dainty Duchess, 16, Gaiety, Detroit; 23, Star &
Garter, Chicago.

Dreamland, 16, Standard, St. Louis; 23, Empire,
Chicago.

Ducklings, 16, Eighth Ave., N. Y.; 23, Trocadero,
Philadelphia.

Empire Burlesquers, 16, Imperial, Providence.

Fads & Folies, 16, Gaiety, St. Louis; 23, Troca-
dero, Chicago.

Fashion Plates, 16, Buckingham, Louisville.

Fay Foster, 16, Academy, Pittsburg; 23, Ly-
ceum, Washington.

Follies-of-the-Day, 16, Howard, Boston; 23,
Eighth Ave., N. Y.

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Frollesome Lambs, 16, Royal, Montreal; 23, Star, Toronto.
Golden Crook, 16, L. O.; 23, Majestic, Kansas City.
Happyland, 16, Gayety, Toronto; 23, Princess, Montreal.
Hastings Show, 16, Princess, Montreal; 23-25, Empire, Albany; 26-28, Empire, Holyoke.
High Rollers, 16, Majestic, Kansas City; 23, Gayety, St. Louis.
Imperial, 16, Star, Cleveland; 23, Academy, Pittsburg.
Irwin's Big Show, 16, Euston's, Chicago; 23, Gayety, Milwaukee.
Jersey Lilies, 16, Gayety, Hcboken; 23, Harlem Music Hall, N. Y.
Jolly Girls, 16, Columbia, Boston.
Kentucky Belles, 16-18, Empire, Des Moines; 19-21, L. O.
Knickerbockers, 16, L. O.; 23-25, Gilmore, Springfield; 26-28, Empire, Albany.
Majestics, 16, Gayety, Milwaukee; 23, Euson's, Chicago.
Mardi Gras Beauties, 16, Gayety, Washington; 23, Gayety, Pittsburg.
Masqueraders, 16, Gayety, Brooklyn; 23, Gayety, Philadelphia.
Merry Maidens, 16, Dewey, Minneapolis; 23, Star, St. Paul.
Merry Makers, 16, London, New York.
Miss New York, Jr., 16, Lyceum, Washington; 23, Monumental, Baltimore.
Morning Glories, 16, Gayety, Columbus; 23, Empire, Toledo.
New York Stars, 16, Garden, Buffalo; 23, Corinthian, Rochester.
Night Owls, 16, Harlem Music Hall; 23, Westminster, Providence.
Parisian Widows, 16-18, Empire, Albany; 19-21, Empire, Holyoke; 23, L. O.
Pat White's Gaiety Girls, 16-18, Gayety, Albany; 19-21, Lyceum, Troy; 23, Royal, Montreal.
Reeves' Beauty Show, 16-18, Gilmore, Springfield; 19-21, Empire, Albany; 23, Olympic, N. Y.
Rents-Santley, 16, Murray Hill, N. Y.; 23, Casino, Philadelphia.
Rice & Barton, 16, Euson's, Chicago; 23, Gayety, Milwaukee.
Rice & Barton's Big Gaiety Co., 16, Star, Brooklyn; 23, Gayety, Brooklyn.
Rialto Rounders, 16, Waldman's, Newark; 23, Gayety, Hoboken.

Bollickers, 16, Empire, Brooklyn; 23, Imperial, Providence.
Rose Sydeil, 16, Gayety, Pittsburg; 23, Gayety, Columbus.
Runaway Girls, 16, Olympic, N. Y.; 23, Star, Brooklyn.
Sam Devere, 16, Star, St. Paul; 23-25, Empire, Des Moines; 26-28, L. O.
Sam T. Jack, 16, Bijou, Philadelphia; 23, Empire, Brooklyn.
Scribner's Big Show, 16, Greenwald, New Orleans; 23, L. O.; 30, Majestic, Kansas City.
Serenaders, 16, Corinthian, Rochester; 23, Gayety, Toronto.
Star Show Girls, 16, Bon Ton, Jersey City.
Strollers, 16, Empire, Chicago.
Thoroughbreds, 16, Empire, Newark.
Tiger Lilies, 16, People's, Cincinnati.
Trans-Atlantics, 16, Empire, Cleveland; 23, Garden, Buffalo.
Travelers, 16-18, Electra, Schenectady; 19-21, Bijou, Paterson.
Trocadero, 16, Westminster, Providence; 23, Gayety, Boston.
Uncle Sam's Belles, 16, Star, Milwaukee; 23, Dewey, Minneapolis.
Vanity Fair, 16, Star and Garter; 23, Standard, Cincinnati.
Washington Society Girls, 16-18, Luzerne, Wilkes Barre; 19-21, Gayety, Scranton.
Watson's Burlesquers, 16, Avenue, Detroit; 23, Folly, Chicago.
World Beaters, 16, Empire, Toledo; 23, Gayety, Detroit.
Yankee Doodle Girls, 16, Folly, Chicago; 23, Star, Milwaukee.

Boyd, Wm.
Boraman, Alfred.
Bentley, Arthur.
Batemens, Thomas.
Barry, Dick & Dolly.
Barrett, Pat.
Bender, Winfield.
Bernard, Joseph E.
Belmont, Edie.
Bragg, Archie (C. O.)
Brignola, E. (C. O.)
Beck, Carl E. (C. O.)
Bowles, Geo.
Belmont, Freda.
Baker & Carlisle.
Belmont, Belle.
Burke, Chas., & Co.
Bellman, Harry K.
Bruce, Miss Gertrude.
Brahams, The (C. O.)
Delmar, Carlotta.
Dumont, Charles.
Denton, Ray (C. O.)
Donglas, Wm. (C. O.)
Dorell & Hodges (C. O.)
De Bassini, Vera.
De Moss, Edward.
Dalley, Bob & Nellie.
Delmar, Carlotta.
Dunont, Charles.
Drnton, Miss Alfretra.
Dunfer, Effie.
Davis, Ed. F. (C. O.)
Dean, Louis (C. O.)
Doris, Frank.
Dolan, Eddie (C. O.)
Daly Comedy Trio (C. O.)
Devere & Pollock.
Dunn, Miss J. Lee.
DoLoseh & Zillbauer (C. O.)
Dnpreece, Miss (C. O.)
Deane, Walter.
Dresser, Miss Louise.
Doyle, Bart.
Evans, Chas. E.
Eckert, C. W.
Edwards, Jay (C. O.)
Evelyn, Pearl (C. O.)
Engel, Carrie L.
Evans, Miss Ann.
Eddy, Wm. (C. O.)
Early, Emma (C. O.)
Evelien, David M.
Edmonds, Rosie (P. C.)
Farnon, Wills & Ransley.
Florence Sisters.
Frec, Martin.

Ferguson & Dupree.
 Fitzgerald & Wilson (C. O.)
Foy, Harry (C. O.)
Fisher, Miss Minnie.
Frascosa, Menotti (C. O.)
Fullsell, Paul.
Fairman, E. Wm.
Farren, L. E.
Foreman, Robt. N.
Ford, Miss Edith.
Fays, The.
Feurt, Lois (C. O.)
Fox, Charlotta.
Forrest, Great.
Francis, Miss Emma.
Fref Trio (C. O.)
Finnie, J. (P. C.)
Franks, Sophie & Myrtle.
Fredericks, John (P. O.)
Facenda, Alberto (C. O.)
German, Will.
Guilich, Gus.
Graham, Miss Gladys.
Green, Harry.
Godard, Stanley (C. O.)
Gibson, Chas. T. (C. O.)
Glockstone, Harry (C. O.)
Goines, J.
Gregg, W. W.
Gracie & Reynolds.
Grismer, Miss Florence.
Gordon, Miss Ruth.
Gibson, Chas. T. (C. O.)
Geyer, Bert.
Green, Irene F. (P. C.)
Hart, Geo. Dury.
Hynes, Tom.
Hawthorn, Miss Dorothy.
Harris, Will J.
Hicks, Leonard.
Hardins Elec. Ballet Co.
Heras, Wm.

Holland, Miss Lay.
Hitzess (C. O.)
Hayes, Edmund.
Harrison, Charles.
Hutchinson-Lusky (C. O.)
Husel, Emile.
Hammond, Chas.
Hioningham, Albert (C. O.)
Hamlin, Paul (C. O.)
Harvey & Farrell (C. O.)
Hodges, James (C. O.)
Hart, Henry (C. O.)
Howley & Leslie (C. O.)
Hyde, Jimmie.
Husk, Harry B.
Herkimer, Madge.
Harrington, A. A.
Ishmeal, Prince P. (C. O.)
Innes Band Mgr. (C. O.)
Irwin, C.
Jacobs, Miss Thresa.
Johns, Harry (C. O.)
Jarron, Emil (C. O.)
Joyce, Miss Lottie.
Johnstone, Gordon.
Johnson, Otto.
Juniper Bros.
Juniper & Haynes (P. C.)
Judgc, Todd.
Jenson, Otto.
Kelvans, J. J.
Keeley, Miss Edna.
Kelley, Fredericke.
Kelly, Frank.
Kyle, Ethel (C. O.)
Kane, Genevieve (C. O.)
Kilgann, Sam.
Kelsey, A.
Kelly, Walter C.
Kenyon, Jack.
Kreischman, John.
King, Louis.
Larose & Hatfield.
La Salle, Jessie (C. O.)
Linton, Harry B. (C. O.)

LETTERS

Where C. O. follows name, letter is in Chicago Office.
Advertising or circular letters of any description will not be listed when known.
Letters will be held for two months only.
P. C. following name indicates postal card.

Anderson, Dan (C. O.) Angerine, Louis.
Andrews, Pearl (C. O.) Anstlin, Miss Maxine.
Aces (C. O.) Ackerman, Ed.
Ames & Ball (C. O.) Barron, Ted. S.

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Labelkin, Tony.	Mellor, Mrs. Alfred (C. O.)	Malla & Bart.	Pearson, Effie.	Sheldon & Co. (C. O.)	Sexton, William.	Williams, Det.	West, Ed.
Love, Frankie.	Mitchell, Miss Mammie (C. O.)	Myers, Rose.	Pam, Mrs. E.	Stater, F. A. (C. O.)	Stevenson, George.	Willing Brothers.	West, Hugh J.
Lewis, Etta.	Mitchell, Frank (C. O.)	Marlowe & Maddern.	Planked, Harry (C. O.)	Smith, J.	Snow, R. W. (P. O.)	Winter, Banks.	Weston, Willie.
Lester, Eddie (C. O.)	Mann, Billy (C. O.)	Morgan & Chester.	Pulliam, Caroline (C. O.)	Spencer, Lloyd.	Thomas, Wm. H.	Woodman, Joseph.	Westhouse, Minnie (C. O.)
LeCall, Ed. (C. O.)	Mack, Floyd (C. O.)	Masch, May.	Pathenson, Rayard.	Star Spangled Banner Co.	Thiel, Louise A.	Wright, Mrs. Fred.	Ward, E. V. (C. O.)
Lee, Minnie.	Marcia, May (C. O.)	Morton, Fred.	Pond, Dave O.	Spong, Hilda.	Thompson, Frank A.	Ward, Miss Mary.	Walsh, May.
Logan, Bruce.	Milton, Harry (C. O.)	Nelusco, Edward.	Fridess, Steve (C. O.)	Stevens, Mike J.	Taft, Miss Billy.	Willard, Alice (C. O.)	Wood, Francis.
Lafont, Grace (C. O.)	Medallion Tris (C. O.)	Newsboy Four, American (C. O.)	Fratt, Jack.	Sommers, J. F.	Thompson, Eph.	Williams, Arthur (C. O.)	Widen, Pauling.
Larro, Duncan (C. O.)	Moore, Herbert (C. O.)	Powers, John T.	Prampton Comedy Four (P. O.)	Scherer, Marie.	Trickey, Miss Coyde.	Warren, Day & Warren (C. O.)	Yates, Aubrey (C. O.)
Lackaye, Emma (C. O.)	Marshall & King.	Norton, Jack (C. O.)	Rickrode, Harry E.	Sutherland & Curtis.	Tully, May.	Webster, Zelma (C. O.)	Young, Mrs. Wm. (C. O.)
Logan, J. A.	Merrille, Bertha M.	Niles, Vergenia.	Russell & Held.	Snook, R. J.	Thurber, Marrison.	Williams, Male (C. O.)	Yuma.
Iang, Nicholas.	Miller, Edgar M.	Norton, Mrs. Ned (C. O.)	Rice, Miss Nellie.	Sargent, S. P.	Tullitte, Gertie (C. O.)		
Lee, Kenneth.	Matthes, Hingo.	Nulle, Jos.	Roberts, Signa.	Sharroks, The.	Ulpan & Hellis.		
LA Grech.	Myers & Meer.	Nelson, Agnes.	Rodriguez, L. J.	Sheldon, H. S. (C. O.)	Uyatt, Miss Ida.		
Lock & Kessler.	Morrison, Lee.	Nile, Grace.	Ryan, Mrs. T. J.	Swor, Bert (C. O.)	Van, C. A. (C. O.)		
Leo, Bob.	McKenzie, B.	Normington, Harold J.	Redwood, Frederick.	Sutherland & Curtis (C. O.)	Verdi, Georgia.		
Lavine, Arthur.	Mack, J. D.	Newell, Willard (C. O.)	Reynold, Max (C. O.)		Vivian, Annie (C. O.)		
Livingston, Frank.	Moy, Miss Hazel A.	Neisen, Jr., Artie (C. O.)	Reno, C. H.		Voerg, Frank.		
McDonald, Wm. (2).	Minton (C. O.)	Nye, Ned.	Ridley, Henry.		Voegel, Marie.		
Manning, A. E.	Morris' Three (C. O.)	Newman, Harry (C. O.)	Ranch 101.		Welch, Miss Mary.		
Mack & Williams.	Mall, Miss Blanche.	Oltham, Clifford.	Raymond, Melville B.		Weston, Miss Emma.		
Markint, Wilbur G. (C. O.)	Mann, Danny.	Oliphant, Billy Petrie (C. O.)	Rinz, Mme.		Welch, George.		
Mathews, Chas. (C. O.)	Murray, Tom.	O'Bourke, Eugene.	Rice, Bessie.		Watch, C. Gilliam.		
McGee, Joe B. (C. O.)	McCarthy, Jas. J.	O'Bourke, Jr., Jas.	Rosenberg-Keogh-Hill.		Well, Mr.		
McGibney, Viola (C. O.)	McDermott, Billie (C. O.)	O'Connor, E. P.	Raymond, Melville B. (C. O.)		Wetherall, Harry.		
McLelland (C. O.)	Morgan, Miss Gertie.	O'Donnell, Edward.	Ray, Elisabeth (C. O.)		Williams, Leon.		
McMillan, Mrs. E. D. (C. O.)	Munson & Munson (C. O.)	Piottle, The.	Reinhardt, Cyrus (C. O.)		Wilson, Harry.		
	Murray & Lane.	Pembroke, Kittle.	Rosey, C. W. (P. C.)		Wolfe, Gracie.		
					Wynne (Ekie).		
					Winner, Ellie.		
					Whitely & Bell.		

Harry Clay Blaney and Kitty Wolfe (who recently entered vaudeville) have declined the Orpheum Circuit for the winter season, and will probably play in the East instead. The health of Miss Wolfe (Mrs. Blaney) is said to be such that the long jumps might have caused some inconvenience. A route over the United time is being laid out.

"THE ENGLISH AMERICANS"

WILLIAM

LAURA

FLEMEN and ROTH

(The effervescent Comedian)

(The Little Beauty with the big voice)

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CORRESPONDENCE

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

CHICAGO

By FRANK WIMBERG,
VARIETY'S Chicago Office,
Chicago Opera House Block.

OLYMPIC MUSIC HALL (John J. Murdock).—The inaugural bill is headed by the "Eight Palace Girls." They have a number of very pretty ensemble dances. The act is one of the best of its kind seen here. Elsie Harvey, pretty as ever, did very well with the two boys in dancing. Martinetti and Sylvester furnished much comedy with their acrobatics and bumps. "Shorty" provided twenty minutes of laughter. Hyman Meyer made a bigger hit with his piano manipulations and conversation than at the majestic several weeks ago. Mlle. De Dio introduced her spectacular dances with pretty and novel effects. Chas. and Fannie Vanwon on the merits. "Stage Struck Kids," six boys and one girl, replaced the Kirk-Smith Sisters. The "kid" act needs considerable rehearsing. The best thing now is the dancing at the finish.

MAJESTIC (Lyman B. Glover, mgr.).—"The Naked Truth," with Phyllis Rankin and Harry Davenport, headlines. Until the "naked truth" is exposed there is nothing out of the ordinary in it. Victor Niblo and his parrots offered a challenge to the audience. The program says he will wager \$5,000 the birds speak when commanded. If this is true his conversation with them is remarkable. Some were inclined to regard Niblo as a clever ventriloquist. Mario Trio showed a series of clever acrobatic feats. Clifford and Burke created much laughter. "A Modern Pocahontas," an Indian playlet with real Indians, written to exploit the talents of Emma Baine, an Indian actress, had its first showing here. It is a dramatic affair with no comedy. It tells the story of a cavalry officer's love for an Indian girl and the Big Chief's strenuous objection. There are Indian dances and ceremonies, picturesque of the Shoshone tribe. Eleanor Falke is dainty and artistic as ever. Her repertoire of songs is very good. She sang five and the audience wanted more. One of the best things in the local houses is "A Trial Marriage," presented by Henry Keane and Briscoe. It is a consistent farce with highly amusing situations and some of the brightest dialog heard in similar offerings. Miss Briscoe is an exceptionally clever actress. Hathaway and Siegel are good dancers. The singing might be left out. Polk and Carmen Sisters are expert banjoists. The act replaced the Fernando May Duo, who were pretty good. Joe Brennan has good enough voice to succeed with songs. His talk is too old. Miett's Dogs opened.

STAR AND GARTER (U. J. Herrmann, mgr.).—There is every reason to commend "The Bowery Burlesquers." One of the features is the satirical development of a theme in a two-act melange called "Too Much Isaacs." The title is evidently derived from the fact that two Hebrews of that name are centered in the action. "Too Much O'Shaughnessy" would be more appropriate, judging from the numerous mention of that name. It is a mild story with a congruous succession of decidedly amusing situations connected along conventional lines. It serves particularly Ben Jansen, the principal comedian, who carries the comedy burden with apparent ease and intelligence, and manages to enthrall with his ability as a comedian and talent as a musician. The program names the contributors to the piece, and John Raines is mentioned as the former manager of the book, with lyrics by Henry S. Creamer; music by Wm. H. Vodery; numbers staged by Ed. Rogers. The company is one of the most capable seen in burlesque. Jansen has his brother cast for a counterpart Hebrew character and he does very well considering the short time he has been on the stage. He follows all the former managers even to the make-up. One of the most diverting arrangements is the piano playing section with Ben Jansen, Eddie Fitzgerald and Jack Quinn. Jansen is a thorough musician and the effort, which lasted about twenty-five minutes, scored. The second act shows a very pretty setting with fine floor effects. The show is in a new sphere. Lillian Held and Norma Bell are the two principal women. Miss Held is magnetic, and her dresses are magnificent. She appears in a different garment every time appearing on the stage, singing most pleasantly and has an admirable presence. Miss Held with Fred Russell in the olio, proved one of the best singing and dancing acts seen. Miss Bell has a good voice and acted capably. Edna Green is active and made herself agreeably conspicuous. Josie Kine played a character part with discretion. She is a comedienne. Eddie Fitzgerald upheld the Irish type, giving it naturalism. Eddie Convey did well in "straight," changing to a traditional Spanish officer. A better and more efficient army of choristers has not been seen. The numbers are splendidly arranged and resplendently embellished with very prettily designed costumes. They are not gaudy. The music is original and in instances catchy. The Nazarras gave an exhibition of dextrous gymnastic feats. The act is similar to the Pantzer Troupe, and was greatly appreciated. The show is better this season than any previous year.

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Burnett presented "A Royal Janitor." George Hertz is an adept bag puncher. The show is well equipped with ordinary costumes, neither lavish nor attractive. It is a burlesque show of the conventional sort only, the several principals doing what they can under the circumstances, arduous as it may seem, especially with the latitude and privileges.
EUSON'S (Sid J. Euson, mgr.).—Irwin's "Majestics."
FOLLY (John A. Fennessey, mgr.).—"Colonial Belles."
HAYMARKET (W. V. Newkirk, mgr.).—Frank Nelson and Co., Merian's Canines, Carlotta Bowers, Walters and Crocker, Harry Richards and Co., Mitchell and Cain, Mrs. Dan McAvoy, Dean and Price, Borden and Zeno, Joe Carso, STAR (Tom Carmody, mgr.).—Von Mitsel and Maynard, Riva Larsen Troupe, The Hirschborns, Leo Fittler, Harrison Bros., Van Bergen and Kresky, Young Buffalo and Co., Joe Niemeyer, Gladstone Sisters.
NORTH AVENUE.—Three Raymonds, Sawyer and DeLina, Two Casettas, Leon and Bertie Allen, The Demons, The McCarvers, Burch, Richey and Co.
SCHINDLER'S.—American Zouaves, The Sharrocks, Haydn and Haydn, Masqueria Sisters, Harry Sheldon and Co.
COLUMBIA.—Theateros Troupe, Jim Rutherford and Co., Cora Youngblood, Corson Sextet, Al H. Delton, Lindstrom and Anderson, Evelyn Bird, Prof. F. L. Higgins.
THALIA.—Travesty Comedy Four, The Brownies, Venetian Musical Four, May Ogden, PEKIN.—Bruno Kramer Trio, Wangdoodle Quartet, Steiner-Thomas Trio, Billy Earthquake, Quinn Trio, Williams and Stevens.
LYCEUM.—Lorraine Buchanan and Co., Bobby Watson Benton and McKenzies, Mack Sisters.
VIRGINIA.—Colonial Trio, Stevens and Washburn, Ziegler Trio, Jeanette Spencer.
CRYSTAL.—Ed. Dunkhorst and Co., Seamon and Mills, Cozy Smith and "Picks," Harriet Hoemer, Mexico Trio.
GEM.—Stone an' Stone, May Addison, Bland and Jones, Florence Daniels.
PALAIS ROYAL.—Juggling Jalvans, Sol Berns, Hanlon and Walsh, Matthews and Matthews, Leslie Joyce.
IOLA.—Monsella and Russell, Stith and Stith, Brown Family, Toney and Toney, Kramer and Willard, Mlle. Fays, Leopards.
GRAND (Chicago Heights).—Murray's Dogs, Howe and Howe, Elmore and Bartlett, The Huebners, Mabel Vivian.
The La Salle Theatre, with its continuation of "Giri"-titled productions, has become a sort of educational edifice for the young theatre-goers of Chicago. The "Giri" plays have met with singular success, and it is convincingly evident that a majority of the audience frequenting the playhouse are students of Henrice Fairfax or her ardent inquisitors. Those who pursue light musical entertainment with just enough plot to involve unromantic love making and unceremonious connubial sentiments of the "Let's get married, kid," sort will find in "A Girl at the Helm" a positive stimulating recipe for love-moroseness and faint heart. It teaches the eloquence of boldness and defiance in a traditional way. Cecil Leann can cure the most obstinate affliction of faint heart and teach the art of love making without the least meekness during one performance. The story of the play (book by Robert B. Smith, score by Raymond Hub-

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NEW YORK

well, their first to be laughed by the La Salle management), can be explained in a breath. Fred Stanhope (Cecil Lean) is owner of a garage. He falls in love with Dorothy Higginson (Florence Holbrook), daughter of a sportsman who strenuously objects to the match in favor of Carl Wallenstein (Lee Kohlmar), a boat racer, who also professes to love the girl. The father is about to enter a race with the young yachtsman, and believing he will either withdraw or declare defeat if he consented to the marriage, persuades his daughter to marry him. Stanhope is the hero and he undertakes to race the boat against his rival, with Dorothy at the helm. He wins, incidentally, Wallenstein, for the latter, with a countess who seemed to be of emergent consequence in the love making. The toy boats on the back drop, which are supposed to show a race, were ineffectively produced and the weakest piece of mechanism devised. The tumultuous commotion of the enthusiastic throng on the stage alone made the scene somewhat realistic. The book has been constructed along conventional lines in the introduction of musical numbers. For instance, Miss Holbrook says "The man I marry must be a man," and the orchestra strikes up the melody of the song. It is a fascinating song, destined to become the hit of the show. The same applies to the other numbers, including "The Ghost of Regime," a recent interpolation and the feature of the performance. In this song, the stage is draped in black. Twenty-eight girls shrouded with white silk gause over strikingly pretty costumes, emerge from under the folds and introduce a dancing number. The idea is reminiscent of the "Electric Phantoms," a vaudeville act. The electrical effects were pretty. "I Won't Be Home to Dinner" is also on view in "The Merry-Go-Round," one chorus being used. The "auto" arrangement in the opening is pretty. Mr. Lean has a good topical song, "Not All But Nearly," winning a dozen encores. "A Game of Cards," by Norma Seymour, and others, the latter recited in gaudy costumes representing different playing cards, including a very pretty girl in white tights, had a semblance of novelty and scored. "The Marriage Game" is a real novelty. The number represents the various fashions in dress and species, from the Colonial period to the present, with the "Brothers" as Cupids. Lean is the jovial creator

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of all the merriment. He is an excellent comedian, conscientious, spirited and quick-witted, easy to follow and to laugh with. Miss Holbrook wears a stunning pink dress with lace trimmings, and sings nicely and haughtily. Lee Kohlmar, with Germanic earnestness, wearing a suit, was natural and could not have done better even had he tried to disguise his enunciation. On one occasion he came very near being a villain, but a comedy phrase spoiled the moment. Jas. H. Bradbury, who succeeded the late Arthur Sanders, acquitted himself splendidly as the erratic sportsman. Miss Seymour has a good soprano voice and knows how to use it. Carolyu Lijja, whose name on the stage is Minerva, played with discretion. She, too, has a good voice. Zeke Colvin acted occasionally, as did Virgil Bennett. Manager Singer has been lavish in the equipment. There are many costume displays. Spangles are shown; also tight and costly draperies. There are a number of new girls in the chorus. Among the "show girls" are only a few who can claim comeliness, while the "broiler" section is complete, although they are permitted to relax more in this piece and do not appear as often as usual. The music, with the exception of two or three numbers, is not as melodious as that in "Honey-moon Trail" or its predecessors, but they were encoed through embellishment and good staging. Lean is materially one-half of the show; the "production" is the other half, with Miss Holbrook, Kohlmar and the others giving excellent support.

NOTES.—Homer Lind and Co. will cross the Atlantic in the Spring with the intention of playing in England next summer.—Chas. Doutrick, the Chicago agent, is now looking for Schindler's and several other houses in the different parts of the city.—Ed. West, formerly of Morgan and West, is going to vaudeville with four or five girls in a singing and dancing act.—Tommy Burns, the prize fighter, who is now in Australia, will be made the hero in a political sketch which Nat Lewis will produce next spring.—The Majestic Theatre Co. contemplate the erection of a new vaudeville theatre at Charlevoix, Mich., to seat 600.—Harry Knowles, the White Rats' representative at Chicago, is confined to his home with a cold.—John E. W. Wayman, the Republican candidate for State Attorney, endorsed by the local managers and others interested theatrically, was elected by a unanimous vote.—The Hippodrome Amusement Co., Kansas City, incorporated with capital stock of \$50,000 by M. J. O'Hearn, T. J. Cannon and several others. The company will erect an amusement building to cost \$50,000.—Marshall, Mich., will have its first vaudeville theatre in a few months. J. Nagel is building it.—About 10,000 people saw The Great Leonard leap into the river at Milwaukee one day last week. Leonard jumped the bridge in spite of the police, who made an attempt to stop him just before he went over.

SAN FRANCISCO

By **W. ALFRED WILSON.**

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ORPHEUM Martin Beck, gen. mgr.—Week 8: The Millman Trio on the wire present their clever showy number with Bird Millman the star bit. Henry Horton and Co. have "Uncle Lem's Dilemma," an average sketch in the Old Homestead class. May and Flora Longley did very well with their "musical comedy" songs. They look nice, which goes a long way. Mr. and Mrs. Allison passed with their character singing turn. The holdovers are Alfred Kelsey and Co., Four Nightingales, Silvers and Geo. Primrose.

NATIONAL (Sid Grauman, mgr.)—"Enigmarelle." "The Electrical Marvel," failed to create a sensation. The like has been seen before in these parts, and this sort of act has worn off the novelty. The Magniniani Family are a distinct novelty as "The Musical Barbers." They are unique in their music and were especially well accepted. The Glaziers contain a very clever youngster who sings out with songs and dances. The dramatics of the act peacefully passed away and might remain buried for the benefit they are. Al Coleman, more than passable character delineator with good material, delivered in Al style, was the hit of the show. J. K. Emmett and Co. in "Archie's Dream" were added to the program on Monday. The piece is much superior to their previous sketch.

PANTAGES' (W. Z. Tiffany, mgr.)—There has been a noticeable increase in the patronage of the former Empire since that house was renamed and placed on the Pantages' Circuit. It is due no doubt to a new and liberal policy of advertising adopted. Several exterior alterations have been made, greatly improving the looks of the theatre. The lobby is now inviting and half the orchestra has been set with orchestra chairs. On Monday the bill opened with John T. and Anna Fay. They are drawing capacity houses. The "mind-reading" seems to take very well, without regard to how it is worked. George Yeoman, the German comedian, received a good reception. The Tom-Jack Trio is a good novelty

of the musical kind. The Swickards with their snappy style of talking and singing wou out, and The Stellings, hat spinners, had no trouble in pleasing the house.
WASHINGTON SQUARE (Zeck Abrams, mgr.)—Opened last Sunday. The bill, formerly reviewed while playing at the National, consists of Abdallah Troupe of Arabian acrobats, Rinaldo, the violinist; Elmer and Webb, "sister act"; Dorsch and Russell, Pierce and Roslyn and Laughlin's Dogs.
WIGWAM (Sam Harris, mgr.)—Bill and Sylvia, The Vivians, Brooks and Vedder, May Scheytels, Welch and Earl, Musical Gardeners, Morris' Pony Troupe.

BOSTON

Boston beat out New York in the warmth of its reception to Harry Lauder at the Orpheum this week. Scottish societies by the dozens, bagpipers, decorated carriages, parades, banquets and speech-making filled that portion of Monday not taken up by his performance, and at midnight Harry declared he had had the time of his life. It has been capacity at the Orpheum every show. The conservative "Trauscript" said, after his opening performance: "For a week we shall have a miracle of vaudeville, and such things are a rarity."

ORPHEUM.—Lauder was surrounded by Clarice Vance, Maud Hall Macy and Carleton Macy, in "A Timely Awakening," a talky sketch but interesting; Three Dumonds, capital musical act; Alice Lorette and her statue dog, unusually good; Romano, trumpeters; Princess Yamamoto held over, and Weston and Young, gossips.
KEITH'S.—Capacity business and a good bill. Zelle de Lussau returns and gives more grand opera selections than before. Walter O. Kelly, back from Lunoon, with new stories and characters, goes better than ever. Charles E. Evans and Co., and Avery and Hart furnish the comedy portion. Kaitaka Japs have a novel act, full of excitement. Violet Dale, in "A Mexican Tangle," travesty on "The Thief," very funny. "La Petite Revue" holds over, and Five Musical Spillers, Lone and Tilly, acrobats, Six Bonasettis, wonders as gymnasts, and the Carberry Bros., comports.

NOTES.—William Morris and his lawyer, Geo. M. Leventritt, called over Saturday to straighten out a tangle with the State police over Sunday concerts, the police having shut down on the Orpheum because the management allowed the audience to whistle when Daisy Lloyd sang, and allowed the woman in Caryl Wilbur's sketch to kick up her foot, showing her knees. The house was dark last Sunday. Reports from every other house that night showed violations of the law even worse than anything ever permitted at the Orpheum. There may be something doing later because of this. Mr. Morris declares he will not be used as a "mark" because he comes from New York.—The suit of Lindsay Morrison one time manager of Keith's Boston theatre, against B. F. Keith for alleged breach of contract comes up in the courts here on Dec. 1 for trial.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.)—Ryan and White, dancers, good. Chas. Shaw shadow-graphist, good; Cunningham and Marion, conversational acrobats, clever; Pakpa's Hawaiian Trio, musical act, great; Knight, Neville and Volkman, in "The Chalk Line," excellent; Sydney Deane and Co., in "Christmas on Blackwell's Island," pleased; Lanston, Lucler and Co., in "The Fool's Errand," enjoyed.—**EMPIRE** (J. H. Rhodes, mgr.)—Sheridan's "City Sports" are putting up a good show.—**GALEITY** (H. B. Nichols, mgr.)—"The Frolicsome Lambs" deserve the attendance they are bringing.
MARTEL

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.)—Al Manle, good; Farrell and La Roy, good; Tom Gibbons, fair; Carroll and Brevoort, good.—**NOTE.**—Skating rink has opened to good crowds; T. W. Wilde, manager.
RUCKER.

ATLANTA, GA.

ORPHEUM (V. Whitaker, mgr.)—Agnes Maher and Son, opened well; Youna and Wadwell, jugglers, average; Dave Nowlin, very good; Kennedy and Rooney, in "The Happy Medium," scored heavily, continual scream; Reed and St. John, musical, excellent; Nat M. Willis proved the hit of the season; Rosalie and Doretto, acrobats, good laugh makers.—**IDLE HOUR** (T. P. Holland, mgr.)—Violet Clayton, songs, fair; Wiseman's "Caines," good, showy act; Watson Sisters, musical, excellent; Zeno and Zo, contortionists, best ever here.—**CRYSTAL** (Wm. Harvell, mgr.)—Pierce and Pierce, musical, good; Jno. Dapp, dancer, average; Bronilo and Grigaby, comedy magicians, a hit.
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P. 8.—Fell down and broke my jump.

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DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Pollard, European comedy juggler, clever; Somers and Storke, comedy playlet, "Jackson's Honeymoon," laughable; Irene Romani, comedienne, good; Ann Hamilton and Co., "Beggars," fair. F. E. W.

DULUTH, MINN.

BIJOU (J. L. Maitland, mgr.).—Mlle. Summer-ville and horse "Columbus," pleasing; PH Staats, piano comedian, hit of bill; Stephen Grattan and Co., sketch, very good; Emella Benner, songs, good; Wenona and Francis, shooting, pleased. ABE.

ERIE, PA.

ALPHA (E. H. Suerken, mgr.).—Belle Gordon, very good; Emerson and Adams, good; Prof. Dood and his Talking Dog, very good; Harry and Johnson, travesty, "Held for Ransom," good laugh and that's all. BRUCE GRONNETT.

EVANSVILLE, IND.

MAJESTIC (Edwin Raymond, mgr.).—Lavelle and Grant, acrobats; Chas. Harris, humorous characterizations; The Langdons, s. and d.; Mons. Herbert, musical. S. O.

FALL RIVER.

SAVOY (Julius Cahn, lessee and mgr.). (Win. Morris, Inc.)—Barnold's Dogs and Monkey Comedians, a hit; Arlington and Helston, dancing

sketch, good; Prince Kokin, Japanese juggler, very good; Lamarre and King, Hebrew comedians, good; Frank Ardell and Co., comedy sketch, very good; Maud Morris, singing comedienne, good; Barry Lupino, eccentric dance, excellent.—BIJOU (Louis Boas, mgr.).—M. p.; Francis Williams' Dog, Pony and Monkey Circus, good; Hogan and West, comedy sketch, very good; Bobby Mack, comedian, good; Jere Sanford, ill. songs, pleased; People's Stock Co., comedy sketch, applauded.—PREMIER (Louis Boas, mgr.).—M. p.; Jim Welch and Co., burlesque travesty, good; William and May Reno, Rubie comedy sketch, excellent; Miss Brownson, ill. songs, pleased; William Barrymore and Co., comedy sketch, applauded.—PUBITAN (Fred W. Hooper, mgr.).—M. p.; Huber's Trained Bears, applauded; Musical Irving, musical artist, excellent; Doubtitt and Jones Co., comedy sketch, very good; Wm. San Souci, ill. songs, pleased; Dick Miller, dialect singing, closed.—PLEASANT (James Mason, mgr.).—M. p.; Ray Davis, ill. songs, pleased; Nellie Denno, singing comedienne, good; Chas. Tebo, s. and d., very good; Mason and Doran, excellent comedy, held over.—NOTE.—Florence Hamilton, J. Frank Burke and Co., open this week in Pittsfield, Mass., on the K. & P. Circuit. EDW. F. RAFFERTY.

FT. WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stonder, mgr.).—Good bill headed by Chas. C. Burnham and Co., presenting "After the Election," went big; Winfield Douglas and the Moecrip Sisters,

Some Act

Some Music

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s. and d., well received; Lopas and Lopas, musical, hit of bill; Graham and Keating, s. and d., ordinary; The Bimboes, acrobats and equilibrists, very clever; Iida Schnee, ill. songs, good.—LYRIC (M. F. Balfe, mgr.).—Cole and Coleman, musical, excellent; Sam Harrington, ventriloquist, pleased; Capt. Treat's Seals, strong feature; Adams Brothers, blackface, good; Virginia Kibbe, ill. songs, fine; m. p.—NOTE.—The Casino, Pearl, Fairy-Gaiety, m. p. houses all report good business. H. J. R.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.).—Van Camp, magician and trick pig, good; Una Clayton and Co., one-act comedy, well rendered; Clark and Bergman, s. and d. act, pleased; Beatrice McKennie and Walter Shannon, "A Shine Flirtation," went well; Carlotta, contortionist, scored; Ned Monroe and Mack, Frank, blackface, very funny; Al Leech and Three Rosebuds, "Commencement Day at School," good headliner, went big.—HIPPODROME (W. Rexroth, mgr.).—Clarence Marks, bass singer, good voice; DuBose and Clark; clog dancers, good; Hall Brothers, physical culturists, excellent. J. P. J.

HAZLETON, PA.

FAMILY (Harry Knoblauch and Harry Herker, props.).—One of the best bills of the season, headed with Hickman, Willis and Co., one-act farce by Wilfred Clark, very good; H. V. Fitzgerald, protean act, "The Lost Pocketbook," making 5 changes of costume, very good; Jane Carling, comedienne, fair; George Gregoire, equilibrist, good; Jack Stillman, ill. songs, good. RAY T. DRUM.

HARTFORD, CONN.

POLI'S (Geo. S. Hancock, mgr., Monday rehearsal 10).—Marcello, very fair; Win. Court, sings Scotch songs well; Georgia Campers, a tremendous hit; Miss Lisle Leigh Co., "Weaving the Net," good; Mathews and Asoley, "Help Up," very good; Clarence Wilbur and his Co. funny folks; the Four Readings, gymnasts, good.—SCENIC (H. C. Young, mgr.).—Mistard Sisters, juvenile s. and d., made strong impression; Harry Weston, s. and d., well liked; Katherine Ryan, sings nicely.—NOTE.—Lillian Shaw, who was to appear at Poli's this week is sick in Springfield, Mass. The ten Georgia Campers filled in. M. W. MORRIS.

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At Percy G. Williams' Alhambra Theatre, Dec. 7th.

Mr. Steger's Song "CASTLES IN THE AIR" composed for him by Paul Lincke.

HOBOKEN, N. J.

EMPIRE (H. J. Braggemann, res. mgr.).—Freston Kendall, in one act version of "The Devil" fine; Willard Simms, comedy, a scream; Frank Le Dent, juggling, clever; Lyons and Parks, well received; Ott-Nelson-Stedman, comedy sketch, fair; Smith and Campbell, line of talk pleased; Lafayette's Acrobatic Dogs, very good.

FOLLY (Jos. E. Plue, res. mgr.).—"Pat White and His Gypsy Girls." Grant and Callu; Jennings and Webb; Malvern Troupe, acrobatic work, good; Geo. T. Davis, ill. song. VAN.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.).—Bert Leuon, impersonation, good; Frederick Musical Trio, comedy; Work and Over, deserved hit; "The Van Dyck" with Harrison Hunter; Leo Carrillo, versatile and pleased; Four Casting Daubars, able acrobats with catchy comedy; Donald and Carson, pretty set and good comedy; Tschernoff's Unique Circus Troupe, a scream for the youngsters.—**EMPIRE** (Henry K. Burton, mgr.).—"Falk's" "Fashion Plates," attraction this week, gives pleasing performance, but comedy is rather weak; Kici Hasimoto, the Jap dare-devil who does a slide from the theatre dome to the stage on a tight rope, fell into the orchestra pit Monday afternoon, and was severely bruised, but pluckily attempted the feat a second time. Business good. JOE S. MILLER.

IOWA CITY, IA.

BIJOU (H. F. Pockock, mgr.).—9-11: Great Westin; La Plus and Greis; Marie Salisbury. 12-14: Four Andersons; Sam Barrington; Tint Welch. J. J. M.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Milbards, comedy musical, very good; The Bruce, s. and d., pleased; Huntress, character impersonator, clever; Cummins and Gore, laughable. BRADLEY.

JACKSONVILLE, FLA.

ORPHEUM (J. D. Burbridge, mgr.).—Jesse Hall and Co., comedy sketch, well received; Slater Brockman, character impersonator, liked; Wade and Reynolds, playlet, very good; Lee Edmonds and Co., comedy sketch, good.

CLARK'S AIRDOME (A. J. Clark, mgr.).—Wesley and Brunus, Hebrew comedy, very good; Ruth Clark, vocalist, sweet voice; Le Claire and West, comedy sketch, good; Three Fags, Irish comedy, good. E. N. DICKEY.

JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Wm. Hawtrey and Co., "Compromised," the feature, superbly rendered; Geo. E. Beno and Co., big laughing hit; Sadie Jausell, impersonation, splendid; Colby and May, ventriloquist and dancing doll, good; Wormwood's Dogs and Monkeys, scored; Frank Whitman, dancing violinist, fine; Figo, English pantomimist, good.—**GLOBE** (J. G. Foley, mgr.).—5-7: Krip and Krips, "The Actor and the Dauber," ordinary; Marlon Neville, in mud reading, success; Harry Rose, Italian monolog, fair; 9-11: Lulu Colding, songs, neat and clever; Beauchamp and Aubrey, comedy acrobats, good; Harney and Haynes, blackface sketch, fine.—**CAMBRIA** (H. W. Scherer, mgr.).—Sam T. Jack's burlesque. JESTICAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.).—Emmett and Lower, excellent; Herman and Emmett, very good.—**COLUMBIA**.—Dolliver and Rogers, s. and d., excellent, retained for next week; J. Marsa, comedy juggling, very clever. W. ARTHUR SPROUSE.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—The Lovitts, pleased; "The Advance Agent," one-act comedy drama by Richard Warner, excellent; Morrissey and Ayer, impersonations, s. and d., hit; J. C. Nugent and Co., "The Rounder," clever; Tom Nawn and Co., in "Pat and the Gentl," very funny and was easily the hit of the bill; Sam Stern, character impersonator, went well; the Four Floods, knockabout, one of the funniest.—**LYCEUM** (Wm. L. Gallagher, mgr.).—Annie Walsh's dances, clever; Fox and Gray, comedians, funny; Rochfort and May, sidewalk conversation, made hit; ill. songs by Viola Meehan, very good; Burlesque by Tom Levene, "Intelligence Office," a laugh from start to finish.—**MARQUESE**.

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LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.).—Week 2: Rice and Elmer, bar, good; Clouse Pearl Fall, dancing, good; Bessiter's "Dancing Four," scored heavily; Leo Filler, violinist, numerous encores; Edwin Geough and Co., drawing card; Fern and Mack, comedians, laughs; Kraton's "Hoopville," best hoop act seen here. LEE LOGAN.

LONDON, OAM.

BENNETT'S (Geo. F. Driscoll, res. mgr.).—Kelly and Barrett, in "The Battle of Too Soon," a solid hit; Johnson and Wells, "The Sunny South," popular; Chas. Leonard Fletcher, impersonations, very good; Emma Partridge, contrasto, much appreciated; Smith and Arado, good; Eckert and Berg, "Land of the Two Moons," repeated success; Flying Martins, very fine. M. G. HUESTON.

LOWELL, MASS.

HATHAWAY'S (John I. Shaanon, mgr.).—Conlon and Steele, trick piano players, well received; Sam J. Curtis and Co., "A Lesson at School," caught the crowd; Sam Eitox, pantomime comedy, hit; McNish and Feufold, very funny; Al Bayne's Dog Show, good; Annie and Emie Couley, s. and d., very good; The Three Du Ball Brothers, dancers, went well.—**ACADEMY**, under new manager, Wm. O'Neill, has re-opened with vaudeville and m. p. Mae Bagshaw, in ill. songs, good; Lilliau Kaufman, s. and d., was a hit; the Three Musical Staffords, musical act, good. JOHN J. DAWSON.

MAHANAY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—9: Marlott Twiss and Co., circle and juggling, very good; Edgar Foreman and Co., "A Duel of

Hearts," fair; lamphin and Hebr, singing, excellent; The Le Velles, dancers, good; Rittenhouse, ill. songs, good. J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, mgr.).—The Haulous, pantomimic absurdity, royal reception; Harry Breen, monolog and parodies, scream; Charles Herrera, novelty gymnast, good; Gibsey and Earl, comedy sketch, well received; Leeds and Lemar, burlesque sketch artists, hit; Dolly Burton's Dogs, best of season; Frank Willson, "rube" comedian, liberally applauded. THOMAS C. KENNEY.

MILWAUKEE.

MAJESTIC (J. A. Higler, mgr.).—"Gibson Girls," attractive headliner; Katie Barry, same old favorite; Lulu Beeson Trio, singing and dancing act, high class; "The Dixie Serenaders," very entertaining; Delmore Sisters, sing acceptably; Emeru and Campbell and Aubrey Yates present "200 Miles from Broadway," diverting; Mathews and Reese, remarkable juggling; Armstrong and Verne, please.—**CRYSTAL** (J. B. Winters, mgr.).—Morgan and McGarry and six girls, sketch of the musical comedy sort; The Rialto Quartet, entertaining; Coyne and Tullin, skillful hand balancing; Rose and Severens, delightful little comedy.—**GAIETY** (S. E. Simmons, mgr.).—Fred Irwin's "Big Show," great burlesque.—**STAR** (F. Trotter, mgr.).—"Merry Maldeus," good burlesque in every respect. HERBERT MORTON.

MOLINE, ILL.

FAMILY (Harry Bencke, mgr.).—9-11: E. C. McDonald, ill. songs, good; Warren and Faust, s. and d., fair; Askeland, violinist, very good; Ariosto Troupe, acrobats, very good.—**ELITE** (Chas. Berkell, mgr.).—9-11: Prentice Trio, musical, good; E. D. Julian, "strong man," very good; Lorne and Dillon, comedy sketch, several encores; Greve and Green, blackface, very good.

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MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Les Salurins Alberts, equilibrista, good; Harvey and Bayless, comedy singing, took well; Rice and Walters, "A Day on the Farm," fine; Frank Gray, ill. songs, good; Nancy Lee Rice, dancing harpist, hit; Martynne, spectacular mirror dancer, caught the house.

GEORGE FIFER.

MUSKOGEE, OKLA.

LYRIC (B. M. Miller, mgr.).—Week 2: Allen and Kelma, sketch, good; Howard Lamb, ill. song, local; E. May Collins, German comedienne, pleased; Harmonious Trio, many encores; Harry

Ward, sketch, applauded; Mr. and Mrs. Bob Miller and Co., comedy sketch, fair; Five Japanese acrobats, well received.

J. F. B.

MUSKOGEE, MISS.

BIJOU (Harry S. Watterman, mgr.).—9-11: Harry Teuda, equilibrist, good; Rice Brothers, laughing hit; Three Richardsons, well received; 12-15: Gould Slaters, s. and d.; Majestic Singing Three, Trolley Car Trio, Smith, Kell, Wengel.

ED J. TOBIN.

NASHVILLE, TENN.

CRESCENT (W. P. Ready, mgr.).—Eva Ray, second week and pleasing; Neola, comedy mystic, very good; Ban Shafer, blackface, pleased; Barnes and West, comedy sketch, pleased; Great Stegerson, very good.

J. F. MASTERS.

NEWARK, N. J.

LYRIC (W. H. Currie, mgr. Monday rehearsal 9).—Good bill here comprises Bob Fitzsimmons and Wife (Julia May Gifford) in a sketch, pleased; James J. Morton, monolog, had them going; Three Keltons in a comedy musical act, a hit, as was Halliday and Curley in "The Battle of Top Soot"; Josephine Almsley, charmed; Tim McManon's "Sunflower Girl," one of the hits of the bill; Friend and Dowling, doing well, and Caron and Herbert the same. **WALDMANN'S** (Eastern Wheel, Lee Ottelengul, mgr.).—Wm. S. Clark's Jersey Lillies. Mr. Clark was the former manager of this house.—**EMPIRE** (Western Wheel, Fred Wilson, mgr.).—Very good show by Miner's Americans.

JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—The Devil and Tom Walker, headliners for the week, very good; Much amusing dialog and good numbers; Howard's Musical Comedy Dogs, very good; extremely well; one of the best ever seen here; Johnson and Hardy had a musical melange and some funny talk which was refreshing; the Boot-black Quartet, very good; Emil Hoch and Co., "Love's Young Dream," was better than ever and made a hit; Stella's Barbers, a New Haven girl, appeared in a singing number, and one, Yelida and Zaida offered some excellent dancing feats.

E. J. TODD.

NEW ORLEANS, LA.

WINTER GARDEN HIPPODROME (C. A. Dunlap, mgr.).—Reopened as a Hippodrome under the management of C. A. Dunlap, formerly of Jersey City. The entertainment provided consists of two "spectacles," interspersed with vaudeville numbers. The first part is called "An Open Air Circus." It serves as a background for the introduction of Lessig and Anita in a display of gun spinning and equilibristic juggling; Marvelous Mills, in a clever ring specialty; and Olive Swan and her High School Horsey; Lena Carlton, backed up by eight "broilers" appeared in the olio in a singing and dancing specialty. The "broilers" are well drilled. An equilibrist not programmed showed feats in the balancing line, afterwards doing a "posture" act in a cabinet. The posturing should come before the balancing. Rivers and Mafer contributed an insipid singing and dancing turn, the climax of which was reached when Rivers stepped to the front of the stage and announced: "It will be impossible for us to go further as the orchestra is very busy this evening." An original creation of Mr. Dunlap's styled "The Electric Fountain of Youth" was received with unanimous approval. The house staff besides Mr. Dunlap, consists of J. P. Caples, business manager; Ethel C. Regan, treasurer, Lee Edwards, press representative, and William Wright, advertising agent.—**ORPHEUM** (Martin Beck, gen. mgr. Monday rehearsal 1).—"The Naked Truth" (No. 2) with Geo. W.

Leslie assuming the leading role, is the premier number. Others are Imro Fox, conjurer; World and Kingdon, Lavine-Clmaron Trio, W. S. Harvey and Madge Anderson, Klein and Clifton, "The Dummy's Holiday," and Ines and Taki.

ALAMO (H. Fichtenberg, mgr.).—Marion Mitchell, "The Girl with the Voice"; Eunice Levy, Larry Norcia, Lew Sully and Myron J. Wilkoff.—**GREENWALL** (H. Greenwall, mgr.).—There were standees five rows deep at the two opening performances given by Jacobs & Jermon's "Golden Crooks." The show is truly a revelation and easily ranks as one of the best burlesque organizations ever sent on tour. The comedians are clever, and evoked any amount of boisterous applause. The costumes are varied and costly, the girls are good looking and seem to enjoy their work; the principal women add to a meritorious whole. Sisters La Four open the olio in s. and d., proved a "knockout." "La Grande Ballet" served to introduce Alvora, a toe dancer of marked ability. "Recognition" never went better than it did on Sunday and the painstaking work of Billy Inman provoked applause that continued long after the curtain had fallen.

PIRE (W. H. Buck, mgr.).—Pat White's "Gaiety Girls" are putting up a good show. **MARTEL.**

SEATTLE.

ORPHEUM (Carl Reiter, mgr.).—Week Nov. 2: The Three Moshers, comedy cycling, decided hit; Fred Warren and Al. Blanchard, comedians, riot; Hall McAllister and Co., "The Girl of the Time," great; The Italian Trio, singers, substantial hit; The Four Orans, acrobatic comedy, applause; Netta Vesta, singer, great favorite; Ernie and Mildred Potts, pleasing.—**STAR** (F. H. Donnellan, mgr.).—Hermann, great attraction; Brown and Hodges, Indian singing cartoonist, substantial hit; Harry Lukens' performing bears, very clever; Johnny Fields, well rewarded; Douglas Flint, in "The Mixers," laughing hit; Adel Trio, accomplish some very clever juggling; Ed. Koesch, ill. songs, good.—**PANTAGES** (Alex. Pantage, mgr.).—"The Kountry Kids," great; Wheeler Earl and Vera Curtis, singing and comedy, riot; Haulon and Clifton, acrobats, excellent; John Dunn, Wilhelmina Francis and Co., "The Holdup," very good; Bernier and Stella, singers and dancers, very clever; Arthur Elwell, ill. songs, good.—**NOTES.**—Shannon's still closed; do not expect to be open before Xmas.—Bert C. Donnellan, late manager of Orpheum, Salt Lake City, and brother-in-law of John W. Considine, has opened a theatre in Stockton, Cal., playing a couple of vaudeville acts and moving pictures; the house has been named the Orpheum.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—On Sunday eve., Nov. 1, new prices and longer bills were inaugurated. Headlining was "Charmlon," interesting; Rogers and Deely, "The Singer and his Valet," successful; The Four Bianos have the old act "In Africa," which did not take as well as formerly; Dick Lynch, monolog and songs, has a novel turn; Bowser and Hinkle, "Superstition," light; The Three Dancing Mitchells (colored), s. and d., fair; Byers and Herman, "A Clown's Dream," full of nonsense and brings the hands. **JAY E. JOHNSON.**

SCHENECTADY, N. Y.

MOHAWK (I. A. Miller, mgr.).—M. p. and vaudeville at popular prices are holding the boards at this theatre for the present.—**EM.**

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.).—Mr. and Mrs. Robyns and Co., in "The Morning After," a laughing hit; The Three Hillers, novelty act, very good; Braddock and Clifford, comedians, well received; Gerald Hampton's Dancing Dolls, unique; E. V. Murray's songs, fine.—**MUSIC HALL** (Sam. J. Klein, mgr.).—Frank Bert, juggler, good; Lucky and Yost, s. and d., well applauded; Mile. Ella, wire artist, novel; Hammond and Forrester, excellent s. and d. act.—**NOTES.**—Fred Beck, general manager of the

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ST. JOSEPH, MO.

CRYSTAL.—Seven Zanzibars, acrobats; Florence Modena and Co., "Bargain Mad," laughable farce; Unthan, armless wonder; Dave Berry, blackface, musical. NOTES.—8 was greatest day in the history of the Crystal. Four packed houses.—Frank Grob, song illustrator at the Crystal, has sung under extreme difficulties for several days, owing to illness. He did not miss a performance, however.
PERLSHAW.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The bill offered this week was only fair. Sam Watson's Farmyard, good; the Three Lellottes, fair; "A Spottless Reputation," fair; Searte Allen and Co., pleased; Rainhears and Maud Dunn, went big; Fred Ray's Players, good; Alma, pleased. NOTE.—Mike Kallet, assistant treasurer at the Grand for several years, has been appointed treasurer.
SAM FREEMAN.

TOLEDO, O.

ARCADE (Will C. Bettie, mgr.).—A better bill than usual with a ventriloquist as the headliner.—He is Hugh McCormack, and satisfied; gentle little Grace Wallace, also a big favorite; Leslie Bettie, baritone, pleased; Montgomery and Trank, s. and d., pleased; Gertrude and Day, musical, and the Acade Stock Co. in "talking" pictures, closed the bill.—EMPIRE (Harry Winter, mgr.).—"Dainty Duchess," good show.
SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Lily Lena, clever, dainty English artist, received a warm welcome as she is a big favorite here; Julius Steger and Co., fine; Hawthorn and Burt, good; Joseph Adelman, talented; Harry Allisher, good; Myers and Ross, fair; Barnes and Crawford, well received; Robledillo, sensational.—STAR (Harry H. Hedges, mgr.).—The Cozy Corner Girls with

Snits Moore made good.—GAYETY (Thos. B. Henry, mgr.).—The Hastings Show with Viola Sheldon, the California nightingale, as the big feature, pleased.
HARTLEY.

TROY, N. Y.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsal 10).—Good bill with no weak spots. Sam Williams, pianist, good entertainer; Patay Doyle, stories that are new and to the point; Ethore Sisters, splay repartee; Devil and Elwood won approval; "The Watermelon Trust," colored, applause; "The Dog Circus" with the smallest horse, also.—LYCEUM (R. H. Keller, mgr.).—"Follies-of-the-Day," 9-11, capacity houses; 12-14: "Frolicsome Lambs."—SHEA'S (R. J. Shea, mgr.).—M. p., vaudeville, Eva Whitford, soprano.
J. J. M.

WATERTOWN, N. Y.

ORPHEUM (W. C. Mack, mgr.).—The Omega Trio, emphatic hit; Irene Jermon, character singing, good; Carter and Walters Co., "Excuses Baggage," very laughable; "A Night with the Poets," scored heavily; The Bell Boys' Trio, excellent; Apdale's Animals, good closing number.—ANTIQUE (L. M. Smeden, mgr.).—Dave Farb, comedian, fair; The Juggling Quintans, excellent; The Great Jordan, pleased; Miller and Egan, comedy musical act, excellent; Robert Sharkey, favorite singer; m. p.—LYRIO (C. T. Hildenbrandt, mgr.).—Ned Fitzgibbons, violinist; Fenton Sisters, soubrettes; The Halatons, dancing; Marvellous Ed, equilibrist; Chas. Hildenbrandt, singer; m. p.—WONDERLAND (J. B. Shaaf, mgr.).—Ned Walker, minstrel; Jimmy Logue, comedy; Bert Allen, singer; m. p.—BIJOU (J. W. Ludlow, mgr.).—Beverly Brothers, sketch; Zaida Marston, contortionist; Marty Fuller, comedy; Fletcher Smith, singer; m. p. ODELL.

WHEELING, W. VA.

GRAND (Chas. Feinler, mgr.).—The Grand had an excellent bill this week: Middleton Laura Spellmeyer and Co., "A Texas Wooling," was well received; The Four Flying Derdens, a good acrobatic act; Gardner and Stoddard, in a little bit of everything, very entertaining; Sam

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O. M. H.

WILKES-BARRE, PA.

POLI'S (J. H. Docking, mgr.).—Jennings and Renfrew, songs, pleased; Burt and Stanford, "The Order of Battle," did not do well; Ila Grannon, singing, good voice, generous applause; Three Keatons, went well; Irene Franklin, headline, made hit; Laddie Cliff, generous applause; Newbold and Carroll, acrobats, pleased.—NOTE.—This is Wilkes-Barre's first season for up-to-date vaudeville. The house is doing excellent business, and from the above program the town is receiving the best of shows.
JAMES.

WILLIAMSPORT, PA.

FAMILY (Fred. M. Lamade, mgr.).—Powers'

Hippodrome Elephants, big feature act; Mills and Moulton, travesty, well liked; Gardner and Golder, comedians, big laugh; Melrose and Kennedy, comedy acrobats, very clever; Tommy Hayes, bone soloist, good; Farley and Prescott, s. and d., pleased.
STARCK.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Potter and Harris, clever; Lew Wells, good; Walter Law and Co., in "At the Threshold," went big; Mattie Lockett, soubrette, several encores; Three Leightons, went from the start; Five Avonios, good music and well liked; Brothers Byrne, big.
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YONKERS, N. Y.

ORPHEUM.—Our Boys in Blue, several improvements and big drawing card here; George Felix and Lydia Barry, with Emily and Clara Barry for novelty s. and d. comedy, real big hit; Shawbrook and Berry, very talented, s. and d. act; Maurice Freeman, good in "Tony and the Stork," with Nadine Winaton assisting; Phil Bennett, tenor yodeling, takes; West and Van Slicen, "College Gymnasium," musical comedy act; Francis Wood, very obedient hoops.—NOTES.—Manager Harry Leonhardt in busy in New York managing Elks, No. 1, charity benefit in Terrace Garden this week.
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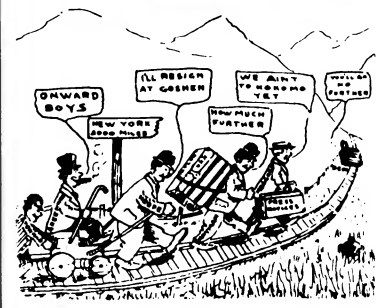
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Oh, men with sisters dear! Oh, men, with mothers and wives!
It is not linen you're wearing out, but human creatures' lives!

These lines, taken from one of the most beautiful poems ever written, are a most vivid verification of the fact that one half the world doesn't know how the other half gets along. In this Biograph story are shown two orphaned sisters, in poverty and sickness, struggling to eke an existence, fragile though it be. The burden is upon the one—a weak, wan, emaciated slip of femininity, who, besides sewing for the pittance it brought, has the care of her poor sister, who was at the point of death from that dread disease so prevalent in the squalid section in which they needs must live. Of the poor soul goes to procure work of the shirt factory, and deems it a blessing when given a few shirts to finish, calculating that the few pennies she is promised as reward of her labor will procure a warm meal and some medicine perhaps for her sister. But, alas! she little knows this callous, hard-hearted world. It must be admitted that her work is not of the finest, but should pass as good enough. Still, this doesn't suit, and for a slight imperfection in one of the shirts she is denied her pay. To the office of the president of the company she goes with her plea, but he is too busy to listen to her, particularly as he is in a hurry to meet a couple of show girls, whom he has promised to regale with a sumptuous luncheon, where we find him later enjoying the best the world provides. Driven from the office, the poor soul reaches her cheerless room just in time to hear her dear sister deliver her parting words on her entering the Great Beyond, where all is peace—

"Stitch—stitch—stitch! In poverty, hunger and dirt,
Sewing at once, with a double thread, a shroud as well as a shirt."

LENGTH, 688 FEET



RELEASED NOVEMBER 20th, 1908

"THE INGRATE"

A Tale of the North Woods

There is nothing more detestable than an ungrateful man, for ingratitude is treason to mankind, and this was never more clearly demonstrated than in this Biograph picture. A trapper and his pretty wife are safely ensconced in a formidable log cabin in the North woods, care-free and happy, far from the maddening crowd. The trapper starts off with his beartrap, and, while he is setting the same, there stumbles into view an exhausted Canadian hunter, who, having lost the trail, became lost in the woods. Footsore and famished, he appears to the trapper for aid, and you may be sure he does not ask in vain. He assists him to the cabin and regales him with food and drink. The trapper's pretty wife makes an impression on the Canuck, and he so far forgets his obligations as to try to win her. Repulsed scornfully, he resorts to force. Going to the beartrap, he drags it to the trail across which he knows the trapper must pass. Here he sets it, chaining it to a huge log and covering it with leaves. The scheme works, and the poor trapper is soon caught and drops from the pain induced by the steel teeth. Slowly dragging the log, growing fainter every foot of the way, until at last he throws himself into the stream, knowing the log will float, and attempts to swim back to a point near the cabin. Meanwhile, the Canuck has gone back to the cabin and would have overpowered the wife had she not had the presence of mind to throw a pan of flour into his face, almost blinding him. This enables her to get the lead, finally coming to the bank of the stream just as her husband swims up. She aids him in ridding himself of the trap, and although weak and in agony, he meets the Canadian whelp as he comes up with amazing fortitude. A terrific fight ensues, ending in the fall of the Canuck, the body of whom the husband throws into the river and watches slowly sink—just deserts for an ingrate.

LENGTH, 893 FEET



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TEN CENTS

VARIETY

VOL. XII, NO. 11.

NOVEMBER 21, 1908.

PRICE TEN 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.



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VARIETY

VOL. XII., NO. 11.

NOVEMBER 21, 1908.

PRICE TEN CENTS.

INDEPENDENT BOOKING OFFICE IS INCORPORATED IN ILLINOIS

White Rats Form Western Branch, Taking in Campbell & Danforth's Bijou Circuit of Nine Vaudeville Houses, Formerly Booking With W. V. A. Other Circuits Expected.

Chicago, Nov. 19.

Articles of incorporation for the Independent Booking Office were filed at Springfield, Ill., last Tuesday. The incorporators are named as Fred Lowenthal, G. W. Kuntsman and M. M. Francescy.

The booking agency opens for business Nov. 23 in suite 1,002, Rector Building, Chicago.

It is the western booking office of the White Rats of America, and starts business with the Bijou Circuit of Campbell & Danforth's, which operates vaudeville theatres in Racine, Appleton, Green Bay, Kenosha, Marienette (Wis.); Calumet, Menominee, Hancock (Mich.), and one other town. This circuit formerly booked through the Western Vaudeville Association of Chicago, which is allied with the United Booking Offices of New York.

W. S. Campbell, of the Circuit, will make his headquarters at the Chicago offices of the I. B. O. (Western). The commission will be five per cent. An office staff is being engaged.

There is a strong impression other vaudeville houses in the Middle West will place their bookings with this Independent office within a few weeks, and it is said there are theatres along the Pacific Coast which have been negotiating for admittance.

It is rumored that forty theatres west of Chicago will be booked by this end of the White Rats agency, twenty-five of these located in this immediate section. No further names have been divulged although it is stated the details are at present in course of arrangement.

The I. B. O. of Chicago will not book in conjunction with the Independent Booking Office of New York, but will work in harmony with it, the ultimate object being a continuous route of "Independent" houses from coast to coast with offices in New York, Chicago and San Francisco.

(Continued on page 8.)

HITCHCOCK WANTS \$2,500.

The wires have been kept busy this week between New York vaudeville agents and Raymond Hitchcock, who closes with "The Merry-Go-Round" at Grand Rapids, Mich., to-night (Saturday), the show also quitting at the same time.

Vaudeville is considering Mr. Hitchcock, who wants \$2,500 weekly for his appearance on the variety stage, without appearing anxious to have the job even at that figure. The managers are reported to have offered the comedian \$1,200.

Mr. Hitchcock has been travestied somewhat freely by the burlesque shows this season. The travesty caused no mirth. On the road he failed to prove a drawing card for the musical piece.

Bobby North, who is with the same production, may remain West or return to Eastern vaudeville. Mr. North left vaudeville for "The Merry."

DOROTHY RUSSELL ONCE MORE.

Early in December Dorothy Russell, daughter of the Lillian, will return to vaudeville, for a week, anyway, as William Hammerstein, who was opportuned for the chance by Levy & Lykens, has listened favorably.

\$2,000 FOR HENRIETTA CROSMAN.

The engagement entered into this week between Maurice Campbell, husband of Henrietta Crosman, and Messrs. Beck and Williams for Miss Crosman's vaudeville appearance, calls for a weekly salary of \$2,000 for the legitimate actress.

She will appear at St. Louis Christmas week, following into the Majestic, Chicago, and thence commencing a trip over the Williams houses in New York,

A. PAUL KEITH ON DECK.

A. Paul Keith, son of B. F. Keith, occupied the office of E. F. Albee from last Monday on, and slowly assumed Mr. Albee's duties as general manager.

The presence of Carl Lothrop, manager of Keith's, Boston, in the United Booking Offices, together with the house managers on the Keith-Proctor and Keith Circuits engaging acts, lead the onlookers to believe that an order had been issued to the various resident directors that each should book his own show hereafter.

It was also said that the shows booked would be arranged by the house managers in the running, without interference, each house to stand by itself.

It was likewise rumored that there would be some minor changes in the office staff of the United, but no names were mentioned, excepting everyone who might know seemed agreed that Sam Hodgdon would be general routing director of the agency.

REPORTED 'FRISCO MUSIC HALL.

San Francisco, Nov. 19.

It is said upon good authority that upon the site of the old Fischer's Theatre, on O'Farrell Street, directly opposite the new Orpheum, will be built a music hall of considerable size, modeled much after the old Belvidere of pre-conflagration days. Though the deal has not yet been consummated it is understood that it shortly will be, and that great efforts will be put forth to get together again the old combination of stock entertainers which would include Sylvester, Jones and Pringle, who might be said to have made the former house famous.

Whether the present civic regime would stand for the "go-as-you-please" style of the old Belvidere is an open question.

CARR APPLYING FOR TIME.

The contract with the Morris Circuit having terminated, Alexander Carr, the Hebrew comedian, has been seeking time from the United Booking Offices this week. No bookings of Mr. Carr or his sketch have been reported.

Carr is asking \$1,000 weekly now. He received \$1,250 while playing for Morris.

ENGLISH COMBINATION STARTS.

London, Nov. 10.

The Barrasford-Gibbons combination has opened offices at Adelphi Terrace House. The directors are Walter Gibbons and Thomas Barrasford. Mr. Gibbons is in charge of the London halls; Mr. Barrasford for those in the provinces and on the Continent.

The halls operated by the amalgamation are Empire, Holborn; Palace, Hammersmith; Empress, Brixton; Olympia, Shoreditch; Empire, Croydon; Islington Empire; Hippodrome, Ealing; Hippodrome, Putney, and Hippodrome, Rotherhithe; Hippodrome, Leeds; Hippodrome, Brighton; Hippodrome, Willesden; Hippodrome, St. Helens; Hippodrome, Liverpool; Hippodrome, Nottingham; Hippodrome, Brighton; Hippodrome, Birmingham; Empire, Coventry; Hippodrome, Richmond; Pavilion, New Castle; Empire, Swindon; Hippodrome, Poplar; King's Theatre, Southsea; Grand, Clapham Junction; Hippodrome, Balham; Hippodrome, Woolwich; Alhambra, Paris, and Alhambra, Brussels.

The Ilford Hippodrome and Kilburn Empire are in course of construction. The Palladium, London, will open next August. Towards the end of November, 1909, the London Casino will commence operations.

RYAN ANNOUNCES OPPOSITION.

Cincinnati, Nov. 19.

John J. Ryan announced this week his intention of again erecting an opposition in vaudeville for Cincinnati. As previously reported in VARIETY, Ryan has the Vine Street Congregational Church property, now in the courts for permission for the church to sell. Ryan has also purchased the property at 941 and 943 East Mc-Millan Street.

The church will become a first-class vaudeville house; the other a picture theatre.

Ryan says that William Morris will probably book for the new vaudeville house.

VAUDEVILLE REPLACES MELODRAMA.

San Francisco, Nov. 19.

Vaudeville replaced melodrama at the Central this week.

MORRIS SHOWS IN MONTREAL.

Montreal, Nov. 19.

Commencing Monday, Nov. 23, a vaudeville show made up of "William Morris' acts" will play the Academy of Music. W. A. Edwards, of the Sparrow Co., made the arrangements. It is the same theatre where Klaw & Erlanger had their "advanced vaudeville" for a time last season.

Bills for two weeks have been laid out so far. The first program will have Amelia Bingham, William A. Dillon, Boganny Troupe, Davis-Gladhill Trio and others. The Four Mortons will headline the second show.

It is said that the shortness of supply in attractions at present in evidence on the Stair & Havlin Circuit (which books the Academy) left the two weeks open at that house, which the management had to fill in or allow the theatre to remain dark. Vaudeville was chosen.

It is also said that Mr. Edwards was in the city on Wednesday, when he stated this condition. The recent combination of the legitimate theatrical managers provided against a contingency of this exact nature by a general understanding reached that a house playing "opposition" would be unable thereafter to secure attractions. The United Booking Offices managers are members of the K. & E. combination.

What the result will be with the Academy of Music is not known. Mr. Edwards is reported as having said when the possibilities were brought to his attention, that the contract for vaudeville had been signed, and he was helpless.

MORTON-McMAHON SHOW.

It is said that Tim McMahon and James J. Morton, who are now playing on the Morris Circuit (where Mr. McMahon has three "girl acts"), have received an offer of time in legitimate houses if they will organize a traveling variety show to be composed of Morton and McMahon to top the bills, with other acts to fill.

The proposal may be accepted shortly, both Morton and McMahon's contracts with Morris soon expiring.

W. V. A. BRANCH AT JOPLIN.

Chicago, Nov. 19.

The Western Vaudeville Association will establish a branch office at Joplin, Mo., about Dec. 1. The booking interests of the association in the west necessitates it.

JAP "GIRL ACT" IN RUSSIA.

"The Seven Geisha Girls," a Japanese number, with native young women, are playing at the Apollo, Moscow, Russia, this month, having reached the theatre by the overland route from Japan through Siberia.

The number will probably work into London gradually through a Continental European tour, and the Marinelli agency, which has taken charge of the act's bookings, expects to eventually land the Geishas over here.

CLEVELAND HIPPODROME CLOSES.

Cleveland, Nov. 19.

The Cleveland Hippodrome has closed for lack of funds.

It is reported that either the Shuberts, B. F. Keith or Morris interests will lease the big playhouse.

It has been under the direction of Max Faetkenhauer since the opening. Opera was the last amusement played.

EXPECT NORWORTH AND BAYES.

It is expected about the vaudeville offices that ere long Norah Bayes and Jack Norworth, now with "The Follies of 1908," will be on the market for an engagement.

The joint salary is reported to have been placed at \$1,500 weekly by Edw. S. Keller, their sole vaudeville representative. Another condition is that they play on the same bills.

It is not known if the couple have "given in their notice," but if not—soon, it is said.

The show plays Chicago next week.

It is said if Mr. Norworth and Miss Bayes leave the show, the management will take the matter into court under the contract between the parties.

"THE SUBMARINE'S" LAST WEEK.

Next week at the Alhambra will probably be the last of "The Submarine" in vaudeville. It is Thos. W. Ryley's piece, first presented at the Colonial last week, where it raised a storm of protest through its gruesomeness, although receiving credit as an exceptionally fine production and performance.

The piece was booked for three weeks over the Williams Circuit at \$1,000 weekly. It may become the basis of a three-act play.

WELLS PLAYS VAUDEVILLE.

Evansville, Ind., Nov. 19.

The Orpheum (formerly People's) has been overhauled, and Jake Wells has leased the house, placing Chas. Sweeton in as local manager. Mr. Sweeton also manages Wells' Bijou in this city.

The policy of the new Orpheum will be the best vaudeville. The opening will take place Nov. 23. Nine high-class acts have been booked for the opening.

"CINDERELLA" ON BROADWAY?

Chicago, Nov. 19.

"A Stubborn Cinderella," the musical comedy now running at the Princess, will probably open at a New York theatre in January. Negotiations are now under way, it is understood.

The original cast, including Jack Barrymore and Sallie Fisher, will be in the New York production. It has played at the Princess since last summer.

"THE AMERICAN MUSIC HALL."

Last Monday the name of The American, a Morris Circuit theatre, was rechristened "The American Music Hall." Smoking is now permitted in all parts of the house.

At the Morris office it was announced that commencing soon a policy governing the shows there such as is now in effect in England and the Continent would be started.

This will mean from twelve to fourteen acts on the program, the time limit for each act being set by the house management.

Since Wednesday night camp stools have been placed upon the stage of the American with special tickets issued for a seat at \$1.50 each. This will be continued during the engagement of Harry Lauder there if the present demand for seats holds up.

The one-night stand tour for the Lauder out of town tour has been partially arranged. Lauder will remain at the American next week.

CLAIMS A "BLACK LIST."

It was said this week that artists who believe they have been placed (at least theoretically) upon a "blacklist" established by the United Booking Offices, intend to take steps in legal procedure to ascertain the whys and wherefores; also if such a thing as a "blacklist" may be maintained.

The recourse to the law will have the support of the White Rats of America, morally and financially.

ACTOR-BURGLAR CONFESSES.

Cincinnati, Nov. 19.

The police of St. Louis arrested last Monday one Geo. Nichols, who is wanted for the robbery of a department store at Springfield, Ill.

Nichols admits his guilt, pleading poverty for an excuse. He says he is an actor and has often played at the Columbia, St. Louis.

JEROME AND SCHWARTZ IN BUFFALO.

Buffalo, Nov. 19.

William Jerome and Jean Schwartz came to Buffalo last Sunday to be present at the reappearance of Maud Nugent in vaudeville. Miss Nugent opened at Shea's Monday.

On Wednesday Jerome and Schwartz "tried out" their new act at the same house, playing both shows. They may go to Shea's, Toronto, next week. The act is due at Hammerstein's, New York, Nov. 30.

The act was a big hit from start to finish.

REHEARSING ON THE FLY.

Chicago, Nov. 19.

When Geo. M. Cohan leaves the city with "The Yankee Prince" a week from next Sunday he will be accompanied on the road for three weeks by a newly organized company, which will rehearse a new play by Henry Irving Dodge under Mr. Cohan's direction.

George intends to save time by rehearsing the show on the road rather than interrupting his own season, which has been very successful.

VAUDEVILLE AT MEMPHIS.

Memphis, Tenn., Nov. 19.

Monday will see the first of the vaudeville shows located at the Grand under the management of Jake Wells and Ben Kahn. Kahn will handle the theatre under the new policy. The schedule of admission will be 10 and 20 cents for matinees and from 15 to 50 cents for the evening performances.

In his announcement Mr. Kahn declares the Grand will be one link in a vaudeville chain which will include houses in Nashville, Evansville, Chattanooga and Atlanta.

"KLEIN AND ERLANGER" AN ACT.

Iowa City, Ia., Nov. 19.

At the Bijou this week are Klein and Erlanger, comedy pantomimists and novelty singers. The name reminded so many of some theatrical firm called Klaw & Erlanger who came through here once with a show called "Ben Hur" that the town turned out to see the act, because Klaw & Erlanger had their names in very big type then. "Klein and Erlanger" is not so big.

The act may yet travel as "K. & E." That ought to draw.

CHARGED WITH EMBEZZLEMENT.

Chicago, Nov. 19.

E. F. Carruthers, formerly General Manager of the Inter-State Circuit, has been arrested in this city through a complaint made by President Hoblozel of that circuit, charging Carruthers with the misappropriation of \$2,000 in commissions collected from the Inter-State's Majestic theatres in Birmingham and Montgomery, Ala., on last season's bookings.

Carruthers was arraigned and held in \$2,500 bail. The hearing has been adjourned until Dec. 1. He is said to own \$15,000 of the Inter-State Circuit's stock.

Carruthers is interested with his former associate, Rickson, in the lease of a new theatre building on Milwaukee Avenue. It is expected to open this winter.

The arrest and charges have caused great surprise.

NO SETTLEMENT IN GERMANY.

(Special Cable to VARIETY.)

Berlin, Nov. 18.

At the meeting held to-day between the artists and directors (Managers' Association) no settlement was arrived at of the differences which have existed for some time. The conflict will continue.

The meeting referred to was agreed upon a few days ago when the International Artisten Loge, which has placed a boycott upon six German halls, was to prepare a "peace agreement." Upon this receiving the sanction of the managers, it was to be published as an advertisement in the trade organs.

The agreement read that both the managers and the I. A. L. regretted if any utterances during the fight were construed as insulting to either side, and any remarks so construed were withdrawn.

It also provided that there should be a sort of arbitration hereafter to settle disputes and aimed at future peace between the artists and managers on the European continent.

KEENEY DENIES REPORT.

On Tuesday evening at Keeney's, Brooklyn, the resident manager announced from the stage that Mr. Keeney desired to deny the rumor the Spooner Stock Company would occupy Keeney's theatre.

The announcer stated that Mr. Keeney would conduct his theatre for vaudeville during the remaining term of his lease, which had five years yet to run.

The Spooner Stock Company was left homeless by the fire which destroyed the Park, Brooklyn, last week.

IHMSEN'S DAUGHTER IN VAUDE.

Newark, N. J., Nov. 19.

Josephine Branta is making her vaudeville debut at Proctor's Theatre here this week in a singing act. She is a daughter of Max F. Ihmsen, the New York newspaper man and lawyer, who managed the gubernatorial fight of W. R. Hearst several years ago.

ALL PLAYING SUNDAYS.

Boston, Nov. 19.

Everything on Sunday night is normal once more in Boston. The Orpheum (Morris), which was closed Nov. 8, resumed last Sunday.

"The Gibson Girl Review" has its local premiere next week at 125th Street.

VARIETY

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Editor and Proprietor.

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Vol. XII. NOVEMBER 21. No. 11.

Harry Houdini's mother will join him in England next March.

Rose Edythe opens at Atlantic City Monday as a single act.

Felix and Barry—4 first play New York Dec. 28 at Hammerstein's.

Maurice Levi and his Star Band may accept a vaudeville route.

Caicedo, the wire walker, opens on the Moss-Stoll Tour, England, Nov. 28.

Jos. Hart and Carrie De Mar left for England Wednesday on the *Oceanic*.

Bennett's, London, will play pictures and vaudeville commencing Nov. 30.

James Plunkett, of Reich & Plunkett, has been ordered by his physician to Lakewood for a rest.

McCone and Burns have been replaced by Kelso and Leighton in "The Parisian Widows."

Alice Lloyd and The McNaughtons will play the Grand Opera House, Syracuse, next week.

Geo. Abel has opened a booking agency in London, charging but five per cent. commission.

Lucy Weston plays the Majestic, Chicago, next week, in order to be near "The Follies of 1908."

Billie Powers and Marjorie Bonner, both of "The Follies of 1908," were married last Sunday in Cincinnati.

Minnie Palmer, assisted by Gene Towler and John R. Rodgers, opens at Atlantic City next week.

Trovillo has been booked over the United time for the remainder of the season through Mudge & Prouty.

Mr. and Mrs. Frank Odell Gordon (Odell and Kinley) received a baby girl on Nov. 11 at their home in the West.

The Lyceum, Englewood, has changed management again. This time no one must know who is running it.

The Casey Agency is booking the Sunday night concerts at the Circle, the first of which was given last week.

The final forms for Geo. Fuller Golden's volume, "My Lady Vaudeville" will close to advertisers on November 28.

Max Anderson and Sam Gumpertz sailed on the *Adriatic* for New York last Wednesday instead of last week.

A new theatre combining a skating rink and palm garden will be built at Mineral Wells, Texas, according to a report.

Nettie Zarnes, daughter of The Zarnes, was married to Andrew Frankberg, a non-professional, on Nov. 15 in New York.

"A Thief in the Night," put out by Wilmer & Vincent, with Miss Nester featured, opened at Easton, Pa., this week.

The mother of Dave Robinson, manager of the Colonial, was successfully operated upon by Dr. Leopold Weiss last Monday.

May Leslie and Gertie Moyer have left the William Glaser act (reorganizing). The girls are "framing up" a "sister" number.

Frank Melville has opened an office in the Gaiety Theatre Building for general bookings, including commercial employment.

Harding and Ah Sid, and Olive, the juggler, now play as one act under the title of Olive, Harding and Co. Mudge & Prouty are placing it.

The latest vaudeville act of Edmond Hayes, after playing a week, has been disbanded.

Although in receipt of many offers for further engagements in vaudeville, Annie Yeamans contracted to appear in Margaret Wycherly's support.

The Brittons, colored, have been booked by B. Obermayer through Somers & Warner of London for a foreign trip next summer.

Pat Casey has the handling of Henri Leonie, the singer who played with Anna Held last season, and will now invade vaudeville.

Rock and Fulton resume their vaudeville time Monday at the Fifth Avenue, and are routed up to March next through Edw. S. Keller.

Charlotte Parry has been booked through Al Sutherland until Oct. '09 on this side. She will commence on the Orpheum Circuit next March.

Jos. Hart's "Bathing Girls" have been placed for the remainder of the season, first playing New York at the Colonial New Year's week.

The Talkative Miss Norton (Angie) opened at the Bijou, Bayonne, Monday afternoon in a single act and closed herself Monday evening.

Catherine Nelson and Elizabeth Otto open on the "big time" at the Maryland, Baltimore, Nov. 23. It is a "piano act" with singing and changes.

Bothwell Browne, in "Winning a Gibson Widow," has been placed on the United time until next June, opening at Keith's, Providence, Nov. 30.

Tommy ("Checkers") Ross will open in New York on Nov. 30 with "At the Switchboard," a sketch. It has been playing out of town for a couple of weeks.

Girard and Gardner have a new act in process of preparation, named "Dooley and the Idol." It was written by William G. Rose and will have special scenery and costumes.

Geo. Fuller Golden has returned to Saranac, N. Y. Murphy and Willard filled up the program of the Fulton, Brooklyn, this week, where Mr. Golden was headlined.

B. A. Rolfe left Boston for England on Tuesday, accompanied by his "Colonial Septet" and "Ten Dark Knights," both acts having been placed in England through Pat Casey.

May Belfort will shortly resume her engagements in the United houses, having recovered from her recent indisposition. Mudge & Prouty direct Miss Belfort's act, and Joe Raymond, the agent.

The Israel Zangwill sketch, an Orpheum Circuit number, played by Helen Grant-

ley and Co., commences its vaudeville tour at Cincinnati Nov. 30. The piece is called "The Never, Never Land."

Petroff's Animals (having ponies with a "revolving table") will show at Keeney's, Brooklyn, Dec. 7. It comes from the Barnum-Bailey Circus, booked for vaudeville by Paul Durand.

Theo. T. Rook will enter vaudeville next season in a rural playlet called "Martin's Corners," written by Joseph R. Kettler. Mr. Rook is now out with the "No. 2" "Time, Place and Girl" company.

An act inquired the other day if a certain booking office thought it could "shift" them wherever it wanted to just because "they pay us a measly \$2,000 a week salary." The act did not "shift."

Laura O'Meer, formerly of the Sisters O'Meer, may join the Macart Sisters, both wire acts. Josie O'Meer is the wife of a member of Harry Tate's "Fishing." The couple are expecting an addition to the family.

Sinclair's "Four Dancing Dolls" from the "Rents-Santley" show will probably play vaudeville following the burlesque season, by an arrangement entered into this week between Abe Leavitt, the manager.

Mrs. Adams Kispadden, mother of Maude Adams, presented a new sketch called "Delilah" for a trial performance at the Orpheum, Salt Lake City, on Wednesday of this week. Bowman Johnson was the principal of the piece.

Harry Burns, of Blocksom and Burns, with which act he has been for the past seven years, says he is not the Tom Burns referred to lately as having decided to leave the stage. Mr. Burns and Harry Blocksom will continue to travel as a team. The act is now in the northwest.

Jack Levy, the agent, placed an act this week with a manager, stating in Mr. Levy's usual vehement and enthusiastic manner that if the number were not the hit of the show, he (Levy) would pay the salary himself. To-morrow night the manager is going to give the act an order on Mr. Levy for the week's salary.

Eddie Prevost has returned to the stage in the revised act of Prevost and Prevost. It is now the Four Prevosts, Dan Glinserretti and another acrobat having been added. Joe Raymond is placing the number. It is at Poli's, Waterbury, this week. Eddie Prevost is claimed to have been the first tumbler to do a "double from the ground."

Arnold Daly concludes his present vaudeville contract at Hammerstein's next week. The managers are willing that Mr. Daly should continue in his Mark Twain sketch at \$1,500 weekly, but Mr. Daly feels that \$2,000 should be the figure. This conflict of value may interfere with the actor's future time in the varieties.

MAY DROP SOUTHERN TIME.

St. Louis, Nov. 19.

A report has gained currency here that with next season the Eastern Burlesque Wheel will not play in the South. Just how this will be managed is not known. The informed burlesque people say the Columbia Amusement Co. (Eastern) is tied up through contracts with the Gayety, Birmingham, and Greenwall's, New Orleans, for a term of years.

The object of the desertion of the Southern territory is to close up the open week between New Orleans and Kansas City. Birmingham is not considered important as a stand. A few Eastern shows this season may play the open week in Memphis, but that town is not a regular stop.

With the opening of the new Louisville house and the dropping of Atlanta from the Eastern list, this would eliminate all Southern houses from the Eastern sheets.

Some sort of an arrangement will be made with Greenwall & Weis, who operate the New Orleans theatre, if the deal goes through.

ORDERING COSTUMES AHEAD.

Last week Al. Reeves placed an order with Mme. Walters of 244 Fourth ave., New York, for all-new costumes, to be used in his two shows next season.

The contract calls for delivery by May 1, and in consideration of the early placing, Mme Walters gave a reduction in the figure to Mr. Reeves under the regular figure by from twenty-five to forty per cent.

ATLANTA TO GO OUT.

Atlanta, Ga., Nov. 19.

It is semi-officially stated that when the new Gayety Theatre, Louisville, on the Eastern Burlesque Wheel, opens, The Bijou (Jake Wells) in this city, playing the Eastern attractions since the commencement of the season, will close, burlesque not having caught on in Atlanta.

QUICK JUMPING SHOW.

Chicago, Nov. 19.

Joseph Oppenheimer, who disposed of the "Fay Foster" show to the Empire Circuit early this season and who is now operating a stock burlesque house at Davenport, Ia., will organize a burlesque company for a tour of the "one-night" stands in the Middle West.

QUARREL BROKE UP TOUR.

It appears from stories which have reached this side with the arrival here of artists from London that the disbanding of the "Happy Hooligan" show in England followed a disagreement between Walter Plimmer and Herbert Lloyd, who were jointly interested in the tour.

One of the week's arrivals in New York was Joe Sullivan, who was the Irishman of the "Hooligan" show. He will join Barton & Wiswell's "McFadden's Flats" next week.

Mr. Sullivan declared that Lloyd, although financially embarrassed by the failure of the venture, paid all his indebtedness, even discounting some of his vaudeville contracts in order to make prompt payments. He is now working the halls in and about London. No information as to Plimmer's movements after the "blow-up" are obtainable on this side.

MAY HOWARD'S MAIL OPENED.

During the engagement of the "Washington Society Girls" at the Bon Ton, Jersey City, last week, May Howard, one of the features of the show, caused the arrest of Lew Watson, brother of "Billy" Watson and manager of "The Washington Society Girls."

Miss Howard charged that Watson had opened her mail before it got to her hands and she had a federal warrant served upon him by a deputy United States marshal. The manager was examined by United States Marshal Beekman and held for hearing before the United States Commissioner in Newark, N. J. He gave bail in \$300.

DIVORCE ACTION STARTED.

Chicago, Nov. 19.

Following the departure of M. J. O'Rourke and Frankie Green from "The Cracker Jacks," La Belle Marie (Mrs. O'Rourke), who remains with that organization, commenced an action for divorce. Miss Green is named as the co-respondent. Adolph Marks is attorney for the wife. The case will be tried during Christmas week.

NEW SHOW ON SUNDAYS.

For the first time since the opening of the Empire Theatre (Western Burlesque Wheel), in Williamsburg, last Sunday's vaudeville show did not include any of the olio acts which worked in the show occupying the house during the week preceding.

It was found that the presence of regular olio acts that belonged to the organization just finishing the week detracted from interest, most of the local theatre-goers having seen the burlesque performance. Each week an entirely new show is now booked for the Sunday bill.

HOUSE WITH 1,200 CAPACITY.

Chicago, Nov. 19.

W. H. Cannon, owner of the Globe, Milwaukee, will build a vaudeville house at Walnut and Fond du Lac Avenues in that city, with a seating capacity of 1,200.

"THE STRANGER" SKETCH TITLE.

Chicago, Nov. 19.

Goldwin Patton will be at the head of a new dramatic sketch by Oliver White, entitled "The Stranger."

J. Porter White, who is playing "The Visitor" in vaudeville, will manage the act.

TO PREVENT PRINTING OF LYRICS.

On Wednesday there was argued in the Supreme Court of New York the application of Harry B. Smith, the lyricist, for an injunction to restrain Jos. W. Stern & Co. from printing the lyrics of "The Golden Butterfly" apart from the music of the same piece, and also to prevent any efforts of that publishing firm from interfering with Jerome N. Remick & Co. in using the lyrics with the publication of the Victor Herbert score of the musical comedy.

TRYING FOR THANKSGIVING.

Plainfield, N. J., Nov. 19.

The new Proctor-Sanderson Theatre here may open by Thanksgiving. Harry S. Sanderson, who owns it with F. F. Proctor, is bending all his energies to have the first performance on that day.

BURLESQUE PROSPERING.

Despite reports of poor show business in some parts of the country, it is declared that the burlesque houses are doing a larger gross business than for a corresponding period last year.

Two of the Eastern Burlesque Wheel houses in Philadelphia show an increase of business for the first twelve weeks of this season over the corresponding figures for 1907 aggregating \$8,000. The Washington (D. C.) Gayety is \$5,000 ahead up to this time over the 1907 business up to Nov. 9 of both years. In Williamsburg, where the New Empire has come into more or less close competition with the old-established Gayety, both Wheels are doing large business.

CLEANING UP ON OATHS.

Toronto, Nov. 19.

The police of Toronto are going the limit in "cleaning up" the shows playing here. The actors visiting the town don't even have a bad thought now since the order went out on Monday to cut all swear words out of dialog on the stage. "The Straight Road" show at the Grand received the swearing instructions, and the other theatres probably got theirs as well.

There's a lot of material which will have to be rewritten for Toronto.

L. LAWRENCE WEBER ILL.

An attack of appendicitis confined L. Lawrence Weber to his home all this week. A serious aspect was avoided by careful attention.

Mr. Weber may return to the offices of Weber & Rush on Monday.

LYDIA THOMPSON DIES.

News of the death of Lydia Thompson at her home, Westminster Mansions, near London, came over the cable on Wednesday.

Lydia Thompson was known as "The Burlesque Queen" years ago, and famous in both countries. Her "British Blondes" (among whom were Pauline Markham) became popular on this side.

Her daughter is Zeffie Tilbury, the wife of L. F. Woodthorpe, stage manager for Nat Goodwin.

SHEEDY RUNNING SAVOY.

Fall River, Mass., Nov. 19.

The Savoy opened Monday with vaudeville and pictures under the management of M. R. Sheedy, this making the eighth house on Mr. Sheedy's string.

About five acts weekly will be used, booked through Woods & Gallagher, the New York agents.

MORRIS SIGNS "HONORA."

"Honora," with Francesca Redding and Co., has been signed by the Morris Circuit for five weeks commencing Nov. 23, with an option for five more.

HARRY COOPER IN BANKRUPTCY.

A petition in bankruptcy was filed this week by Harry Cooper, with liabilities placed at \$5,000 and no assets.

The petition is of Cooper's alone, and does not affect the publishing concern (a corporation) he is connected with. Mr. Cooper says that since entering the music publishing business rival firms with claims against him personally pressed for their money, obliging him to take the step.

PRIZE WALTZING, SPECIAL ATTRACTION.

Cincinnati, Nov. 19.

To-morrow (Friday) night at the People's there will be a prize waltzing contest on the stage, the contestants taken from applicants in the audience.

This will probably become a weekly feature at the People's. It was announced from the stage last Sunday. Mr. McIntyre, the press representative for the house, is responsible.

PROF. SPECHT FRACTURES SKULL.

New Orleans, Nov. 19.

Prof. William Specht, the musical director at Greenwall's, is in the hospital with a fractured skull.

Monday evening while attempting to board a car, the Professor slipped and fell. His condition is serious.

LEE GOES WITH WILLIAMS.

In some manner unknown Henry Lee has secured a release from his contract to play the Morris Circuit, and will appear Nov. 30 at Percy G. Williams' Colonial.

The transaction was completed on Thursday. Everyone concerned seems satisfied. Mr. Lee had booked five weeks with the Morris office.

LEVY'S FACE MASSEUR.

Jack Levy wants to introduce facial massage into vaudeville. He has selected for experiment a masseur who has been widely advertised at her own expense.

Mr. Levy believes a few remarks on how to keep the face clean without using water would be quite apropos, but although Levy is laughed at for the idea, he is persisting.

**GRACE HAZARD.**

The above is Grace Hazard as a Scotch lassie, playing the bag-pipes, Miss Hazard's latest novelty introduced into "Fiva Feet of Comic Opera," the vaudeville number of Miss Hazard's origination which has made the American girl famous on both continents.

While in Scotland last summer Miss Hazard ordered a half-sized set of bag-pipes. Upon her return to London, she was taught by Pipe-Major Henry Forsythe, the piper to the Prince of Wales. Since returning home Miss Hazard has unceasingly improved her playing, having had but a short course of instruction abroad. She had no intention of presenting the novelty until next season, but at the earnest solicitation of William Morris (with whom she is booked in vaudeville) Miss Hazard consented to add the number to her act, and is the first woman on the American stage to play the bag-pipes. The selection in use is "The Merry Miller," from "Rob Roy," the opera by Reginald De Koven.

Other than the novelty of the playing itself, Miss Hazard introduces the pipes and costumes in an entirely new and unique manner.

COURT SUGGESTS AGREEMENT BETWEEN ARTIST AND AGENT

Judge Seamon Makes Interesting Comment on Theatrical Contracts in Suit for Commission

In rendering a decision Tuesday in favor of Lykens & Levy in their suit to recover \$75 on a commission claim on \$1,500 against the Four Mortons for a cancelled engagement at the Fifth Avenue Theatre last spring, Justice Seamon of the Municipal Court of New York made some pointed observations on the existing booking system.

"Although in this case the principle of law is plain," he said, "it does appear that the arrangement is equitable and works a hardship on the artist, and it seems to me that such a contingency should be provided against by the existence of a contract between the artist and the agent which would cover commission payments in the event of a cancellation. An organization of the numerical strength of the White Rats of America should be able to secure the general use of a suitable contract form of this sort."

The case was a most interesting one from all sides. It would seem under Judge Seamon's decision that an agent is entitled to demand his commissions as soon as he has delivered the contracts between the manager and the artist, just as in a real estate or similar transaction an agent may make demand for his fee as soon as an exchange of agreements is made between the two parties for whom he is acting as intermediary.

The evidence showed that a member of the Lykens & Levy firm called upon Sam Morton when he was playing at the West End Theatre, New York, last February with "The Big Stick," and arranged with him to act as The Mortons' agent in securing vaudeville engagements with the Keith-Proctor firm. Morton agreed to the proposition, and the next morning Lykens delivered the contracts.

The agreements provided for the payment of 10 per cent. commission to be held out of the salary at the end of the week. As a matter of fact, however, only 5 per cent. was held out of the salary, and for two weeks previous to the cancellation at the Fifth Avenue Sam Morton paid to Lykens & Levy the other 5 per cent. This was Mr. Morton's testimony, and the Court accepted it to establish an oral agreement between artist and agent. It was largely upon this evidence that the decision was rendered in favor of the agency firm.

During a subsequent address to the Court Denis O'Brien, attorney for the White Rats, who appeared for Mr. Morton, said that at the time the United Booking Offices had refused to hold out the entire 10 per cent. as was the custom, a circumstance which had led to the other arrangement. The establishing of the oral agreement between Mr. Morton and Lykens & Levy, however, had left the Morton-Keith-Proctor contract out of the consideration.

Mr. O'Brien said that the issue was a serious one which affected the whole body of artists, and the Rats were desirous of

making it a test case. He accordingly asked for a stay. In granting this request Judge Seamon said that the Rats had better go into a court with a contract between artist and manager which was not complicated by any such oral agreement. It was later decided not to carry the Lykens & Levy-Morton decision to a higher court, but to wait until a clear case could be brought into court.

In spite of this defeat the White Rats will carry on its fight against commission abuses. It has record of two cases where acts cancelled in the middle of the week because of illness received salary only for the performances played, although commission was deducted for the whole engagement. Both instances occurred in Atlanta.

The defense attempted to show the Court that the Lykens & Levy claim was a direct departure from theatrical custom, the usual course being for an agent to relinquish commission claim where an act was cancelled through illness, as in the case under consideration, The Mortons having been prevented from working by the illness of Sam Morton, and the cancellation following their failure to go on Tuesday matinee, although the act reported sick by telephone. Harry Mountford of the Rats took the stand at this point to offer expert evidence as to the accepted procedure in such instances.

Mr. Morton stated it had been and still was his intention to bring a suit against the Keith-Proctor firm to recover salary for the cancelled week. The Court declared that this was his right, but ruled that the agents having completed their part of the transaction had no concern with this threatened suit.

Gus Dreyer appeared for Lykens & Levy.

MUSICAL PIECES AT OLYMPIC.

Chicago, Nov. 19.

About thirty choristers of "The Merry-Go-Round," which closed at the Chicago Opera House last Saturday and ends its career this week in Grand Rapids, Mich., have been engaged by John J. Murdock for the musical comedy stock company he will establish at the Olympic Music Hall in connection with vaudeville.

This is the original policy intended for the house by Mr. Murdock. Musical pieces running forty-five minutes will be given following the vaudeville numbers.

Several principals also have been engaged. So far as known they are Stella Maurey and Catherine Palmer.

Business at the Olympic has been very big since opening. The music hall is destined to become popular. It is the most commodious and inviting place in the city. The musical offerings will be inaugurated in a few weeks.

Adele Oswald and McKay and Cantwell have been added to the musical comedy stock. L. H. Temple, formerly stage director at the Hippodrome, New York, will have charge of the producing end.

Business last week at the Olympic was beyond all anticipation. The theatre was crowded at each performance. The music hall idea is destined to become popular in Chicago. The beautiful promenades and sumptuously furnished foyers of the Olympic are the talk of the town.

THE ZANCIGS CANCEL.

The engagement by The Zancigs over the Percy G. Williams Circuit has been canceled by the act, who gave as the reason for closing unsatisfactory billing.

The Zancigs are "mind-readers" who have been abroad for some time. They returned, playing two weeks at the Colonial (ending last Saturday) before throwing up their contract. During the Zancigs' absence, New York was surfeited by "mind-readers" of several styles and types.

The Zancigs open Monday at the Fulton, Brooklyn, having been engaged by the Morris office.

McAVOY'S "BENEFIT" FALLS DOWN.

The "benefit" for Dan McAvoy which was held at the Majestic Theatre, New York, last Sunday evening had a disappointing finale, both for the audience and Mr. McAvoy. The preliminary announcements read "Mr. Lee Shubert tenders Dan McAvoy a benefit."

It was 8:40 before the show started. At 9:55 an announcement was made that Mr. McAvoy regretted his inability to appear and the show was over.

The very large audience assembled at admission from fifty cents to two dollars gathered on the sidewalk outside, where they clamored for their money back. They were informed it would be returned on Monday. The police had to be called before the crowd would disperse. Nearly a riot ensued.

The only one of those advertised to appear for Mr. McAvoy's "benefit" was Cliff Gordon, who remained on the stage as long as possible in the hope some other professionals would arrive, several amateurs having filled in up to that time.

It has been said during the week that the probable cause of the talent not appearing was the impression abroad that McAvoy is worth between \$50,000 and \$75,000. The need of a "benefit" for him did not appeal to the artists. Several other reasons are advanced by artists for their non-appearance.

Among those advertised in the newspapers to appear were Sam Bernard, Maggie Cline, George Fuller Golden, Cliff Gordon, Lizzie B. Raymond, Marshall P. Wilder, Harry Tighe, McMahon's "Watermelon Girls," Walter C. Kelly, Empire City Quartet and Dorothy Morton, besides others. It was agreed that had the acts played as billed Mr. McAvoy would have presented a good show.

MOVING PICTURES AT STAR.

Affairs are very much confused at W. T. Keough's Star Theatre, 107th Street and Lexington Avenue, New York. The company of "Yiddish" actors which has been giving dramatic shows is still in possession, but a dispossession suit has been brought and they will be evicted as soon as possible. The firm which runs the attractions deposited \$15,000 to secure the rent of the place, but on November 1 the payment was not forthcoming and suit was started by the owner of the property to have the occupants put out.

It is understood that William Fox has entered into an arrangement with Mr. Keough to take the Star over for a moving picture show place when the present occupants retire or are forced out.

POPULARITY CONTEST ON.

New Haven, Conn., Nov. 19.

A popularity contest has been started at Poli's this week between Lucy Weston, the English singing comedienne, and Irene Franklin, the American champion, both on the same bill.

No announcement has been made as to the nature of the prize to the winner. It is supposed to be another week on the Poli Circuit.

Henry Clay Blaney and his wife, Kitty Wolfe Blaney, will resume their vaudeville tour Nov. 30 at Proctor's, Newark. They are stopping at the Hotel Astor, New York, physicians having ordered Mrs. Blaney to take a brief rest following their western engagements.



AMERICAN ARTISTS AT CIRCUS CARRE.

A group picture of EMERSON and BALDWIN, THE KRATONS, ALEXANDER and SCOTT and ALSACE and LORAINÉ, who were upon one bill at the CIRCUS CARRE, AMSTERDAM (Holland), during October.

WESTERN MANAGERS FRIENDLY.

Chicago, Nov. 19.

The meeting held by the White Rats at their headquarters in the Sherman House last Friday was largely attended. Harry Knowles, the local representative of the organization, was chairman. Ed. Keogh, who traveled west in the interest of the Rats, was among the speakers.

Mr. Keogh said he was cordially received by all the Coast managers, and especially were Pantages, Considine and Grauman friendly, showing a disposition to affiliate. Considine said he would like to become a member of the organization.

It is believed that the next branch office of the Rats will be established in San Francisco. Among those present at the meeting were: Bobby Gaylor, Adolph Poirier, T. H. Harrison, Harry W. Murray, W. M. Harrison, B. F. Woods, The Learys, W. S. Wincherman, Phil W. Peters, Jr., Jim Baggard, J. Bannan, J. R. La Zar, E. H. Leary, John T. Rand, Maurice J. Purvis, John Delmore, Tom White Clark Martinetti, Harry Keane, Edward Bowers, Frank Appleton Eddie Fitzgerald, Thos. J. Deegan, Jack Quinn, Harry Bartlett, Jim Cowley, Ed. E. Perry, Pete Cornalla, Harry Walters and John T. Hanson.

COPYRIGHT DANCING ACT.

The Stewart Sisters, a dancing act, has had its offering copyrighted through House, Grossman & Vorhaus, perhaps the first instance in which a turn of the sort has attempted to secure protection in this way.

The method of procedure is unusual. The Stewart Sisters have a series of poses during their dance. These were photographed in detail and a descriptive story of the poses written and printed. Photographs and printed book were registered, the story being entitled a pantomimic presentation, and so brought under the classification of a "dramatic composition."

Spissell Brothers and Mack, the comedy acrobats who are at the Olympia, Paris, this month, have commissioned Edw. S. Keller to secure twenty weeks next season for them over here. Each of the trio is now married.



CHARLES LEONARD FLETCHER

Will make second tour of the world at the expiration of his 40 weeks' contract with the UNITED BOOKING OFFICES next July. PAT CASBY is arranging the details.

COULDN'T GET ACTS.

One Mr. Podesta, who will manage the Teatro Lyrico, Mexico City, when that establishment—a new one—opens there Jan. 1, left New York for Paris in high disgust Thursday. He had been here for several weeks trying to book a show for his place, offering a guarantee of four weeks' work, but refused to consider any act which he had not personally viewed.

Accordingly the New York Marinelli office tried to arrange trial shows for available material not playing regularly in the city. But the artists declined to put up their apparatus for a single show which might possibly give them a chance to travel far from home, and the Marinelli people finally had to give it up.

Mr. Podesta will accordingly pick his acts in Paris, where the booking system is somewhat different and where there are a larger number of "dumb" acts which would be available for Mexico City.

MOZART OPENS IN ELMIRA.

Elmira, N. Y., Nov. 19.

Edward E. Mozart opens his new vaudeville theatre next Monday. The house is a new one, having been built under Mozart's direction. The opening bill will be made up of Powers' Elephants, Mr. and Mrs. Howard Truesdell, Six Musical Nosses, Whitman Bros. and Marie Gerard. Attractions will be supplied by the Independent Booking Office.

As a committee representing the White Rats, Harry Mountford, Secretary to the Board of Directors of that organization, will attend the opening.

Geo. W. Middleton, manager of Mozart's Family, and his staff will take charge of the new house. The Family continues on the Mozart Circuit, playing pictures.

SUN VAUDEVILLE FOR OIL CITY.

Corry, Pa., Nov. 19.

F. S. Frazier, manager of the Oil City Opera House and Orpheum (vaudeville theatre), proposes to give this town a taste of vaudeville of the Gus Sun variety, and has closed a contract for the erection of a theatre to be opened around the holidays.

The only vaudeville this place ever had was a single act at the Amusement Palace. L. F. Trimble has severed his connection there, and Owner C. P. Northrup has done away with the vaudeville, playing pictures only.

\$2,500 DAMAGE SUIT.

The action brought by William Morris, Inc., against Jos. Howard and Mebel Barrison is for \$2,500 damages, according to the complaint in the suit served this week upon Maurice Goodman, attorney for the act, by Geo. M. Leventritt, counsel for the plaintiff.

The damages include a breach of the contract at \$700 weekly, with the commissions which would have been due the Morris booking office, had Howard and Barrison lived up to their written agreement with it.

Mr. Goodman is the attorney for the United Booking Offices, which, through one of its managers, Percy G. Williams, claimed a prior agreement to the Morris contract, and notified the act not to appear at the Lincoln Square.

TIN PAN ALLEY JINGLES.

By WILLIAM JEROME.

Junie McCree is now a regular resident of Tin Pan Alley. Junie and Al. Von Tilser are both members of this club.

Familiarity in music breeds success.

Fred Belcher is the Big Man behind the J. H. Remick Co.

There was a time that we depended on England for our songs. But that was a long time ago.

Ballroom Note:—Earnest Ball keeps the ball rolling at Witmark's

What happened to the Words and Music Club?

Andrew Ballard Sterling and Williams Abraham Heelan have not paid the Alley a visit lately. Come back, boys, and all will be forgiven.

The best all round song writer that ever lived is George M. Cohan; he is in a class all by himself. George must certainly feel lonesome.

"The House on the Level" would be a good trade mark for some publisher.

Everything runs to roses this season. "My Rosie Rambler," "You're Like the Roses, Rosie," "Roses Bring Dreams of You" and "Meet Me in Rose Time, Rosie." Morris Rose, Ike Rose and Jack Rose, please write.

The legal star of Tin Pan Alley is William Grossman.

"STAKING 'JOHN THE BARBER.'"

The show business must have placed an awful "crimp" in the bankroll of John, the Barber, otherwise John J. Reisler, who conducted the Herald Square Barber Shop so successfully he was enabled to save \$15,000 in cash.

Then the whisker eradicator fell for the theatricals about which he had heard so much from either side of the chair. "The Cash Girl," in which May Ward starred under the management of her husband, Freeman Bernstein, for a few weeks, deprived Mr. Reisler of his earnings with the strop and razor, leaving "John, the Barber," "flat broke."

Last Wednesday a number of his former patrons gathered at the Knickerbocker Hotel, subscribing \$1,500 for the establishment of Mr. Reisler in the tonorial pursuit once again. A shop has been taken next to Levey, the Cleanser, on West Forty-fifth Street. It will be a co-operative pool until the subscribers draw down their subscriptions.

Among those who placed a sum for the new venture of the disappointed theatrical magnate were Sam H. Harris, Geo. M. Cohan, Al H. Woods and Sam Scribner. Mr. Scribner was appointed treasurer.

Proctor's, Newark, is now commencing its performances at 1:40 and 7:40, presenting nine acts for the bill.

I. B. O. INCORPORATES.

(Continued from page 3.)

Some similar deal entered into between the White Rats and the Mozart Circuit in the east is thought to have brought about the present combination with Campbell & Danforth. Danforth, the other partner in the firm, retains his interest.

Harry Knowles, in charge of the Chicago branch of the White Rats, together with S. L. Lowenthal, the Rats' Western legal counsel, completed the transaction, which has been simmering for a long time, Denis F. O'Brien, the New York attorney for the organization, and Harry Mountford, the secretary to the Board of Directors, having been chiefly instrumental in putting it through.

The above message was given confirmation at the office of the White Rats this week as to the facts set forth. It was stated at the Rats headquarters that the conditions would be the same as with the I. B. O. in New York.

The booking office in Chicago will be under the charge of W. S. Campbell, as general manager. No manager booking through it will be charged a weekly fee, nor will any White Rats have aught to do with its affairs or direction.

The I. B. O. of Illinois (as well as the I. B. O. of New York) is not limited to members of White Rats in booking. A manager may book through either office any act he prefers at any mutually agreed upon salary. The managers make up their own bills. Both booking offices use the White Rats form of contract exclusively.

In connection with the White Rats contract, it was said on the street when the latest move in the artists' plan became known that the Webster Circuit in the Middle West, now booking through the W. V. A., had decided to shortly use that agreement only.

Those conversant with the Western situation argued that with the main-spring of the Western Vaudeville Association removed to the office of Martin Beck in New York City, there might follow into the I. B. O. camp (Western) after the success of the Campbell & Danforth transaction had been proven, the Webster Circuit, leaving only the Inter-State, with one of two other smaller circuits of moment (including Butterfield's in Michigan) with the W. V. A. These are the houses, it is said, which are numbered among those mentioned by figures from Chicago.

THEATRE HAS PHOTOGRAPHER.

St. Paul, Nov. 19.

The Orpheum in this city has installed a photographic department, where artists may have their pictures taken while playing at the house. The pictures are distributed among the local papers, and used during the artists' stay.

It is an innovation in the conduct of a press department which has been very favorably commented upon by visiting artists.

Dorothy Richmond has another sketch for vaudeville, called "After Six Years." It will play at the Mary Anderson, Louisville, Nov. 30, booked by Pat Casey. There were a flood of Miss Richmond sketches around New York for a brief spell last summer.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

Just as I took my seat in a secluded corner of a tram-car an hour or so ago, and tried to make up my mind whether my new winter coat should be made of unborn-dog or just plain almost-cat, who should interrupt my reverie but Edna Wallace Hopper, who stepped into the tram to my infinite astonishment. Somehow one doesn't associate common or garden street cars with Edna, and she seemed very much out of the atmosphere in her magnificent new *directoire* sealakin, long three-quarter with postillion back and stunning black satin buttons for garniture. Her hat was a perfectly huge affair of mahogany *peau-de-soie*, its only embellishment being a softly twisted band and huge flat bow of old blue *moire* ribbon. She wore white glace gloves, and a long skirt of heavy black broadcloth showed beneath her lovely wrap. Of course, her hair was ondulé to perfection and she has adopted the rather brilliant lip rouge so much affected by Parisian women.

While we are on the subject of "maquillage" I want to caution you girls who go in for daytime make-up to be careful of the color of your headgear. At the Plaza I saw recently a very striking brunette whose rouge looked positively purple under a gorgeous hat of peacock blue. I thought at first it was simply the "number eighteen" which was possibly affected by the damp air, but the very next day I saw another similar rainbow effect produced through the combination of peacock blue chapeau and damask cheeks, and then I realized the cause. It may be that the reflection of light results in the blending of the brilliant blue and the red, fusing them into a purple—but you had better beware of a like result.

Here's one of Willa Holt Wakefield's stories: "A little colored girl belonging to one of my servants in the South once asked me to take her to a concert which I was about to attend. 'Won't yo' please ma'am, take me, Miss Willa?' she coaxed eagerly. 'No, Callie,' I replied. 'You see, you are a colored child, and they would not let you in.' Callie, who was, by the way, as black as the ace of spades, shook her kinky head dolefully. 'See,' she exclaimed, impatiently, 'See, dat des what happen—dat what happen ev'y time. I done tol' Gawd to make me a white chile, an' he des laugh at me an' say, Aw, go awn an' be a nigger!'"

And now you will hear the girls commenting on Maude Odell, her figure, her face, her hair, her feet and her clothes—or lack of them. "I don't see anything to rave about?" observes one, with a sniff of disdain. "Isn't it perfectly silly the way some men are taken in?" says another with a feeble smile. "She's too big to be pretty," observes a third. "Her feet are awful; she must wear number eights," says a fourth, covering up her own short vamps, with a simper. And all this time Maude Odell, the lovely—the Junoesque—draws her nice check each week.

Did you know that Mrs. Annie Yeamans was a circus rider before she became an actress? Yes, and a dancer, too. She used to dance "between the pieces," as they were wont to say in the time of our elders. The late Jennie Yeamans was the favorite daughter of the venerable actress. I fancy this may have been because Jennie had a great deal of the fun-loving nature and high spirits that must have been characteristic of her mother in the latter's youth.

Speaking of circus riders, do you know that Grace La Rue also began her stage career with a circus, in this same capacity? I am still lamenting Miss La Rue's loss to vaudeville. Her stage clothes are always so attractive and she has ideas. Her lingerie is always effective and dainty and her hosiery and shoes or slippers beautifully chosen. That reminds me, that some of the English artists use heavy embroidery on their underskirts for the stage. It looks rather shocking and makes you think of "amateur night" at some burlesque show. There is nothing so effective as lace or chiffon for underskirts, and our American girls flouted the use of embroidery long since, unless it be fine hand-embroidery upon sheerest mousseline, and even that loses its effect from front.

Several years ago before Elsie de Wolfe foresook the elevation of the stage for the more lucrative profession of supplying good taste for cash, she wore some stage gowns that were the most gorgeous I have ever seen. One had, however, to examine them closely before realizing their true value. There was one frock of flesh-colored liberty satin with an overdress of gray chiffon exquisitely garnished with paillettes in gun metal colorings. While this looked handsome from front, it never showed its righteous claims to elegance. One got the general effect of shimmering pale satin beneath the shadowy tulle, but the wonderful workmanship displayed in fashioning myriads of glistening scales into wide blown flower-shapes, and leaves and tendrils—work that had tired many eyes and hands perhaps—this was lost, even through the medium of an opera glass. So that it is not always the most delicate work that counts in the matter of stage effects.

The prettiest of Lilly Lena's costumes is the Scotch one, with the crooked staff and dainty patent slippers. Somehow, when the English girls wear Scotch clothes they are more convincing than our own young women, who invariably carry the plaids as though they were at a masquerade party. Louise Gunning used to look a picture in her kilts, but she never looked the real "goods" so far as atmosphere is concerned. But Lilly Lena looks like the incarnation of one of Bobbie Burns's poems. Most of her other gowns one does not remember after the act is over, for they are all vaguely pale-colored. But the Scotch make-up is new

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.

Tuscaloosa, Ala., Nov. 14.

Editor VARIETY:

Jno. J. Hubbard, Jr., manager of the Gaiety, Valdosta, Ga., on last Saturday night was \$21 short on our salary, but told us such a straight story about having made payment on his new machine, etc., that I really thought he was on the square and took his check, dated ahead, for the \$21 with his promise that the check would be met promptly.

The check was sent in on the date named and came back marked "insufficient funds." I sent it back again and wrote him asking him to please have funds there to meet it.

It came back the second time marked "payment stopped," and though I have written him several letters, I cannot even get a reply. *Scott Leslie.*
(Leslie and Livingston).

(Where the maker of a check will stop payment, as related above, after the check has first been returned "Not Good," it is almost conclusive evidence of an intent to defraud. In this instance the manager, knowing the act to be out of his town, and believing it would not go to the bother and expense of suing for the amount involved, stops the payment in the expectation of cheating the act eventually out of the \$21, or possibly settling for a lesser amount. A manager of this stamp should be made to deposit the salary before playing. If the managers who pass worthless checks would have the experience of an act or acts waiting until the last moment before appearing to demand their weekly salary be posted in advance, it would cure a great many of the habit in short order.—Ed.)

so readily fergot, ye maun carry awa the picter in yer een.

Well, well, isn't John Hyams the reckless father, to encourage strong-mindedness in his infant daughter to such a fearful extent! You heard about his allowing his three-year-old baby "Leila" to manage his vaudeville tour? And then it will be just like a man to wonder, when she gets a little older, if she expresses a desire to vote. The day may come when Leila Hyams will smite her daddy with reproaches, she may hurl at him the accusation: "You; you yourself put me in the business at the early age of three. I booked your act and mother stole all my original business to use in her imitations, and now you blame me because I want to go in for women's rights!"

TIPS:

To some of you—It is pronounced SAH-LO-MAY!

To some more of you—Please don't say "limbs" when you mean "legs."

To still more—If you have occasion to use the word Madam, give it the English pronunciation unless you are playing a French part.

To Maude Odell—Gee! But Tom Hearn would be jealous if he could see you use those dumb-bells!

Atlantic City, N. J., Nov. 14.

Editor VARIETY:

We note in to-day's VARIETY Luce and Luce's most childish letter saying they were the headline attraction at Hazleton, Pa., week Nov. 2, not Bates and Neville as stated. Yes, 'tis true, oh! the cruel truth, they were topping the bill of five acts. Bates and Neville were billed as "extra added attraction."

If your Hazleton correspondent accepted the headliner from the amount of applause received, why, we can't help that, can we?

Luce and Luce were third: we closed the bill—and this closes the argument.

Bates and Neville.

Hotel Roselyn,
Lancaster, Pa., Nov. 14.

Editor VARIETY:

Mrs. T. Rose Hariden, one of the 3 Musical Haridens, now visiting in Lancaster, paid a visit to one of the picture houses known as the Scenic, and when the illustrated song chorus slide was thrown on the sheet, inviting every one to join the chorus, Mrs. Hariden did so.

Two days later Mrs. Hariden paid another visit. When seated, the manager approached her and in a loud tone of voice threatened to have her arrested and taken from the theatre if she sang again. He claimed it was against the rule of the house. Yet they put the chorus on the sheet and invited you to join in.

I don't suppose Mr. Mozart is aware of such management. The Scenic is on his circuit of houses. The people in Lancaster are not used to dealing with people from Broadway, evidently. They take them for "rubes." The manager wants to know if they do business like that in New York. Some one start something and tell him.

H. J. Hariden.

Rochester, N. Y., Nov. 14.

Editor VARIETY:

Kindly mention that Florence Belmont, of the original Brockman, Mack and Belmont, is not connected with the latest act under that title.

I am with "The Girls From Happy-land."
Florence Belmont.

St. Louis, Nov. 19.

Editor VARIETY:

We desire to deny the report from Kansas City that we were to leave "The Fads and Follies." We expect to remain with the show throughout the season.

The Musical Bells.

UNITED BOOKING FORT WAYNE.

Ft. Wayne, Ind., Nov. 19.

Commencing Nov. 30 a change of policy will occur at the Lyric, the number of shows daily being reduced from three, the present style, to two.

Bookings will be made for the Lyric through the United Booking Offices, of New York, according to the announcement made by Manager Balfe. Acts playing Toledo, Cleveland or Detroit will come in here.

LONDON NOTES

VARIETY'S LONDON OFFICE.
418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Nov. 10.

The father of The Great Lafayette at Baden-Baden is not expected to live the week out.

Marie Dainton moved into the Palace last week, and is more than making good at the big "hall."

The Hippodrome, Oldham, opened yesterday. This hall is the latest addition to the De Frece Circuit.

It has been stated that Horace Goldin and The Great Lafayette have placed their bookings exclusively with the Water Rats Agency.

Moran and Lieser are getting along well at the Palace. Moran the comedian is securing more than his share of the laughs handed out there.

Houdini is in London showing at the Oxford. He is doing the "straight-jacket" along with the "milk-can." Houdini knows how it should be done on the stage.

At the New Cross Empire, where Frank Gotch is playing, moving pictures are shown representing the match between Gotch and Hackenschmidt in Chicago.

Monte Bayley has resigned from the V. A. F. He was the secretary. Several rumors are afloat as to the reason. No official statement has been made.

The Grand, at Blackpool, formerly a legitimate theatre, has been converted into a music hall. The house will run vaudeville until after Easter.

Ritter and Foster are closing the show at the "Met," going very big in this position. They have without a doubt the snappiest dancing act in the halls over here.

Bert Levy drew a picture of the next President the day after election, but it did not stir the Palace audience. Some say Jim Jeffries would have taken much better.

Paul Murray, of the William Morris office in London, has placed the Otto Brothers on the Barrasford tour for eight weeks next year.

Tom Wootwell, who was at the Metropolitan last week, is there when it comes to picking a song. He sings one of those "Keep It Quiet" songs that is going to get him away big before he finishes with it.

Callahan and St. George at Belfast last week just took the house by storm, it is reported. Jim Callahan's true Irish character seemed to hit them right, as did Miss St. George's singing and harp playing.

The Empress Hall (advertised as the largest ballroom in the world) opened Nov. 5. The hall is situated at Earls' Court, under the management of Frank

Bostock. There is also a skating rink in the hall.

Tom Clare (Pavilion) is handing over some real good stuff at the piano. He only deals in the cleaner material, and the contrast works out beautifully, for his songs will be hard to beat.

At the Oxford this week Helen Trix was introduced into the West End for the second time. Miss Trix had new songs and also a new gown. Helen easily won out with her songs, the "coon" numbers going especially big.

Paul Schultz, the continental agent, has been in London for the last few days. Mr. Schultz, when asked about conditions on the Continent, said the business at most halls was not lively. He seemed to think the trouble between the I. A. L. and the managers was the cause.

The Poluski Brothers are going strong with a burlesque illustrated song at the Oxford. This team have more laughs up their sleeves than any other act of its kind on this side. They may be seen three or four times a week, but the material is always changed a bit. And very good it is too.

Ida Rene is "pulling" a new one at the Pavilion this week in which she does "kid" one Maud Allan to a finish. In fact it seems to be too much of a "kid." Miss Rene's is a travesty on the "Spring Song" dance. In the early part of the act Miss Rene is singing one of the red-fire songs. It is funny how even the good ones will fall for that stuff once in a while.

Eddie Reynolds also appeared last week at the "Met" in a farcical sketch with incidental music entitled "A Modern Venus, or Adonis Out Too Late." Miss Reynolds (as the score card says) was supported by Harry A. Gribben. Poor Harry. Eddie acts, but she plays the violin and fiddle also. 'Tis said the sketch is having its initial showing. 'Tis also said —

Bernardi.
Palace, London.

The original Bernardi is giving a forty-minute act at the Palace this week, his first appearance in London. Bernardi is not original, as he uses a little bit of everybody's material, but his changes are fast and the work has an extra amount of ginger all the way through. Bernardi opens the act by portraying employes, managers and artists around a music hall. Following he gives a music hall entertainment unassisted. It is well done, but not novel. The impersonation of Lole Fuller was especially very good, the lighting and scenic effects following the original closely. Bernardi impersonates sixteen different characters. The act is put on elaborately. To cover expenses Bernardi will have to demand considerable money.

The reappearance of W. C. Fields will be at the Alhambra next week.

NEW CROSS EMPIRE.

London, Nov. 10.

The New Cross Empire was packed to suffocation last night when Frank Gotch, the American and champion wrestler of the world, appeared. The English people liked Gotch, but didn't care for his sketch. The Americanisms flew over their heads. The audience was distressingly silent when they should have laughed. Taking a curtain call, Gotch has the house with him, although a few boneheads in the gallery "booed."

A couple of clever people are Shirley and Ransome, costers. The man makes a very good comedian with some acting in his composition. Harold Human deputized for Alf Holt in the same style of act. Human is about the average. Pat Rafferty, once a famous comedian over here, had a place on the bill. Pat retains the old-school methods, but would get along all right if he would chop the closing song about an old Irish pensioner, who tells what he has done before and what he would do again.

A "girl act" with some pretty music and a pretty sickening tenor was headed by Marie Santoi, a rather bright girl. It is a "sight" act more than anything else, although the finish has the Japanese Emperor's daughter declaring peace with an officer of England's navy. If Parliament would give some of the music hall artists the official right to settle the diplomatic entanglements there would be less international trouble and more applause in London. They could also handle the unemployed question very nicely along with the rest.

Campbell and Barber, with their comedy bicycle act, grabbed off nearly all the evening's laughs. J. W. Hall and Walter Wade are comedians. It's useless to argue the point.

A party of friends in the stalls seemed to occupy more of Madge Crichton's attention last evening than the audience, which was not interested in the three extra verses of a song Miss Crichton sang. She may be all right, but will have to show when the manager is looking and insisting that he receive his money's worth.

DAZIE'S EUROPEAN TOUR.

The announcement that Dazie contemplates a trip abroad at the close of her present season with F. Zeigfeld, Jr.'s "Follies of 1908" has aroused widespread interest in Europe. Dazie prior to her sensational appearance here as "Le Domino Rouge" was better known in the European music halls than at home.

W. L. Passpart and Ike Rose have offered to direct Dazie's foreign tour and H. B. Marinelli has cabled the dainty dancer that his personal attention will be given her while abroad.

The tour, Dazie states, is to be a very brief one, combining pleasure and travel with her professional engagements. Her public appearances will, in all likelihood, be confined to four cities, Berlin, Paris, Vienna and London.

Allie Clarke of the Three Electric Clarke Sisters, presented her husband, George W. Ryan, with a baby boy on Nov. 8 at the Sloane Maternity Hospital, New York City.

GERMAN NOTES

By OLD NICK.

Berlin, Nov. 9.

John Ringling and Max C. Anderson have just left for Paris. Ringling has engaged some very good acts for next season with his circuses. They have not played in America.

Ike Rose, the hustler, impresario and guide, introduced Messrs. Ringling and Anderson to the "Bauern-Schenke," which made a hit with the Americans. The price of "Rice and Zimmet" has gone up, considerable having been taken out of the market by several large Yankee exporters.

The Circus Schumann is to put on a big pantomime next Tuesday.

A number of leading comedians have resigned from the I. A. L. and several protest meetings aimed against the action of the Loge have been held.

The Directors ("Vernaband") meet here Nov. 18. It is hoped the differences between the managers and artists will then be finally settled.

The November program at the Wintergarten is first-class. It opens with the Eros. Martin, xylophone (American); The Sleds, black art; The Kratons, hoop rolling (American); Goleman's Dogs; De Angelo's Living Statues; Berzac's (Woodward's) Sea Lions; Louise Blot, Parisian singer; Cleo De Merode, dancer; Lalla Selbini; Andos Troupe of Jap Jugglers; and La Belle Titcomb, who sings while riding a horse. None of the turns requires special mention. They are all good and well known.

The Original (American) Kaufmann Troupe of Cyclists, after an exciting trip around the world, left Durbad, Africa, on Oct. 3, aboard a coaster bound for Cape Town. During a terrific storm, a sailor was washed overboard, and the delay caused the act to miss the *Saxon* for Southampton. It arrived in London one week late, but had to open at Hamburg the next night (Nov. 1), which it did, although through missing connections the troupe arrived in Hamburg four hours late. The program was altered, and the act went on at ten o'clock, one hour after the train arrived, and after four weeks of continuous travel. As usual they made an immense hit. Frankie, the great "safety" rider, made his debut in Germany. Many offers followed the first performance. Others on the Hamburg program are Carpos Bros., acrobatic; Lizzie Glenroy, Scotch dancer; 3 Arleys, gymnastic; Morton and Elliott, paper tearers (American); Belle Davis and "picks" (American); Berthe Bersina, songs; Hanako, Jap sketch; Dr. Bueckle and Loie Fuller. Both Morton and Elliott and Belle Davis are going fine.

AUDITORIUM INCORPORATES.

Cincinnati, Nov. 19.

The Auditorium Theatre Co. has been incorporated for \$10,000. It operates the Auditorium, which plays vaudeville booked through Gus Sun.

The incorporators are F. Chandler, Geo. P. Kerl, Charles Van, Thos. L. Michie and August Kolsa.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Nov. 10.

The great event in theatrical circles has been the death of Victorien Sardou, the famous dramatist. The deceased author, who was a master of stage craft more than a great writer, will be remembered for many years in all parts of the world for his historical dramas.

"Vera Violetta," Redelsperger's spectacular operetta, which had a big run in Vienna, was produced by Victor de Cottens and H. B. Marinelli at the Olympia on the 6th. Mr. Baron, of the Varietes Theatre, has been engaged for a part that suits him admirably, though this popular actor is getting old and is now rarely seen. Marion Winchester, from the Gaiety, London, plays with much charm and especially pleases by her graceful dancing. M. Fereal, a popular baritone, Girier, the rotund comic, Mlle. Maud d'Orby, the 16 "Olympia Girls" (Tiller's), Mathilde Gomez, Mlle. Rely and the Delevines contribute to the success of this piece. The show is preceded by vaudeville, including Miss Smith with the Blondin "wire walking" horse; the Five Juggling Normans (a great attraction), Piwitt, the Sisters Naldy, Maria Florido, and a new ballet "A Penny Worth of Love," a rough translation of "Deux Sous d'Amour."

At the Folies Bergere, Mr. Bannel has secured a good program for November, mainly through Sherek & Bruff, the international variety agency. The ballet "Sports" remains, but all else is changed. Urbani und Sohn, equillibrists; Alexandre, the whistler; Emerson and Baldwin, comedy jugglers; Germain Gallois, chanteuse; the Okabe Family, Japanese acrobats; the Merkel Sisters, acrobatic; the beautiful Valencia, Moorish dances; Spissel Bros. and Mack, comedy acrobats, and the Four Emillions, equillibrists. H. Blondel, the stage manager (of many years standing at this hall) runs the show to perfection. The revue will be ready end of December.

The Casino de Paris and the Apollo are relying on rival wrestling matches as attractive features. They seem to please the public. Good business is being done here. At the Casino, the new program commences with some good vaudeville, such as the Frisco, musical clown; Saltley, wire walker; R. Debauga, billed as the "fairy of nature"; Jacksons, comic cyclists; Mahatma, illusionist; the Dally Trio, acrobats; the pastoral ballet, and Guichnet, riding master of the Czar of Russia.

The program is the same at the Apollo this week, excepting the wrestling and Arora and Karini, two pretty gymnasts.

The Cirque Medrano, the only permanent people's circus of the old sawdust days now remaining, is still going strong, the new program containing the Salvarno Troupe, cyclists; Pichel Family, acrobats; Adelsons Trio, strong men; Three Sanowas, contortionists; Nicholas Brothers, aerial and clowns; Antonet and Grork. The circus is still appreciated in Paris, for Rancy is occupying the Cirque de Paris, The Nouveau Cirque, in the Rue Saint Honore, the fashionable resort of young folks, is playing to full houses.

A slight fire broke out in the municipal theatre at Nimes on the 5th, but was quickly subdued. A subscriber of a box sent his own servant to polish it up during rehearsals, using methylated spirit and a candle. A sudden flare was the result, just as happened to the fellow who sought an escape of gas with a naked light. I can fancy the subscribers of the New York opera houses delegating their own domestics to clean up their boxes each day!

The winter revue at the Eldorado, Boulevard Strasbourg (Le Cointe, director), will be ready to-day. It is entitled "Avec un Peu de Sucre," by F. Lemon (at one time secretary of the Ambassadeurs) and J. Bousquet, but of course the title of a revue here does not cut any ice, and is simply chosen to please the public ear, and for registration purposes at the Society.

The Casino de Paris has taken up wrestling matches as the attractive feature of the program, like its next-door neighbor, the Apollo. However, there are a few new vaudeville numbers for next week, comprising the Pastorale bachique ballet, the Daffy Trio and Jackson-Guichnet, the riding master of the Emperor of Russia.

The bill at the Etoile Palace this week is Dorinette, dancer; Max and Lora, jugglers; Namtuaks, jugglers; Little Yette, dancer; Rose and Wold, wire; Blockett, comic singer; the Four Syrtots, acrobatic act; Grossi, equestrian; Professor Weyer's tricks; the Liberty Troupe, dancers; Achilles and Athene, equillibrists; Loretos, contortionists; Brothers Starley, jumping bicycle act, and Louis Medy with his comic troupe.

CHANGES IN THE WEST.

St. Joseph, Mo., Nov. 10.

The Western Wheel shows that have been playing Des Moines as a three-night date, finishing the week here, are closing the Des Moines dates, and "The Brigadiers," due here for the end of this week, have been in town since last week. It is supposed here that the shows hereafter will open Monday night here at the New Lyric, controlled by the Crawford, Phillee & Zehrung people, playing there until Thursday, when they will move to the Lyceum, where they always end the week now, under the present arrangement. The Lyric has been playing the moving pictures, but it isn't making expenses.

MOSE GOLDSMITH FURTHER INVESTIGATES.

Chicago, Nov. 10.

Mose Goldsmith will erect a \$40,000 vaudeville theatre at Aberdeen, Wash., with a seating capacity of 1,000. Mr. Goldsmith is interested in vaudeville on the Coast.

MORRIS ACTS WEST.

Chicago, Nov. 10.

Some of the smaller acts engaged for the Morris Circuit will probably come West to play the houses around here booked through Morris' Chicago branch.

One or two have already been placed for the Elite theatres in Davenport, Ia., and Moline, Ill.

NOTES

Geo. W. Day plays the Lincoln Square next week.

William Morris left for the west on Thursday. He will return Monday.

Dolan and Lenharr's new production will be named "Medium Done."

William Hennessy, son of D. F. Hennessy, is now a vaudeville agent.

Julian Rose leaves next week for London where he will open in pantomime as principal comedian at the Lyceum.

Geo. D'Albert, an English singer of comic songs in funny costumes, may be given an offer to appear on this side.

Eva Tanguay returns to vaudeville Monday at Keith's, Philadelphia, having fully recovered from her nervous attack.

The Seven Mowatts will return home in time to open on the Orpheum Circuit next season, booked by Pat Casey this week.

Kitty Miller, of the disbanded act of Flemen and Miller, will hereafter play in a single turn with singing and elaborate costume changes.

It looks as though a law against sidewalk speculators would be passed either by the Board of Aldermen of New York or the Legislature.

"Fidelia," a musical comedy, managed by Harry Sefton, opened last Monday at Cedar Rapids, Ia., at the People's Theatre for an indefinite engagement.

"The Modern Pocobontas," a new sketch from the west with Emma Rainey, an Indian actress, in the title role, will be at the Majestic, Chicago, next week.

Mrs. Bella Goforth (Doyle), of Goforth and Doyle, is recovering in the Woman's Hospital, 141 West 109th street, New York, from the effects of an operation.

Jesse Lasky's latest production "Birdland" will next play New York, February 15, at the 125th Street. It appeared for one week recently at the Orpheum, Brooklyn.

Mary Muller, in the Geo. D. Parker piece, "The Happy Hunting Ground," produced by the Orpheum Circuit, will take its initial vaudeville plunge in St. Louis, November 29.

Atlanta wants Marshall P. Wilder for Nov. 30 week. Mr. Wilder will accept the engagement if the management accepts his terms. The last indications were they would be agreed to.

"The A. B. C. D. Girls" have about accepted an engagement of four weeks in Cuba. Mabel De Young is a new member, the remainder of the act being composed of May and Belle Connelly and May Curtis.

E. F. Albee continues to improve. He is still at the Albany Hospital. Mrs. Albee is rapidly mending. Mrs. Berson, reported as in a critical condition last week, has passed through the danger zone.

Adeline Francis, the character singing comedienne, is entertaining several offers for engagements in vaudeville and musical comedy. Miss Francis is adverse to leaving New York and may accept vaudeville engagements hereabouts.

While at the Elite, Moline, Ill., last week, Nella Prentice (Prentice Trio) sustained a fall while doing a back somersault from her father's feet. She will require a couple of weeks to recover. Had Miss Prentice turned the least bit more she would have received serious injury.

Speculators again made their appearance at the Lincoln Square Theatre this week, the credit for the scalpers returning going to Maude Odell, the English girl who is careless about what she wears while on public inspection. Miss Odell will again present her \$10,000 worth of shape next week at the same place.

The Sullivan-Considine New York offices this week gave out a statement that Joe Havel had not been connected with the circuit, and occupied desk room only in their suite in the Sheridan Building. This was to correct the impression which had gone abroad to the effect that Havel had left the Sullivan-Considine employ.

Theo. Creo, of the Creo Brothers, a foreign act, claims the statement in VARIETY on Sept. 12, last, that the Creo Brothers (who appeared over here for a few shows last season before returning home) are now on this side under the name of Malia and Bart, to be erroneous. Both of the "Creo Brothers" who played on this side are not of Malia and Bart, at present on the Sullivan-Considine Circuit, but one of that team was a "Creo Brother," as that act was constituted on its last American appearance.



JOE BRITTON.

(OF THE BRITTONS).

Who are making a tremendous success, following Hite and Dunlin at the Orpheum, Brooklyn, this week. "How's that?" Alhambra next week.

GIRGUS NEWS

PARKS AND FAIRS

NORRIS & ROWE'S DIFFICULTIES.

The Norris & Rowe Greater Shows are back in quarters at Venice, Cal., after a rather disastrous season, according to all accounts. Artists returning to New York this week declare that after the circus left Pacific Coast territory it lost money steadily, although the season had opened well.

In Globe, Ariz., it is said, the mechanical force threatened a strike unless salary claims were settled immediately. The Donaldsons are said to have settled a \$30,000 printing bill at a big discount, and the Shannon Company, which supplied part of the equipment, was another pressing creditor.

One act declared that the show still owed it the last four weeks' salary.

JOHN RINGLING REMAINS ABROAD.

The return of John Ringling to-day from abroad will not occur, Mr. Ringling having remained on the other side. His companions, Max C. Anderson and Sam Gumpertz, left last Wednesday, having delayed their departure beyond the scheduled time.

Mr. Ringling is still booking acts on the other side, or looking for them.

The recent proclamation issued against the Ringling enterprises by *Das Program*, the official organ of the artists' association in Germany, has been withdrawn, it is said, by the paper allowing Ringling to print a notice in its columns.

Mrs. Ringling, who accompanies her husband on the other side, has secured Mr. Ringling's promise to visit Egypt and Jerusalem on this trip.

COLE SHOW IN QUARTERS.

Erie, Pa., Nov. 19.

Cole Brothers' show got into winter quarters at Harborcreek Sunday. The closing stand was Franklin, Tenn., Nov. 12. The two circus trains made fast time in.

Ed. C. Knupp will be general agent next season, and Manager Martin J. Downs will be in charge, back with the show. Everything will be thoroughly overhauled.

BILL SHOW'S LONGEST TRIP.

The tour of the Buffalo Bill Wild West which closed this week has been the longest in the history of the organization. The show was out 31 weeks and covered a mileage of upwards of 15,000 miles. This immense total was piled up by the show returning from St. Louis to Maine, and starting their journey to the Pacific Coast from that extreme eastern point.

MIKE COYLE RECOVERED.

Michael Coyle, who retired from the post of contracting agent with the Buffalo Bill Wild West during June, because of ill health, and who it was supposed would never return to active circus life, arrived in New York this week completely restored after several months in a New England health resort. He has declared his intention of taking to the road again next season.

W. E. Cory, general manager of the Ben Wallace circus, was expected in New York this week on a booking expedition.

RAILROADS BID FOR TRAFFIC.

Artists returning from the Ringling Brothers' Circus had an interesting story to tell this week about the incidents of the closing in Macon, Miss., October 11.

Both the Baltimore & Ohio and the "Big 4" railroads had their agents on the ground bidding for the business of carrying the artists home. It was finally decided to submit the choice to a voting contest. Accordingly polling places were set up in the ticket wagon after the afternoon show (only one performance was given) and the electioneering commenced. The railroad agents worked like a couple of candidates for office, getting their voters in and displaying generalship like old primary workers. George Hartzelle represented the B. & O. and F. C. Weaver the Big 4.

Al Misaco was one of the last to vote and both agents claimed him as an adherent. Finally he went over to the Big 4 side. The latter road won the day by a vote of: B. & O., 26; Big 4, 63. A special train was sent out over the Mobile and Ohio to St. Louis, Big 4 to Cleveland, Lake Shore & Michigan Central to Buffalo and New York Central to New York, a distance of 1,443 miles.

PAID OWN RETURN TRANSPORTATION.

More stories come up from the West Indies of artists' unhappy experience there. Young and Ladell returned to New York last week, paying their own transportation from Kingston, Jamaica.

They went out some time ago with a tent show promoted and managed by the Maginleys, a double trapeze act. After a short tour disagreements arose in the show and finally got into court. The Franz Duo, who were likewise with the outfit, secured a berth with the Tatali show, which is about in the West Indian territory.

PLAN MEXICAN TOUR.

Miller Bros.' "101 Ranch" is working through Texas back toward Bliss, Okla., the regular winter quarters.

It is reported about among circus people that the Brothers plan a tour through Mexico this winter. In all probability the show will be lightened when it gets to winter quarters and a small outfit of about a dozen cars will be sent South from Bliss to spend the winter in Mexico.

Wallace-Hagenbeck and several other American circus organizations have tried the Central American republic with disastrous results, but it is conceded the main difficulty was they carried an expensive and unwieldy organization. Many showmen believe a small compact show will bring returns.

Charley ("Pink") Hayes, last season contracting agent with the "101 Ranch" ("Wild West" show), is out in advance of the Kelsey-Shannon dramatic company playing "The Thief" (No. 2 Co.). Fred Beckman, who was also with the Miller Brothers' outfit, will return to his old post in advance of Lew Dockstader's Minstrels.

London, Nov. 1.

J. Calvin Brown, the manager of "White City," Manchester, and Tower Park, New Brighton, has entered into contract with the direction of the exposition of the East of France, which will be held in the City of Nancy, commencing May 1, and continuing until November 1. For this exhibition great preparations have been making for more than two years past, and one of the most beautiful parks in all of Europe has been prepared for the purposes of the exposition, which is financed by the City of Nancy Corporation, and by the Chamber of Commerce of Nancy in its Corporate Capacity.

The Alaska-Yukon-Pacific Exposition will be held in Seattle next summer, from June until Oct. 15. The time for concessions expires Nov. 15.

Chicago, Nov. 12.

The third annual National Dairy Show will be held at the Coliseum Dec. 2-10. There will be educational and other features, including band concerts and theatrical performances.

The Menlo Mineral Springs Co., a recent corporation of Menlo, Ga., will build a park and several small theatres for opening next summer. C. H. Funk is president of the company.

Chicago, Nov. 12.

Joseph Beifeld has been elected President of "White City"; Morris Beifeld, vice-president and Aaron J. Jones, secretary and treasurer. The annual meeting was held Oct. 27, when the following Board of Directors took office: Joseph Beifeld, Morris Beifeld, Aaron J. Jones, Adolph Linick, Eugene V. Beifeld, L. A. Dehan and Wm. F. Merle. The intention is to enlarge "White City" for next season, and many surprises will be given the summer amusement seekers of Chicago. This was announced after the meeting.

The management of "Forest Park," which has been accepted by P. and D. Howse brought about his resignation as manager and a director of "White City." The resignation was accepted leaving Mr. Howse free to devote all his attention to "Forest Park."

Jos. A. Muller is the present manager of the Orpheum, Spokane. Geo. Harrison, who has been in charge since the house opened this season, has returned to the Chicago offices of the Western Vaudeville Association.

James Dutton and Co. sailed for England on Nov. 19. They will return in March to open with Ringling Bros.

Joly Violette, described as "the most beautiful dancer in the world," will arrive from Paris next February to commence a tour of the Orpheum Circuit.

The Sun Bros.' Circus is extending its season beyond most of the other tented shows. It is playing through the South and has signed railroad contracts which will keep it moving until Dec. 10 at least. Nine cars make up the equipment.

Half a dozen modern park amusement devices were shipped this week from New York to Manila, P. I., to be used in the summer park now under construction there, and which is scheduled to open about Feb. 1. Among the consignment was a "Human Roulette Wheel," Carousel, "Old Mill," "House That Jack Built," "Crystal Maze" and "Laughing Gallery." Arthur Hopkins has been made the American representative of the enterprise. He will act as purchasing agent, but what attractions are booked for the resort, if any, will be brought from Australia. Probably the main attraction will be a local band. R. A. Clark, a Manila merchant, is the promoter of the park. He has organized a \$150,000 company to build and exploit it, and declares that if the institution proves a success it will be followed by a chain of similar resorts through the Orient, located at places where there is a considerable American or European population.

Horace Webb, the clown, has re-engaged with Barnum-Bailey for next season. He joined that circus at Sacramento Sept. 3, having opened the season with the Norris-Rowe shows.

Art Adair, the clown, the past season with Hagenbeck-Wallace, announces he has retired permanently from the sawdust and will take up vaudeville permanently.

On the return trip from Macon, Miss., to Bridgeport there were eighty-two cars in the Barnum & Hailey circus train. Forty-two cars were in the Buffalo Bill Wild West string on the homeward-bound trip, which started from Memphis, Miss., Wednesday.

Willard Coxe, former press agent for the Barnum-Bailey Circus, is now associated with J. D. Barton of the National Printing Co., in the exploitation of a string of legitimate attractions. They have four companies out playing "The Devil," as well as other organizations on the road over Stair & Havlin time.

The Flying Jordons, this season with the Ringling show, have gone temporarily into winter quarters at Bridgeport, Conn., where under direction of Lou Jordan they will practice for a partly new aerial casting act.

The Marinelli New York office booked the Braselli Sisters for a winter tour with the Pubillones Circus in Cuba last week, but when it came time for the boat to leave for Havana the pair became frightened at going so far away from home and retired from the engagement.

"Talking" pictures are now given at Bennett's, Quebec.

The Tiger Lilies Amusement Co. has been incorporated at Cleveland by Frank N. Drew, Woodson T. Campbell, the burlesque managers, and Chas. J. Kitts and Harry Dillon. The capital stock is \$5,000. The company will conduct a park next summer.

POSTPONE CONVENTION TILL FILM PEACE PACT IS MADE

Annual Meeting of Renters Put Over From Dec. 12 to Jan. 9 "For Important Business Reasons."

Under date of Nov. 18 the Film Service Association has issued a bulletin notifying members the annual meeting, which should have been held on Dec. 12, next, has been postponed until Jan. 9, in New York City.

The reason as given is "because of the fact that it will be necessary for the association members to meet the manufacturers early in January to consider new business arrangements."

It may be presumed from this notification of the adjournment of the annual meeting of the Edison renters for the purpose set forth that between the dates of Dec. 12 and Jan. 9 it is expected the proposed amalgamation of picture interests between the Independents (as represented chiefly by the American Mutoscope and Biograph Co. and the principal sales agent, Geo. Kleine & Co., of Chicago) and the Edison manufacturers will be consummated.

It has been rumored that the final details will be arranged and the amalgamation go into effect within a very few days after Dec. 12, much before New Year's, this having been exclusively reported in VARIETY some time ago.

The combination of the opposing interests in the moving picture business among the manufacturers will be of such unusual interest to the trade, and the renters in particular, that the Film Association has probably been inspired by the Edison Co., which controls it, to intimate by phrases such as are contained in this bulletin that "something is coming off."

The amalgamation will probably mean a revolution in the manner of directing and controlling the picture industry. This will come sooner or later after the combination goes into effect.

The bulletin is as follows:

The Executive Committee of the Association has voted to adjourn the annual meeting of the Association, which, according to the by-laws, should occur on December 12, 1908, for four weeks to January 9, 1909. The meeting will be held in New York City, and further details will be announced later.

This adjournment was decided upon because of the fact that it will be necessary for the Association members to meet the manufacturers early in January to consider new business arrangements. A number of changes are to be made by the manufacturers which affect the present conditions of the business, and it is most important that every member of the Association be represented at the January meeting.

The Executive Committee was informed that the new arrangements were not ready for December 12th, and to avoid calling two meetings within one month it was decided to adjourn the annual meeting as above indicated.

FILM SERVICE ASSOCIATION.
(Signed) By D. Macdonald, Secretary.

FINED \$3 FOR CRUELTY.

Paris, Nov. 10.

It was Charles V of Spain who noticed in the sixteenth century that Paris was a hell for horses. Things have not changed in the twentieth. From Lorient, in the west of France, comes the report of a bad case of cruelty practised by a cinematograph company, making a specialty of reproducing dramatic and sensational scenes for moving picture shows, the matter having just been decided in the police

courts. And when a case of cruelty to animals is brought into a French court it is bad indeed.

Some months ago the defendants agreed to supply a scenario in which a horse and cart are thrown over a precipice. The photographers began work at Graix, in Brittany, and a horse was made to run away at breakneck speed, but the inhabitants were so indignant they mobbed the operators rendering the film useless.

The camera was then taken to Couregan, where the horse was harnessed to a carriage, well flogged, and driven full speed towards the edge of a cliff, 300 feet high.

It naturally dashed right over, while the photographers calmly took a film of the terrible event. A formal complaint was made and proceedings instituted against the offenders, but owing to the fact they had gone to Africa for other tragic pictures, the case has only just been decided. A maximum fine of three dollars and costs (all that is allowed by French law) was imposed on the company, while the actual employees who enacted the scene were acquitted.

(A moving picture by a French manufacturer containing a scene very similar to that described above was exhibited in New York City some months ago. If it were the same one, the manufacturer and all those connected with it should have been sent to prison—a light punishment for the imbecilic promoters who will wantonly destroy a horse—and the peace of the community where the morbid picture may be exhibited.—Ed.)

COLUMBIA, BROOKLYN, FOR PICTURES.

The Columbia Theatre, Brooklyn, which has been playing combinations, has been sub-leased to Mark L. Stone for a moving picture exhibition. The Stair & Havlin attractions which were to have played the house have been cancelled and the new policy went into effect on Monday of this week.

The house is the property of Greenwall & Weis, but W. T. Keough holds a long lease upon it. E. D. Stair also has an interest in the lease. Keough turns the place over to Stone on a rental basis. It was said this week that Mitchell Mark is interested in the Columbia project with Stone.

In addition to the usual moving picture show three vaudeville acts are given, with a change twice a week.

\$80,000 FOR PICTURE HOUSE.

The New Rochelle Theatre, formerly given over to combinations, was purchased this week by a New York moving picture exhibitor at a cost of \$80,000 according to report.

The property belongs to the local organization of the Knights of Columbus, and Julius Cahn is the lessee. The new purchaser, whose name remains in the dark, is said to have given Cahn a bonus of \$2,000 for his lease.

CRAWFORD MAKES CHANGES.

New Orleans, Nov. 19.

J. M. Dubbs, connected with the O. T. Crawford motion picture enterprises for several years, has been appointed manager of the Shubert, succeeding W. J. Hennessy, who has been placed in charge of the New Orleans branch of the Crawford Film Exchange.

Owing to the growth of the exchange with its increase of customers throughout the South, it was thought best to operate this department separately from the Shubert management.

SUBMIT PICTURE SUBJECTS.

For the past two months the American Mutoscope and Biograph Co., of New York, has conducted a general advertising campaign in which the general public was invited to submit ideas and plots for cinematograph productions.

The response has been amazing. Four thousand suggestions have been received from all over the Western hemisphere. Correspondents appear as far away as South America and the Pacific coast.

A peculiar thing about the general run of offerings is that, although some of the best-known dramatic writers of the country have submitted material, little of it has proven available. The trained writer in the dramatic field does not seem to grasp the necessity for quick, terse, vital action, and his ideas are for the most part not adapted to the moving picture sheet. Newspaper writers have a better appreciation of the needs of picture producers, and the large proportion of the accepted scenarios have been from this source.

NEW FRENCH TRADE ORGAN.

Paris, Nov. 10.

A new organ of the moving picture industry has been launched, the *Cine Journal*, by Mr. Dureau, late of the "Argus-Phono Cinema."

The trade is pretty well represented with its own publications in this country.

CHICAGO'S "PICTURES" INCREASING.

Chicago, Nov. 19.

Several new vaudeville and moving picture theatres opened in this city last week. Two or three new places open every week.

It is estimated that there are at least 300 moving picture shows in Chicago at present, and about twenty-five per cent. play from one to five vaudeville acts.

W. J. Boyd is building a moving picture theatre at Winnipeg, to cost \$10,000. It will have a seating capacity of 500.

The Savoy Amusement Co. has been incorporated at Cleveland with capital of \$10,000. It will operate a number of moving picture theatres.

"The World's Dream," a moving picture theatre at Springfield, Ill., was destroyed by fire last week. Loss partially covered by insurance.

Upper Sandusky, O., will have a new picture theatre soon. L. B. Einsel and Marsou Houser are building it.

The Bijou at Youngstown, Ohio, said to be the most elaborate picture place in the State, opened last Monday. Walter Hanitch is the manager.

MOVING PICTURE REVIEWS

"The Pirates"
Manhattan.

In this subject the makers have done the best work that has come from their studios in a long, long time. It is from France, and strangely enough has nothing in it either gruesome, suggestive, or disgusting, a fact which alone sets it down as an exception to the French rule. "The Pirates" is a splendid dramatic recital, fairly packed with action and thrilling incidents. A sailor lad is betrothed to a belle of the fishing village, when the pirate chief sets envious eyes upon her. He seeks to pay court, but is repulsed. Thereupon he sets his traps, and under his instructions the pirate crew abduct the village beauty and bring her aboard the buccaneer's ship, which immediately puts out to sea. The girl still refuses to accept the pirate chief's advances, and to punish her, the latter has her thrown into the ship's prison. But the sailor lover learns of the outrage. Gathering his loyal friends about him he mans ship and goes in pursuit of the pirate vessel. The two ships come together and the pirates and sailormen join in hand-to-hand conflict on the deck. This is one of the best water scenes that has been shown. It was probably arranged by some trick means, but the close fighting of the boarding party of sailors, and a frequent plunge of a wounded combatant into the sea, are thrillingly and realistically shown. Of course, the sailors win the battle and the heroine is restored to her true love, who has led the fight. What a pity it is that the particular manufacturer in question can not have his dramatists spend more of their time on such productions, instead of upon the disagreeable subjects he has been attempting to foist upon the American market.

Rush.

"The Auto Hero."
Colonial.

"The Auto Hero" is an extraordinarily lengthy reel, containing comedy, excitement, interest and melodramatics. A story is told of an auto race finally won by a girl. It has "spills," speeding of the machines and funny effects, making one of the best views as a whole shown in a long while.

Sime.

"The One-Legged Man."

The fun of "The One-Legged Man" is supposed to be concealed in a "chase" picture of the unfortunate pursuing a thief who has stolen his crutch or support. On the way the purloiner picks up other articles including a bicycle. At the finish, when he is caught, quite a mob surrounds him for vengeance. The fun is concealed, for it does not become visible. It's not humorous to watch a one-legged man hobble about.

Sime.

James E. ("Bluch") Cooper's father died in New York last week. Funeral services were held Sunday.

The new vaudeville and moving picture theatre contemplated at Savannah, Ga., by Bandy Bros., will open soon. The house will be booked in conjunction with the Southern Advanced Vaudeville Association.

The new Empire, 417 Genesee Avenue, Saginaw, Mich., opened November 2 under management E. W. Seaver.

NEW ACTS NEXT WEEK

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

"The Patriot," Fifth Avenue.
"The Gibson Girl Review," 125th Street.
Annette Kellerman, Fifth Avenue.
Two Vindobonos, Colonial.
D'Arc's Marionettes, Lincoln Square.
Gertrude Gorham, Lincoln Square.
Count De Butz and Bro., Orpheum.
Standard Four, Greenpoint.
Mamie Lafferty, New Brunswick.
Pearl De Forest and Co., Perth Amboy.
Geo. Banks, Perth Amboy.

Maudie Odell and Co. (3).
"The Chameleon" (Sketch).
22 Mins.; Full Stage (Parlor).
Lincoln Square.

After all the ravings about the ten thousand dollars which Maudie Odell is claimed to have won through her phiz and figger, Maudie struck the Lincoln Square on the air line from The Strand, and turned out what is technically known as "a flop." There need be no argument as to whether Maudie is physically perfect. No one cares whether her forearm measures 6%, or her calf 121-16. Her figger is her own. The press work in connection with the "\$10,000 Beauty" brought out some people who expected to see one of those women who could climb into one of those clinging gowns with something swagger in the millinery line above it, and then look the part. Maudie is tall, too tall, and she is rather good looking, but not shockingly so. Maudie has a picture face, a face which looks better in a frame, and she makes a mistake in bringing it out of there. The draperies Maudie wore could not have been more harmless if placed over a statue on a dark night. Someone wrote a sketch around the girl's poses. Three people besides Maudie are required to play it. One is a French maid with bundles of talk to get rid of. She looked very neat beside the "\$10,000 Beauty." Many would quote her at \$12,500 based upon the standard of value set by Maudie. The entire sketch might be dumped overboard. The only thing it has done is to bring out the worst brand of acting vaudeville has ever seen (and there have been some corkers). Even the old man sitting at his fireside smoking the old pipe and seeing Maudie's poses in his dreams would be an improvement. The audience Monday evening accepted the affair as a joke. When Miss Odell removed her dress at the opening the laugh was so boisterous it halted her "lines." In its present shape, or around Maudie's shape, the act may attract attention for a little time. *Dash.*

Welsh Miller.
Palming and Magic.
17 Mins.; Two.
Hudson, Union Hill.

A new palmer has arrived in Welsh Miller. He is from the West, according to understanding. There is some palming of coins, with a new trick or two in the manipulation; also some slight magic. Mr. Miller will have to study up the Eastern ways before hoping to cope with others in his line around here. *Sime.*

NEW ACTS OF THE WEEK

Walter C. Kelly.
"The Virginia Judge."
Character Stories.
One; 15 Mins.
Colonial.

"He's great; he's great" could be heard all over the Colonial orchestra Monday evening as Walter C. Kelly unreeled the best, brightest and most humorous character stories ever told upon a stage. Each was original, all taken in his role of the Virginia judge holding court. There have been other dialecticians who have held to one characterization throughout (like the late and great John W. Kelly and others of the present day), but there is no one who takes in the scope of Mr. Kelly's keeping the humor at the highest pitch. His stories have such sharply drawn bright points that the laughs frequently held Mr. Kelly up during the recital. He offers an unequalled amount of pure enjoyment during his fifteen minutes. Many things cause an audience to applaud; how many can make an audience laugh out of sheer enjoyment? Kelly can, does and will—any audience, anywhere. This week, on his reappearance after a trip abroad, Mr. Kelly has inserted a touch of the German for the first time, in connection with a "hick" actor reciting his troubles to the bench. Nothing funnier nor more luminous in technical slang has even been uttered on the platform, and it "got over," every word of it. The best points were caught so quickly one might have imagined the Monday night house held a crowd of professionals only. Walter C. Kelly is a great big laughing hit; there is no entertainer, in vaudeville or out, who outranks him. By permission of Mr. Kelly, the explanation of the "hick" to the judge, which follows, is printed. It is not in manuscript and was taken from Mr. Kelly's dictation. He restricts it absolutely to himself:

Well, Your Honor, I don't want to do any Cary stuff. I just want to put you jerry to this boob. I am doing a dancing turn down here at Baron's Honky-tonk and I don't want to make any crack about my dancing, but I can make Pat Rooney look like a cripple when I get to shaking my Douglasses. You see, I dove into this slab Monday morning to break a jump between Baltimore and Atlanta and you've got to board in the joint while playing there, so I go up at noon to gargle with a little hash and there's a bunch of soubrettes in ahead of me who have been taking encores on the chicken. The landlady slips me a very tough section of it and she's got some phoney Wooster sauce on the table. She's trying to warm up to me on account of being the big feature, see. She says, "Anything I can do for you, Mr. Scott?" I says "Yes, kid. You's better slip me that linament until I chloroform this eagle." Well, that broke up the food number. I go down stairs to rehearse and I get a peak at this pretzel baker. I slip him my music and tell him just what I want. Well, he's playing a dead march when I break into my dance, that's all; just crabbed my double-shuffle and that's always good for four bows in any swell dump. Well, I let him get away

with that. After me turn I duck into the bar to lick up a scuttle of suds before I flirt with the mattress. Mister Leader is in there with his face buried in a bowl of hops. I says to him very soft pedal: "Up stage, cull; I want a rehearsal with you." He tries to slip me a rain check, so I fold up my lunch hooks and just plant them in his map. He does an exit and I after him. We do a Marathon up the pike when we bump into one of your three-sheets in blue and he tags the pair of us.

The Judge.—What I want to know is how the trouble started?

Hick.—Well, what have I been doing, singing "School Days"? *Sime.*

Jules Garrison and Co. (2).
"After the Play" (Dramatic Comedy).
17 Mins.; Four.
Hudson, Union Hill.

In his new piece at the Hudson this week Jules Garrison is propounding a question: Do newsboys like "Virginus" the night before Christmas? Up to Tuesday evening Mr. Garrison had not solved the problem, for he was still trying. The company is two small children, cute little youngsters, a boy and girl, Albert and Jeanette Hackett. One plays a bootblack, the other a newsboy, and both do well, even for children. It is a "bare-stage act" in its way, showing the stage bare with the exception of a table upon which is piled many unopened bottles of Christmas cheer and some "prop" fruit. Mr. Garrison has finished the evening performance. He enters the stage in a Tuxedo, wearing an opera hat. The newsboy and bootblack are driven into the theatre by the cold. They tell the actor how good he is and how sorry they are the admission to the gallery is a quarter because that prevents them from seeing his show. The actor is much impressed with the youthful street vendors of papers and shins. He also remarks about having lost a wife and child at sea, someone having informed him by wireless about having dropped forget-me-nots over the side of a boat where they were buried in the watery depths (pathos). The actor, with Christmas coming on, informs the newsboy he will give them a show, when the kid brings in about twenty other newsies (supers, all kids), who squat themselves around the table holding the "prop" fruit and unopened liquor-holders. Before illustrating how he can act, however, Garrison recites "The Newsboy," written by R. L. Cary, which says a newsboy has "the makings of a man." In order that the children shall not be deprived of the pleasure of the play, the actor delivers a few lines from "Virginus" in costume, then sends the children home, after once more donning the evening clothes. "After the Play" will be all right for the small time if these two Hackett children are retained in it. The sketch will be bettered also if Mr. Garrison will decide that neither children nor adults care to hear him as "Virginus." The recitation does well enough, although there is no necessity to grow excited in it. In short, the more Mr. Garrison allows the children to do the better "After the Play" will be. *Sime.*

Al Haynes and Julia Redmond Co. (1).
"The Critic and the Girl" (Farce Comedy).

16 Mins.; Four (Office).
Hudson, Union Hill.

A "rock-bottom fact" is claimed for the foundation of "The Critic and the Girl," the new sketch of the Haynes and Redmond Co., written by Mr. Haynes, the exact nature of which fact isn't disclosed during the proceedings, although several crop up, some perhaps actual facts and others visionary. Miss Redmond is "The Great Lulu, a free and easy vaudevillian," who is playing "three-a-day," so the scene must be laid in either Boston or Philadelphia. The program doesn't tell where, and there are no "three-a-day" houses in New York any more. But back to Lulu. She enters the office of one Robert Farwell, a dramatic critic. After a little salve over Robert, Lulu invites him to see her act that evening, and for supper after, with the ulterior purpose of inducing the critic to give her a good notice. She also gets a twenty-dollar bill out of him. Of course, the last isn't regular, natural or possible, with a dramatic critic or any other kind, but that supper invitation opens up a new line of thought. It might happen in a play or sketch, but from personal knowledge there is no rush of vaudeville young women to invite critics out to dine. What is a little thing like a good notice alongside of a feed? But Farwell didn't see Lulu do her act, nor did he have the free lunch, for his wife popped in, piled up some complications, which Lulu squared, including the explanation of a message stating the husband had arrived safely in Newburg to offset his absence while keeping the "date." There isn't any action to speak of in the piece, which isn't at all badly written, although not in line for high honors. Besides the principals, Gertrude Kirksey played the wife of the critic in a handsome black gown, which must have cost a lot of money, for Miss Kirksey is a very tall woman. She's good looking, too. Wives with her looks and that kind of a dress don't belong to critics. *Sime.*

Clarence Sisters.
Transformation Singing and Dancing.
Hudson, Union Hill.

The final scene of the new act brought out by the Clarence Sisters, where they introduce a pony upon the stage after a quick transformation of scenery and costume, appearing as a cowboy and girl respectively, concluding with a neat skipping rope dance, caused the girls to be the hit of the Hudson bill this week. Prior to that time, while the young women have an excellent idea, it had not worked out well enough yet. The opening, particularly where they are underdressed so much they look bulky, must be corrected somehow, and a nurse's uniform afterwards did not seem to relieve the load greatly. The girls should either add to or back up from the Western scene. It is far away the best thing in the number. Formerly the Clarence Sisters were known as "The Australian Nuggets." They have decidedly gone ahead with this act, which depends upon rapid transformations of scenery and dresses while the stage is temporarily darkened. They ought to bring it around into an act which will be in demand. *Sime.*

The Stagpooles (4).
"A Crazy Caddie" (Comedy Acrobatics).
 11 Mins.; Full Stage.
 Lincoln Square.

The Stagpooles are the latest Australian act to show in the big city. Like the other acts imported from that country during the past season it ranks well up in its class. "A Crazy Caddie," the title, means nothing. The one descriptive part of the title, however, was the "Crazy" for the Stagpoole as the caddie, who has some eccentric tumbling of an exceptional nature. He has worked out several new acrobatic tricks in falls that are entirely his own. Each fall in turn brought applause. The three others do little else but play "straight" for the comedian. Possibly the one mistake in the act is that they talk at all. There isn't much of it, but even that is unnecessary. The comedy would be doubly effective if worked in pantomime. A fast finish is secured through a chase and diving through the windows and walls of a house. In second position at the Lincoln Square, the act did exceedingly well Monday night.

Dash.

Trovolo.
Ventriloquist.
 17 Mins.; Full Stage (12); Close in One (5).
 Alhambra.

This week at the Alhambra Trovolo is showing an almost entirely new act, although it is framed up around his old hotel office setting. One of the best items of the new material is the use of a funny burlesque on George McManus' "Newlyweds," a cartoon series running in a New York evening paper. Mrs. Newlywed and the baby, "Napoleon," appear, the mother being a rather nice-looking girl with a curious and not altogether agreeable method of enunciation, and the baby being of course a "dummy." Trovolo got a whole lot of effective fun out of the doll, in combination with a dummy which appeared every half minute at a side window with interruptions. The bit closes with a novel exit for Mrs. Newlywed and the doll. A "prop" taxicab is sent through the side entrance, stops in the centre of the stage and the girl takes her place within. Then it scoots off through the hotel office. The song of the old negro waiter and the G. A. R. veteran follow after an interval, filled in for no apparent purpose by a silhouette of a woman removing her hat and fixing her hair. The back of the hotel office is cut out to show what may be taken for a window in the house across the street. The shade is down and the silhouette appeared against it. The audience supposed that this proceeding would lead to something, but it did not. Unless it is developed into something of interest it might be dropped. The capital finish in "one" with a pretty collier and "dummy" (dressed as a traffic policeman) on its back is retained. A laughable line of talk follows between Trovolo and the cop. At all times the ventriloquist has his voice throwing under perfect control. There is no perceptible movement of the lips and the illusion of talking "dummies" is splendidly carried out.

Rush.

Francini Olloms and Page.
Juggling; Hand and Head Balancing and Musical.
 14 Mins.; Four (Palace).
 Colonial.

This is the first appearance in America of Francini Olloms and Page. The "page" is a youth, and may be so termed from his bell-boy uniform. Olloms is not old, either, reminding one somewhat of Henri French in his style of work and looks. The number is called a "novelty act," and it is, in the diversity of the work. Juggling while the pair are doing head and hand-stands takes place, but the juggling is simple even in these positions, while there are acrobatics jumbled up with music, Mr. Olloms playing the "William Tell Overture" on the xylophone, and afterwards the "Fantasie from Faust" on two concertinas, one in either hand, concluding the performance with turning twenty-four side-wheelers (or whatever they are called) while playing a single concertina. Page is not prominent in the latter part of the act, but the boy is a very considerable portion of it. He is a remarkable acrobat in his own line, having some new head spins which have never been shown before over here, and there are one or two new acrobatic tricks. Olloms' main contribution is the music. There is nothing novel in the "Tell Overture." In fact, it is the last thing one wants to hear, but Francini has placed some unconscious comedy in it by working like a truck-horse while playing, including a few fancy swings of the hands, perhaps to indicate "deftness of touch." It's laughable even though hard work. The finish with the acrobatics while playing proved strong, and the act went very big, but Mr. Olloms shouldn't make any mistake about that boy. He's a real card. Though he's only the page at present, there's a good chance of his being the boss later—so good that the "page" end of the billing might be dropped for a regular name. It is a peculiarly framed-up number, and will be generally liked.

Sime.

Astellra Sisters and Jas. Duval.
"Scenes in a Booking Office" (Comedy).
 17 Mins.; Full Stage.
 Keeney's.

The Astrella Sisters and Jas. Duval have just missed fire in their new act "Scenes in a Booking Office. The idea and foundation are there for success, but it will require re-writing and working out to make it a go. Besides the trio named, an office boy is employed for comedy. He becomes an important factor. The boy (name not given) has a good conception of comedy and goes after it properly. A little coaching will make an excellent comedian out of the little fellow. The Astrella Sisters are introduced separately as artistes seeking engagements. Through this their specialties are brought out. The sisters make a snappy looking pair of soubrettes. They dress extremely well, and could almost get on by appearance alone.

The dancing is of the right sort, and the singing, although rather light, is acceptable. Duval is the booking agent in the opening, and reading his line acceptably. Later he makes a change and joins the girls in a song and dance. The finish needs attention. A good stage manager should be able to do something with the act.

Dash.

Long, Cotton and Co. (1).
"The Banker and the Thief" (Dramatic).
 17 Mins.; Five (Parlor).

A new sketch, "The Banker and the Thief," written by Ullie Akerstrom, is played by Nick Long and Idalene Cotton. There are two points of interest standing out most prominently. One is a very strong dramatic scene, and the other Miss Cotton's dual role. Henry Clarkson (Mr. Long) is a banker with a young wife whom he has neglected for business. At the opening of the piece his bank is at the brink of failure. Unless a large sum of money can be raised it cannot open on the morrow, and Clarkson has exhausted his resources, living upon a bare hope that one Robertson may be able to raise the amount. If Robertson does Clarkson will be informed over the telephone at eleven that night. Mrs. Clarkson (Miss Cotton) enters the parlor, upbraids her husband for his neglect, mentioning a youth is showing assiduous attention to her. The husband in the ensuing argument over the shallowness of "love" and woman's fondness for vain show, forgets to inform his wife of the predicament he is in. She leaves for a ball; the clock strikes eleven and the telephone bell does not ring. The banker decides to commit suicide. During a momentary dark scene a woman has stealthily entered the room through a window, removing some silver from the sideboard. The return of Clarkson causes her to run behind a screen. He prepares a draught of poison, speaking aloud his views of this empty world, and as the banker is about to swallow the death-dealer the woman coughs. Called from her hiding place by the banker, the woman pleads for mercy, stating it is her first offense, committed to save "her Joe," ill at home and who she loves; loves so desperately she has become a criminal to prolong his life, and says she would die to save him. This is the phase of life and love Clarkson had no faith in. Believing an opportunity has presented itself to test the rumors of "true love," he hands the woman a roll of bills, telling her if she will drink the poisoned draught (which she knows he had prepared) the money will be hers and before dying two hours will elapse, allowing sufficient time for her to return to Joe. The woman hesitates—is laughed at by the banker for thinking her love for a man beyond the cost of her life, when after causing him to swear by the memory of his dead son she will live two hours before the poison ends her life, swallows the mixture. The explanation the other glass of water on the table had been given her finally reaches her excited mind as the telephone rings and Robertson informs Clarkson he has at last succeeded in raising the money. The finale is a brief lecture by the woman to the banker on his treatment of his wife. Miss Cotton gives a decisive performance in the two characters, transforming herself from the society wife to the street thief to deceive anyone and is specially strong in the big scene. Mr. Long is made up faithfully for a sedate man of business and plays the role capably. The company is Ella Harper as a servant. "The Banker and the Thief" contains an object lesson and a moral, implied and expressed. In these times of "dramatic pieces" it has for its main scene what would be classed as a "big situation" on Broadway.

Sime.

Herbert Wilke and Leona Watson.
"Love Laughs Last."
 20 Mins.; Full Stage.
 Keeney's.

"Love Laughs Last" is Lask's "Love Waltz," or to go further back, bits from "The Merry Widow," "The Waltz Dream" and anything else containing a touch of the waltz craze. The story is not unfamiliar. Two people of noble birth are betrothed without having met. They meet and fall in love with each other, neither knowing the other's identity. Upon finding out the real situation, they are naturally "tickled to death." This allows of a quantity of rather silly by-play between the pair hardly in keeping with the surroundings. Four or five musical numbers showed the principals to be rather well equipped in the voice department, but there is nothing that is commendable in any of the selection. It was up to the music to save the act. When this fell, it was all over.

Desk.

Tracy McDermott and Dorothy Raymond.
Singing and Talking.
 15 Mins.; Two.
 American.

A man and a girl, both young and of agreeable appearance, make up the team. It's a pity they do not offer any dancing to vary the routine. It would give the turn a touch of sprightliness that is absent in the present arrangement. They open with a pretty ballad, to which Mr. McDermott's clear voice is admirably adapted. Talk of the lightest kind follows and a "conversation" song makes the close. A "flirtation" song brought applause. The pair have a pretty but light number.

Rush.

OUT OF TOWN

William Jerome and Jean Schwartz.
Songs.
 Shea's, Buffalo, N. Y.

Without preliminary advertising, William Jerome and Jean Schwartz, the song writers, appeared at Shea's here Wednesday. Their reception was enthusiastic at both performances. Mr. Jerome was even called upon for a curtain speech. The pair work in a parlor set, with Mr. Schwartz at the piano. They have a series of extremely clever parodies on their own songs, including "Mother Hasn't Spoke to Father Since" and "Marching With Georgie." Mr. Schwartz is a skillful accompanist and both deliver their numbers smoothly. It is the opinion here that Wednesday's debut starts them off on a successful venture in the varieties.

Dickson.

Maud Nugent.
Songs.
 10 Mins.; One.
 Shea's, Buffalo, N. Y.

Maud Nugent is one of the hits on a headline bill. Appearing in the middle of the program. Costumed in a delicate dress of blue, she makes a pretty stage picture. Her dainty singing of topical songs brought a number of curtain calls. After singing three, Miss Nugent had to respond with others. Dainty Maud is all to the good.

Dickson.

(Continued on page 18.)

RENTZ-SANTLEY.

There is some gorgeous costuming in Abe Leavitt's "Rentz-Santley" show. It was at the Olympic, Brooklyn, last week. The first part is crowded with costume changes of seemingly expensive gowns. There are no tights on the choristers in the opener; just gowns of light colors, with some spangles. The "sheath gown" scheme is exceptionally pretty. The soft tones in the dressing are carried into "The Weeping Widows" number. The girls do not dress like widows excepting one with a black net gown, making an odd contrast.

The burlesque, "The Girl with the Golden Vest" has "Western" dressing, no blaze at clothes being shown, but the first part is sufficient recommendation for the dressmakers mentioned on the program as Ladolf, Paris; J. A. Harrison, London, and Hayden, New York. Whatever each did, they did well.

The choristers, about sixteen, include some pretty girls, one young blonde coming under the head of "handsome" (and in the back row). Two or three others dress up the ranks, while there are four "ponies" (Sinclair's "Dainty Dancing Dolls"). One of this quartet, Lizzie Pacey, with the nicest little dimple ever, is the soubrette, so-called, although her soubrettish contribution is dancing of the acrobatic brand, and the number, "All the Boys Look Good to Me," the musical hit of the performance.

The first piece is named "The Married Widow, or Three Weeks of a Soul Kiss." As the titles imply, both pieces are travesties, written and produced by Matt Woodward. There is nothing especially brilliant in either. It is too much to expect that three plays may be well travestied in forty-five minutes, although there is a suggestion of each of the originals at the commencement.

The comedy at no time raises itself above an ordinary level, nor does there seem to have been much thought given to this important end, although the show is much parodied. A restaurant scene is made something of in the first part even if the "whole-shirt-on-the-back-but-you-tan-dollars"-thing is in use, but even this is not as hackneyed as the "pick-up-my-old-hat-stuff" in the burlesque, though a little differently worked up by Ben Rose, the Hebrew comedian, who also inquires at one moment if the other would take a sandwich to a banquet.

The show is clean excepting a dirty piece of business when a comedian (save the mark!) expectorates during the burlesque. At the Olympic a woman seated in a box and evidently not accustomed to "methods" of some burlesque comedians, almost became nauseated at the disgusting sight. Persons who expectorate on the stage, no matter how, or under what circumstances, are as low-browed as those who laugh at it.

Mr. Woodward has written some special songs for the opener, "The Weeping Widows" being by far the best, although the chorus has no leader in the singing of this number, but "the bunch" is not high on the vocal percentage list.

Some popular selections are employed. Beattie Evans (who is a part of Trick and Trixie) has "Are You Sincere?" in the first part, and "Mohawk Maid" (a new and very nice "Western" song) in the burlesque. Miss Evans has a few pure notes in her higher register which are decidedly agreeable to listen to. She han-

dles her songs in excellent manner. "Rain-bow" is sung by Florence Virginia, and the song forces an encore, although a dressing effect with the chorus could be made more of if the girls were to exit after the song proper, backing upon the stage thereafter instead of as now turning immediately around. A light effect could possibly be employed here as well.

The leading woman is Olga Orloff, who opened the season with "The Bon Tons," Miss Orloff wears skirts at first and sings "Carissima." In the burlesque she wears tights as "a gilded youth." Miss Orloff unloosens a "dramatic selection," "The Door of Hope." This occurred at 10:30 with the singer in choir vestments. It was too late in the evening. Both songs are designed to give Miss Orloff's voice an outlet where the best results may be obtained. There is not a great deal for her to do in the pieces.

As a matter of fact the only woman in the company with a true idea of the demands of travesty is Isabel Miller. As the "wronged girl" in the "Vest" incident, she gave a moment or two of genuine comedy.

Charles H. Kenny did some good work in the first part, and someone played a part in the burlesque with the usual revolver, without wasting as much powder as he could have. In this wild Western drama, there is a "rube" sheriff, wholly out of the picture, while there is a "Dutchman" who is not so "Dutch" as he should be to gain laughs.

Losing his dialect now and then is a characteristic of Mr. Ross, who is more of an acrobatic comedian than usually seen playing a Hebrew role. He can develop in the part and character. Just now he is working hard and conscientiously, greatly helping the performance, the cast apparently holding several foreigners unfamiliar with American burlesque. For an olio act, Ross has something new in the form of an election speech (not Cliff Gordon's nor anything like it, excepting in the idea) in which he blends "Yiddish" and English laughably. A cold interfered with his singing in Brooklyn.

There is an olio of seven acts, requiring an hour and a quarter to run off. It is better than many vaudeville shows. A few are claimed to be making their first appearance in America. These were under New Acts, VARIETY, Nov. 14. Of the others, besides Mr. Ross, Prince and Virginia in a character singing act did very well, considering Mr. Prince's "Dutchman" is not nearly as praiseworthy as his parodies, of which he should have had more. Miss Virginia makes a stocky little "kid" and might wear a shorter skirt.

Charles D. Weber is comedy-juggling along just the same, having for his finish now the "bounding hats" of Paul La Croix's with the spinning of six plates on a table his next best. If all the jugglers living, and those passed away, could reclaim their matter, Mr. Weber would have only his plates left probably. He was a big hit in the olio. Mr. Leavitt has a show which is carried by the costuming, olio and girls.

Sime.

Nat M. Wills and Winona Winter jointly headline the Colonial bill next week. Miss Winter "jumps" from Milwaukee to the Colonial, and after playing the Williams Circuit will return to the Orpheum houses in the West.

THE EMPIRE SHOW.

This year's offering of the "pool" show is a glittering example of what individually skillful specialty people, selected with an eye to the framing up of a good olio can do in the way of ruining the pieces. The only real laughing values of the whole entertainment were included in the latter half of the first part, when Roger Imhof had things all his own way, and in the olio.

Imhof works practically alone. In the first part he is the only member of the cast who makes any pretence to comedy. As Casey the Piper, he had several good minutes, and a fast scene near the close, that showed him at his best, an Irishman second to none in careful, accurate characterization. Imhof wrote the "book" and managed to make the dialog extremely bright, but except in the scenes mentioned the laughter was very slow. This was perhaps because the comedy was in the form of sidewalk conversation between Imhof and John A. West, the "straight," and there was too much of it. Beside Imhof is the only dialect comedian in the first part, Joe Howard, of Howard and Linder, being sadly miscast as a "cissy."

The other men do not shine in the pieces, four having acrobatic specialties in the olio. They were Montambo and Bartelli, knockabouts, and Armstrong and Levering, an uncommonly clever pair of comedy bicyclists, but completely valueless as comedians.

Gussie Linder looked well, and wore a splendid wardrobe, but she scarcely carried the part of a lively soubrette. The same was true of Mildred Gilmour, who has become very plump and lost some of her ginger in the process. Her largest contribution was her appearance in tights once during both of the pieces and a single singing act in the olio. Susanne Corrine sang several numbers in a very harsh voice. She was the soubrette, but put very little action into her work.

The dressing is bright, but has a cheap appearance, with the notable exception of an Oriental costume in the burlesque and a rather pretty suit of tights for the finale of the first part. This finale is the same that has been in use previously.

The choristers, sixteen in number, are rather below the classification of fair in appearance, and work listlessly during the numbers. Several times they left the stage after an ensemble with scarcely a ripple of applause.

The burlesque is a military travesty involving a great deal of straight talk, and only an occasional comedy "bit." It made very flat burlesque amusement, although Joe Howard was in a better position, thanks to a return to his German role, and John A. West switched to a grotesque tramp.

The laughing hit of the vaudeville section was John A. West's musical act, to which he has added a real novelty in the shape of a "musical wolf," an Indian dog, half wolf, that howled long mournful notes as West played on the cornet. West's specialty went with a whoop. Howard and Linder did nicely with their comedy musical number, and Mildred Gilmour opened with her light singing turn. Miss Gilmour inappropriately styles herself "The Ginger Girl," a title which her work does not bear out, and which, if memory serves, rightfully belongs to Anna Doherty.

Rush.

COLONIAL.

The show at the Colonial would have been helped greatly had one of the big applause getters in the second half been shifted to the first portion, which was in need of a strengthener on Monday evening. It's a good bill all the way, nearly (with Walter C. Kelly and Lily Lena dividing the top line), but not evenly balanced.

Walter C. Kelly (New Acts) is the hit of the program on laughs and entertainment. Rooney and Bent were the applause hits, but you can no more compare the applause Rooney and Bent might receive with that of Kelly than you can compare the legitimate, sparkling wit of Mr. Kelly's with the unlicensed horseplay of "Fun in a Boarding House," which closed the show to much laughter through the roughest of slap-stick methods.

Lily Lena presented the pretty figure of the first part, singing too many songs, but having an especially catchy new one, a Scotch selection, with a swinging chorus, appropriately costumed by Miss Lena, as are all her others.

To Miss Lena must be given the credit of being the first English singer to sensibly realize that two verses and choruses of a song are sufficient. She has reduced all her selections to this number. Another new one, "The Evolution of Clothes," while not particularly inviting in melody, has a lyric that is worth holding to.

The "sketch" was supplied by William Hawtrey and Co. in "Compromised," Muriel Starr (new to the cast) playing the wife. This character was formerly "the act." Now Mr. Hawtrey stands out. This may not be the reason for the change, but though Miss Starr gives a nice performance, she does not equal the work of her predecessor by far. Nor (which, perhaps, Mr. Hawtrey might take notice of) do Americans acquire the "souse" he accumulates upon two drinks of whiskey. The setting at the Colonial this week for a "library" is alarmingly inadequate. The husband spoke of wealth upon the appearances of the room, but the "wealth" was only in the manuscript. The sketch is absorbing towards its finale, even with the cheap method of throwing upon the drop a stereopticon announcement of a dark stage to follow for a lapse of years. If the audience doesn't read the programs, why print them?

Apdale's Animals give a varied entertainment. Apdale has an excellent appearance, looking much like Horace Goldin. He uses his animals intelligently, and is an exhibitor of the first place. Apdale's act now contains more than three ordinary numbers of that nature.

Pat Rooney brought down the house with a "Yiddish Gazotska" for an encore. Marion Bent is wearing two Princess gowns, and looks extremely well. "Princess" gowns, you know, are now all the style.

Lamberti was a big applause winner in the second half, with musical impersonations of composers, the only one of memory over here being Paderewski, but the audience evidently knew them all personally, even liking "Joachim," who played "Hearts and Flowers" on a violin as though the piece were a continuous chain.

Hal Merrett appeared. Francini Olloms and Page are under New Acts. *Sime.*

LINCOLN SQUARE.

The Lincoln Square held a classy looking audience Monday evening. It didn't stop at class but went right along into numbers. It was practically a capacity house. The newspaper talk concerning Maude Odell may have been responsible for many present. Unquestionably not a few friends of Juliet? journeyed down from Harlem to see the impersonators.

The bill ran through rather well. Shifting about of the numbers left the second half overbalancing the first by a big margin. It appeared to, although there were but three numbers in the second half. The opening division was closed by the Three Dumonds, an important position for a musical number.

Amelia Bingham closed the show. It was about the only place the act could have played in this week's layout. Miss Bingham deserves fully all the commendation that she is receiving for providing an intensely interesting entertainment for the varieties.

For "Juliet?" the billing includes the question mark, and that's the whole thing in a nutshell. It's a question. The usual course over a question is to find the answer. The answer in this case is: "Grace Hazard." There isn't any doubt but that the idea of presenting the imitations was taken from the clever and original methods employed by Miss Hazard. Juliet's? act has all the ear marks of piracy. It is really too bad the girl has received at her debut in vaudeville such a setback. It doesn't seem as though it would have been difficult to have made her a success without infringing. Her imitations are so good she could have presented them without the character also, working more along the lines of Cissy Loftus, "the" real mimic of them all. Juliet? in the third position scored substantially in her second week at this house.

Cliff Gordon is "trying out" an entirely new monolog, and it is enough to say that it ranks with his former material. Of course, he hasn't the topical stuff to work the campaign provided, but there are a few afterthoughts no one missed. Gordon could probably give his entire speech in ten minutes, but the punctuating laughs stretched it out to double that time. The Three Dumonds slipped through no fault of the act. Audiences have been led to expect a big number before the intermission. The Dumonds, however, went very well.

The Marco Twins, without their burlesque "Salome," did not work more than ten minutes, a wise move. The Bradfords opened the program, Maude Odell and The Stagpoles, New Acts. *Dash.*

FINISH HOUSE ABOUT XMAS.

Jamestown, N. Y. Nov. 19.

Work is being pushed on the new vaudeville house on East Third Street. The management expects to open it soon after the holidays.

It is planned to play United acts, similar to those appearing at the Celoron house during the summer. At present the only vaudeville Jamestown has is at the picture houses.

Charles Wayne and Gertrude Des Roches were married last week in Denver.

HAMMERSTEIN'S.

The "names" on the Hammerstein bill must have been responsible for the capacity house Wednesday evening. The reputation of the show for excellence could not have spread—not even to the Hammerstein ushers.

"Names" look good on the billboards, but it does not follow that they help the program. Howard and Barrison are playing two houses this week. The act had to appear early at Hammerstein's, but were they received no better at 125th Street the same night, anything resembling applause must have sounded like thunder to them. Position is something, if not everything, and a desire to obtain "No. 3" at the Victoria will never cause a riot among acts.

The only novelty on the program was the new act of Valeska Suratt and William Gould, the headliners. Miss Suratt produced a novelty and an oddity in her "snake dance," otherwise known as "Cleopatra, with Egyptian Movements." It was all there, including the snake, and a snake-like costume Miss Suratt wore, one of three new striking gowns, the last of which, a white affair with short skirts and a high collar, did not follow in the usual run of her most becoming dresses.

The live snake of about three feet in length could not be relished by the audience at first glance, and before they became acclimated to something new, Miss Suratt was through with the dance. It was a toss-up which was the more fascinating—the snake or the clinging gown. One showed as many curves as the other.

A "Directoire" number and costume revealed much of one side of Miss Suratt's physical proportions, while the final song and dance did the rest. Mr. Gould won out easily with his very good songs, especially "Maud and Paul," a "spelling" selection with a fan, and "Dad's Philosophy." The latter might be placed in the nation's school books for the wholesome lessons contained in the lyrics.

By dint of extraordinary hard work and unduly pressing herself forward Claire Romaine managed to make an unnecessary speech. Opening after the intermission, the spot was not rendered difficult in this instance. Miss Romaine has one verse in a new song, "I Only Want to Whisper in Your Ear," which is not refined nor undiluted "blueness." It is very English in its idea of humor—for Americans.

"The Fifth Commandment," played by Julius Steger and Co., reaped its customary reward, chiefly through the efforts of Mr. Steger, admitting the sketch itself into the consideration. A new "ingenue," Maude Earl, playing the daughter, has three trained movements with her hands, and might practice others or tell her hands to remain still while she is acting.

The Empire City Quartet appeared just before the closing number, Wormwood's Dogs and Monkeys. J. Warren Keane opened the show with magic and palming, while Ryan and White, a couple of dancers, followed, wearing russet shoes, something new for steppers. The boys foolishly sing, poorly enough to offset any dancing.

The Belleclair Brothers in their strong act, working entirely in "one," scored a hit as "No. 4." *Sime.*

AMERICAN.

The return of Harry Lauder to New York after two weeks' absence was the occasion Monday night of a demonstration that quite overshadowed the rest of the bill, a particularly entertaining show, too. A gala atmosphere embraced the audience Monday evening, and in deference to the surroundings William Morris had Julian Rose announce from the stage that for the first time smoking would be permitted all over the house. So by the time Lauder's name appeared in the illuminated sign the theatre was enveloped in a cosy haze of tobacco smoke that made it quite a congenial gathering.

The big band of Allied Scottish Societies was on hand to welcome Lauder. The Scot occupied the stage alone fifty-five minutes, scoring a success that almost matched his opening at the Lincoln Square some weeks ago. While he was singing "On the Deep" out before the olio drop the pipers gathered behind, and the raising of the curtain disclosed the big stage filled with the musicians. They played three numbers, extending the time of the act to seventy-five minutes and starting another storm of applause. It was well that all this happened late, for the show stopped right there. The Australian "tree-fellers" followed, closing the program. There was quite a gap before they could arrange the set for the Australian novelty, and in this time a large number of the audience took its leave. But when the axe manipulators began operations interest picked up and a goodly proportion remained for the pictures.

The show opened quietly with Tracy McDermott and Dorothy Raymond (New Acts), and there was a second quiet spot with the polite musical number of The Romanos. Another number in the first part that belonged to the "straight" class was Oswald Williams' magical and illusion act, a number which made up in speed and swift surprise for its lack of laughing value. The other number was Tim McMahon's "Watermelon Girls," which opened the intermission and established a generous hit.

Altogether the show worked together with extremely good results, playing much better than it looked on paper. Barry Lupino had the "No. 2" place. After the quiet singing and talking opening, his acrobatic dancing and comic songs were an enlivening variation. All the early numbers were reduced in running time, and in consequence the first half of the show ran off at top speed.

Julian Rose did not use his new song, "I Don't Know Where He Gets His Ideas," a distinct loss to his act, but his "Levinsky's Wedding" talk went extremely well. He was on "No. 4." Up to and including this act the applause increased at each number.

Mr. Williams leans toward heavy mechanical illusions. There are enough in his routine to keep the surprises running and sustain a high degree of interest. Some of the cabinet illusions are rather transparent to the initiated, but an ordinary audience find the mysteries impenetrable. The "Chinese Paper Art" matter looks best from a distance. To those down in front on the sides the mechanism can be seen. Williams rests on the safe ground of speed and variety and easily stands well up among magicians. *Rush.*

FIFTH AVENUE.

One beautiful "souse" in an upper box all but put the show out at the Fifth Avenue Wednesday evening. One of the acts profited greatly by "kidding" Mr. Souse along. As is always the case, as soon as the man noticed he was securing a few laughs he immediately overplayed a mile and should have been suppressed.

He interfered with Zelig De Lussan at the opening of her act, and it was some little time before she could get started. The prima donna accepted it good-naturedly. The house was very well filled, but was not demonstrative. This has been the prevailing condition for some time. The houses are well filled but they seem to be somewhat hardened. The point is how long will the houses continue to be crowded if the shows do not please?

Mlle. Lussan is at the head of a very ordinary program. The opera singer is making her first appearance of the season in the metropolis. After passing through the disturbance she did well, occupying the stage for only about ten minutes, singing four songs.

J. Francis Dooley and Corinne Sales scored a big hit, aided by the comedian in the box. Mr. Dooley is really the act, Miss Sales merely assisting in a couple of the numbers. She looks very well, several pretty costumes adding dressiness to the specialty. Dooley has a good line of songs and talk, some brand new and just about as much dismally old. He has a style and method of his own and gets his stuff over nicely.

"The Eight Madcaps" contributed a very lively, pretty dancing number. The girls are all of the "broiler" size and are as good looking a crowd as had been seen.

Clarence Wilbur and His "Ten Funny Folk" got no more than expected when they went head first into a blizzard. It was almost a sure thing that when the act ran into an audience a bit particular what they laughed at, it would "flop," and it did. The comedy is entirely of the old burlesque type, many moons, if not generations, behind the times. The piece has been playing about now for two seasons, but not one new line or bit of business has been introduced.

Selbini and Grovini opened the show, but were obliged to retire after a few minutes through an accident to Mr. Selbini, who threw his arm out while attempting a trick.

Chas. Kenna is showing his "Yankee Fakir" with very little change. Kenna has a novel way of bringing out his monolog. He holds to the "fakir" character faithfully, and makes the most of his material.

The Novellos closed the show with their usual success. It is a big closing number.

Mrs. Papazian consumed ten minutes, doing the program no good in telling the story of Annette Kellerman's life. Miss Kellerman appears at the house next week. Pictures accompanied the discourse. The pictures were rather interesting; at any rate they were an excuse for not listening to the sing-song voice of Mrs. Papazian.

A couple of men in the orchestra made a wager whether Avery and Hart were Williams and Walker or not, even though they had a program. Speaks rather well for the imitation, but still leaves it an imitation. *Dash.*

KEENEY'S.

A light audience saw the show at Keeney's Tuesday night. The applause was as scant as the people. With one possible exception, there was not a real hit on the program. The select few were not to blame, however, for it was not a strong bill. Keeney's started the season with heavy shows, but this policy seems to have been abandoned. This week's bill is more on the "try out" order that prevailed at the house last season.

"Polly Pickle's Pets in Petland" headlines. This was the exception referred to. The act closed the first half and pleased all the way. Eulalie Young as Polly Pickle is a sprightly little person with a pleasant voice, and she made her pleasing personality felt. The animals each score distinct hits. The cat was particularly well done, while the parrot came in for a good share of the glory.

Judging from Stella Mayhew's style of dress, it looks as though her idea is to appear as stout as possible. It doesn't seem that this could be true, but why anyone inclined to stoutness would venture to wear that fluffy neck arrangement if such were not the case would be hard to tell. The old waitress song and talk has been given over for something similar. This line has been worked to death for comedy, and it's time some of the single women entertainers found another device for gaining laughs. Irene Franklin practically cornered the market for this department in her "Talkative Waitress" number, and it makes all the attempts heard in this line to date sound fat.

In a couple of new "coon" songs Miss Mayhew comes into her own. It will take some going to pass her in this. Billie Taylor still sings his Irish ballad from the orchestra pit.

The Dillon Bros. came as near being a hit as it is possible to come without landing. It was rough going for the brothers until they got well along in their songs, but once going, they held on. Some impromptu remarks did as much as the songs. Several new numbers are uncovered, and they are of the usual Dillon Bros. type. The thin member of the team is a scream in the green suit, and a few well-placed remarks got some good laughs. The slow dance used as the finish brought them back a couple of times.

Batty's Bears closed the program. Several cubs arouse some interest and applause through their clumsy cuteness. "The Peace Congress" on the see-saw should be renamed "The Two Souses." The bears while on the saw board give the best imitation of a couple of drunks imaginable.

The Wahlund Tekla Trio opened the program with their acrobatics and strength feats. Irving Jones, colored, was in the second position, and may have been more sorry than the audience. The Astrella Sisters and Jas. Duval, and Herbert Wilke and Leona Watson, New Acts. *Dash.*

ALHAMBRA.

The Alhambra show started haltingly, but began to pick up after the second number and went right on picking up until the finish. McIntyre and Heath had the closing position an extraordinary place for a comedy talking act, and one in which few would have made good. For the veteran blackface pair, however, it was easy. Everybody stayed in until the pictures, and although the show was

a fairly long and heavy one the laughter was strong and continuous.

Perhaps this was in part due to the fact that the rest of the bill was not particularly strong on fast comedy. Laughing values were distributed through it, but outside of McIntyre and Heath there was no big applause getter. Dixon Brothers opened. They have a rather old-fashioned musical clown turn, particularly passe in the point of make-up and dressing. A few catchy comedy points were well handled and brought laughs. The pair are capable of a better number than the one they now use.

Amelie Rose has a neat acrobatic and equilibristic turn. She has an extremely smooth style in the execution of her simple feats, the polish of training being more valuable than the actual trick, it makes a pleasing light number, but in the nature of things can not attain prominence.

John Hyams and Leila McIntyre started the real show. As always, Miss McIntyre's agreeable presence and delightful "kid" speciality support the turn, the sketch structure being of the lightest, although there are good points to the dialog, and Mr. Hyams handles himself nicely as the "straight."

Charles F. Semon picked up the laughs where Hyams and McIntyre left off and built them up steadily into a gale of merriment during his close in "one," where the ridiculous business with the Scotch kilt made a tremendous hit with the women. Semon shows indications of getting out after new matter. A considerable part of his talk is fresh, but the general lay-out of the act remains the same. Semon is a distinctive figure in vaudeville, one of the few single entertainers who can take up a position in any part of any bill and be depended upon to fill it. As a vaudeville standby he has few rivals.

Carlin and Otto came next before intermission. Their best was a new parody which caught attention. The finish of the turn is still weak, giving the impression that something had gone wrong on the stage and made necessary the elimination of part of the act. None the less the travesty won a good share of laughter and applause, Carlin and Otto taking three curtain calls at the finale.

The others were Trovolo (New Acts) and Clarice Mayne. Miss Mayne is now doing a Harry Lauder impersonation, but scarcely worth while. Miss Mayne does women so cleverly she should hold to them. *Rush.*

125TH STREET.

It isn't often that they put a show together like this week's at the 125th Street Theatre. The demand nowadays is for comedy, as much of it as possible, and then some. For this reason a bill in which four of eight numbers are without laughing qualities is rather unusual. That's the way the uptown arrangement figures out.

By way of showing that sometimes the comedy element is not paramount, it is of record that the 125th Street bill is an entirely successful one. From start to finish it is interesting, for the items that go to make it up have apparently been picked for their applause-drawing value. For example the Six American Dancers won tremendous applause because of the skillful layout of a swift dancing routine, con-

tributed to perhaps in part by the patriotic medley to which the sextet do their stepping.

Fred Lindsey made another straight number, but he caused a larger volume of noise than many a comedy turn of which the booking authorities think extremely well. His exhibition made its appeal upon the score of novelty. Expert whip manipulation as Lindsey does it, is a distinct departure in vaudeville. His amazing skill in the control of the long stock whip appeals strongly. During his curious feats the audience is constantly impressed with the chances his assistants are taking. The pistol-like reports from the vicious goad impress one with its force, and when the manipulator flicks the ashes from a cigar in the mouth of his assistant one is rather startled at the risk of injury. It's got sharp-shooting beaten to a pulp. Lindsey was No. 4, and scored the applause hit of the first half.

The Tuscany Troubadours followed, making the second straight act in succession. The Lovenberg singing troupe are doing mighty well in Harlem. The sextet go a long way to prove that, many expert opinions to the contrary, a really good operatic singing combination fills a big vaudeville need.

The fourth straight number was Ida Fuller, who closed the show, a position to which she should never have been subjected. Hers is not the sort of offering to forcibly hold an audience in its seats. One of its virtues, however, was that it was short and contained a large degree of variety and action.

Mabel Barrison and Jos. Howard had next to closing place, but were in somewhat the same position as last week. Then they had to follow White and Stuart. This week they come immediately after Charles E. Evans and Co., who easily scored the laughing hit of the evening in "It's Up to You, William." The Evans skit never went better. The audience began to laugh at the opening scene and never quit until the well-devised finale.

Fox and Fokie opened the show, doing well in that position, thanks to the odd funniments of the trainer, who rather suggests Sam Watson in method. The American Dancers were next, and then came the Quigley Bros., their first appearance in the city in some time. The pair have a highly entertaining line of give-and-take conversation, and get away nicely with a capital dancing finish. *Rush.*

NEW ACTS.

(Continued from page 15.)

"On the Rio Grande."
19 Mins.; Full Stage.
Poli's, Hartford.

Miss Shipman, who won considerable distinction as leading lady in Poli's summer stock company, is presenting a new playlet, "On the Rio Grande."

The sketch deals with Texas in '86. Miss Shipman as a Mexican girl handles her part in a dignified and skillful manner, but the dialog is often uninteresting and tiresome. Laurence B. McGill played acceptably. The most notable absence is action. One would expect from the title much life. Radical changes may improve it; something must.

M. W. Morron.

De Koven and Stange's operetta "The Magic Bottle," an Orpheum Circuit production, opens at St. Louis Nov. 29.

Patrice.

"The Lobbyist."

16 Mins.; Four (Interior).
Orpheum, New Orleans.

"The Lobbyist" was written by Herbert Hall Winslow. A female lobbyist (Patrice) is working at the Capitol in the interest of a railroad company. Opposed to the company is a western legislator (Chas. Hutchinson), into whose apartments the lobbyist obtains entrance by use of a bogus letter. By means of a snapshot she threatens to expose the lawmaker and to wreck his career, lest he vote for "her" bill. Afterwards repenting, she asks the forgiveness of the Westerner. He explains that he has already "forgiven," in fact in the short interim he has become enamored of the young lady and offers a proposal of marriage. The "lobbyist" doesn't accept his proffer, but his "big-heartedness" has made her ashamed of her calling, and she promises to go forth and "lobby" no more. Patrice in the title role plays with a skill that bespeaks the true artist. Her support is adequate. With certain minor crudities eliminated the sketch should find favor.

O. M. Samuel.

Maurice B. Cooke.

Eccentric Acrobatics.

18 Mins.; Open in One; Three; Close in One.

Majestic, Chicago.

Made up as a tramp, Maurice B. Cooke (formerly Cooke and Miss Rother) starts in with a series of jokes, evidently to allow the change of setting. He goes through several well-conceived acrobatic maneuvers and does some remarkable jumping over a line of chairs. Cooke finishes with eccentric tumbling all around the stage, keeping up a line of conversation. The act is rather diversified and different from others. Some of the tricks won considerable applause. The finish in "one" is four minutes, probably for the setting of the following act. Cooke did very well. *Frank Wiesberg.*

Jones and Mayo.

Impersonations.

Young's Pier, Atlantic City.

Jones and Mayo have worked out a highly entertaining series of impersonations of stage celebrities, making costume changes for each subject. In the series appear: Ralph C. Herz in the "Soul Kiss," Geo. Beban in "The American Idea," Sam Bernard in "Nearly a Hero," Junie McCree in "The Man from Denver," Richard Carle in "Spring Chicken," and David Warfield in "The Music Master," and finally Montgomery and Stone as Tin Woodman and Scarecrow. The makeup for the last impersonation was done on stage.

Raymon O. Reister.

Songs.

10 Mins.; One.

Shea's, Buffalo, N. Y.

A Buffalo favorite who is too seldom heard, Raymon O. Reister, is at Shea's in a repertoire of songs that took well with the house and launched the singer in vaudeville. Possessing an excellent baritone voice and stage presence that stood him in good stead. Mr. Reister should take up grand opera, for which he is fitted.

Dickson.

Daisy Lloyd returns to the Lincoln Square next week.

VARIETY ARTISTS' ROUTES FOR WEEK NOV. 23 WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 22 to NOV. 29, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

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

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

A

Abdallah Bros., Three, 1235 Golden Gate, Frisco.
 Adams, Mabelle, Orpheum, Portland, Ore.
 Ader Trio, 2238 N. 3, Phila.
 Adelya, Box 249, Champaign, Ill.
 Addison & Livingston, San Carlos, Key West, Fla.
 Aeneas, The, 250 Colo. Ave., Chicago.
 Ahearn, Chas., Troupe, Orpheum, Norfolk, Va.; 30, Poli's, Scranton.
 Albert, Gilda, Scribner's Big Show, B. R.
 Albene & La Brant, 212 E. 25, N. Y.
 Albertus & Millar, Bernard's, Chatham, Eng.
 Aldo & Vannerson, 254 W. 24, N. Y.
 Alexandra & Bertie, 41 Acre Lane, London, Eng.
 Alexander & Scott, Nov., Mellini, Hanover, Ger.
 Alexis & Schall, Orpheum, Seattle.
 Anderson, Madge, 3314 Pk. Heights, Balti., Md.
 Allen, Chas. H., 431 B Morgan, Chicago.
 Allen, A. D., Co., 74 Pleasant, Montclair, N. J.
 Allen, Searle & Violet, 222 E. 14, N. Y.
 Allen, Leon & Bertie, Pekin, Chicago.
 All, George, 319 W. 58, N. Y.
 All, Hunter & All, Claude St. & N. Y. Ave., Allison, Mr. & Mrs., Green Room Club, N. Y. & Jamaica, N. Y.
 Alpine Troupe, Thalia, Chicago, Ill.
 Alrona, Zoller Trio, Mardi Gras Beauties, B. R.
 Alvalettas, Three, Jersey Lilies, B. R.
 Alvin, Peter H., Bullocks Comedy Co.
 American Dancers, Six, Orpheum, Yonkers; 30, Keith's, Phila.
 American Newsboys Quartet, Majestic, Honston.
 American Trio, 56 Penn Ave., Newark, N. J.
 Andersons, Four, Variety, Canton, Ill.
 Anderson & Goines, Auditorium, Lynn; 30, Hathaway's, New Bedford.
 Angel Sisters, 712 W. N. York, Indianapolis.
 Apple's Animals, Broadway, Camden, N. J.
 Apollo Bros., 349 W. 4, N. Y.
 Arcadia, Majestic, Galveston, Tex.
 Archer, Bob, Jolly Girls Co., B. R.
 Ardel Bros., Majestic, Little Rock, Ark.; 30, Majestic, Ft. Worth.
 Ardo & Eddo, 50 W. 84, N. Y.
 Arizona Troupe, 351 E. 18, N. Y.
 Arlington Four, K. & P. 5th Ave., N. Y.; 30, K. & P. 125th St., N. Y.
 Armonda, City of Yesterday, Lyceum, Lithbridge, Alb., Can.
 Armstrong & Levering, Empire Burlesquers, B. R.
 Arnold, Grace, Main St., Chester, Ill.
 Arnold & Felix, Family, Chester, Pa.
 Arthur, W. J., Columbia, Knoxville, Tenn., Indef.
 Arville, Dorothy, Roosevelt Court, 85th, N. Y.
 Astaires, The, 42 Eldorado, Highwood Pk., N. J.
 Auberts, Lea, 14 Frobel Str., 111, Hamburg, Ger.
 Auburns, Three, 335 Beacon, Somerville, Mass.
 Aues, The, 37 Heygate, Southend-on-Sea, Eng.
 Auger, Capt. Geo., 42 Lawrence Rd., So. Ealing, London, England.
 Austons, The, Majestic, Birmingham; 30, Majestic, Little Rock.
 Austins, Tossing, 30, Hippo, Sheffield, Eng.
 Avery, W. E., 5006 Forrestville, Chicago.
 Ayres, Howard, 2411 So. Alder, Phila.
 Azards, The, 229 W. 38, N. Y.

B

Baraban Russian Troupe, 109 E. 116th, N. Y.
 Bader, La Velle Trio, Columbia, St. Louis.
 Bachman, Marie, Grand, Los Angeles, Indef.
 Bacon, Mr. & Mrs., Majestic, Galveston.
 Baernstein, Harry, Bijou, Racine, Wis., Indef.
 Barber & Palmer, 617 W. 22, So. Omaha, Neb.
 Bargalla, A. J., Gns Edwards' Schooldays Co.
 Barr, Edna & Co., Canal Dover, O.
 Barrett & Belle, New Century Girls, B. R.
 Barry & Wolford, Auditorium, Lynn; 30, Hathaway's, Lowell.
 Barnes & Conway, City Sports, B. R.
 Barron, Ruby, 20 E. 88, N. Y.
 Barrett, Marjorie, Bijou, Winnipeg; 30, Bijou, Duluth, Minn.
 Barry & Hughes, Orpheum, Minneapolis.
 Barnold, Elsie, Olympic, Chicago.
 Barnes, T. Roy, & Crawford, Bessie, Poli's, Springfield; 30, Colonial, Lawrence, Mass.
 Barton, Harry, 502 P., Kern City, Cal.
 Bassett, Edward, Hathaway's, New Bedford; 30, Empire, Hoboken, N. J.
 Batro & McCue, 819 No. Second, Reading.
 Battie, Wm. Carl, Poli's, Worcester; 30, Keith's, Boston.
 Be Anos, The, 3442 Charlton, Chicago.
 Beam, Will, Lyric, Martine, Ferry, O.
 Belmont, Musical, 840 E. 87th, N. Y.
 Bernier & Stella, Pantages', Portland, Ore.
 Beyer, Ben & Bro., 1496 Bryant, N. Y.
 Beard, Billy, 1401 Dayton, Savannah, Ga.
 Beauvais, Arthur & Co., Victor House, Chicago.
 Beattie, Bob, Little Nemo Co., Indef.
 Beecher & Maye, Lyric, Bridgeport, N. J., Indef.
 Behrend, Musical, 32 Springfield, Newark.
 Belford, Al G., Lyceum, Lawrence; 30, Olympia, Manchester, N. H.
 Bell, Chas., Lyceum, Lithbridge, Can.
 Bell & Richards, 211 E. 14, N. Y.
 Bennett, Phil, Poli's, Bridgeport.
 Belclair, Bro., Hathaway's, Lowell; 30, Poli's, New Bedford.

Bertina & Brockway, 311 Third, New York.
 Big & Bang, Bijou, Brainerd, Minn.
 Big City Quartet, Orpheum, Omaha.
 Bissett & Scott, 30, Orpheum, Kansas City.
 Black Patti Troubadours, Tulsa, Okla.; Oklahoma City, Okla.
 Blake & Amber, Hippo, Brighton, Eng.
 Blaney & Wurt, 201 W. 43, N. Y.
 Blon Comedy Trio, Watson's Burlesquers, B. R.
 Bingham, 835 Beacon, Somerville, Mass.
 Black & White Trio, 564 Columbus, N. Y.
 Black & Leslie, 434 Race, Cincinnati.
 Blanchard, Cliff, Royal Slave Co.
 Blondell & Co., Ed., Colonial, Norfolk, Va.
 Blondell, Mysterious, & Co., 15 Second St., N. Y.
 Blum, Bonn & Brer, Hathaway's, Lowell; 30, Hathaway's, New Bedford.
 Blombos, The, Crescent, Champaign, Ill.
 Bon-Morse Family, Lancaster, Pa.; 30, Orpheum, Harrisburg.
 Booth-Gordon Trio, 1553 Broadway, N. Y.
 Bootblack Quartet, Poli's, Hartford; 30, Poli's, Waterbury, Conn.
 Boudien & Quinn, Pantages, Tacoma, Wash.
 Bowen, Whalen & Florence, 2532 Mass., Cambridge, Mass.
 Bowers, Walters & Crocker, Haymarket, Chicago.
 Bowers Comedy Quar., Runaway Girls, B. R.
 Bowen Bros., Majestic, Montgomery; 30, Majestic, Birmingham.
 Boyce, Jack, 1533 Broadway, N. Y.
 Boyd, Two, 1260 So. Decatur, Montgomery, Ala.
 Brady & Mahoney, Irwin's Big Show, B. R.

Chadwick Trio, Orphenm, Salt Lake.
 Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.
 Cherie, Doris, Folies of the Day, B. R.
 Chevalier, Louis & Co., 30, Novelty, Denver.
 Chingilla & Newell, Family, Findlay, O.; 30, Broadway, Middletown, O.
 Christopher, Chris., 49 5th Ave., Chicago.
 Christy, Wayne G., 207 W. 43, N. Y.
 Church City Four, Strolling Players, B. R.
 Claire, Ina, Bennett's, Ottawa; 30, Bennett's, Hamilton, Can.
 Clandius & Scarlet, Orphenm, St. Paul.
 Clark & Turner, 146 W. 64, N. Y.
 Clarke, Wilfred, 30, Orpheum, Butte.
 Clermontas, The, 129 W. 27, N. Y.
 Cogan & Bancroft, 1553 B'way, N. Y.
 Cogswell, Three, Touring Mexico, '08-'09.
 Cole & Clemens, Orpheum, Oil City, Pa.; 30, O. H., Ridgeway, Pa.
 Cole, Will, Olympic, Chicago.
 Coleman & La Mont, Hippo Rink, Birmingham.
 Colonial Quartet, 1862 Page, San Francisco.
 Colonna & Cummings, Pavilion, Liverpool, Eng.
 Columbia Musical Trio, De Rue Bros', Minstrels.
 Columbians, Five, 126 Midland, Findlay, O.
 Comrades, Four, 834 Trinity, N. Y.
 Conley, Anna & Effie, Poli's, Wilkes-Barre; 30, Poli's, Scranton.
 Courtney & Jeannette, 658 14th Pl., Chicago.
 Connelly, Mr. & Mrs. E., 6140 Indiana, Oldham, Eng.
 Connelly & Webb, Majestic, Chicago.
 Conn, Downey & Willard, 484 Wabash, Detroit.
 Conroy, Le Maire & Co., Bennett's, London; 30, Shea's, Buffalo.
 Cook, Frank, Austin & Stone's, Boston, Indef.
 Cook, Joe & Bro., Orpheum, Salt Lake.
 Cooke, Manrice B., Majestic, Milwaukee.
 Coomb, Frank & Stone, Mariel, Poli's, Springfield.
 Cooper, Harry L., Williams' Imperials, B. R.
 Courtney & Danna, 232 E. 18, N. Y.
 Courtney & Jeannette, Fairlyland, Bristol, Tenn.
 Courthout & Co., Jess, Poli's, Worcester.
 Crawford & Manning, 115 Lawrence, Brooklyn.
 Crawford, Pat, Hi Henry Minstrels.
 Craigs, Musical, 285 E. 169, N. Y.
 Cream, De Witt, 633 Church, Ann Arbor, Mich.
 Cressy & Dayne, Keith's, Cleveland, O.; 30, Keith's, Phila.
 Crimmins & Gore, Bijou, Flint, Mich.; 30, Bijou, Bay City, Mich.
 Crollus, Dick & Co., Majestic, Milwaukee.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cummings & Merley, Unique, Los Angeles, Indef.
 Cunningham & Marion, Keith's, Providence.
 Curtis, Sam J., & Co., Lawrence, Mass.; 30, Keith's, Boston.
 Curson Sisters, Nov. 30, Apollo, Vienna, Aus.
 Cutty's, Musical, Keith's, Phila.; 30, Keith's, Boston.

C

Caldwell, The, 1235 Golden Gate, Frisco.
 Calhoun, The, 15-28, San Francisco, Cal.
 Callahan & St. George, Coliseum, London, Eng.
 Calliph, The, 15-28, San Francisco, Cal.
 Cameron & Byrne, 91 Bartlette, San Francisco.
 Campbell & Brady, Hastings' Big Show, B. R.
 Carr Trio, Empire, Butte.
 Carrey Bros., Keith's, Boston; 30, Hathaway's, Lowell.
 Carrilo, Leo, care of Variety, N. Y.
 Carlin & Otto, Chase's, Washington.
 Carrays, The, 19, Perry, Pittsburgh.
 Carlies, The, 308 W. 43, N. Y.
 Carol Sisters, Serenaders, B. R.
 Carter, Chas. J., Milton, Queens, Sydney, Aus.
 Carter, Lillian, Irwin's Majestics, B. R.
 Carey & Stampe, 52 Court St., Brooklyn, N. Y.
 Casey & Le Clair, Bijou, New Brunswick, N. J.; 30, Hudson, Union Hill, N. J.
 Castellane & Bro., 303 3d St., Brooklyn.
 Ceballos, Helarion & Rosal, 779 State, Bridgeport.
 Celest, 74 Grove road, Clapham Park, London.

D

D'Alvini, Rocky Point, R. I., Indef.
 Daly & O'Brien, 418 Strand, London, Eng.
 Dare, Harry, 325 E. 14, N. Y.
 Darrow, Stuart, Mr. & Mrs., Poli's, Bridgeport; 30, Poli's, Waterbury.
 Davis, Edwards, Orpheum, Harrisburg, Pa.; 30, Orpheum, Harrisburg, Pa.
 Davey & Moore, 403 E. Carned, Detroit.
 Davis, Floyd, Temple, Boulder, Col., Indef.
 Davis, Mark & Laura, Marion, Marion, O.; 30, Orpheum, Marietta, O.
 Dawson & Whitfield, Dainty Deuchess, B. R.
 Davis Bros., Hi Henry Minstrels.
 Day, Carita, 322 Mott Ave., N. Y.
 Deas & Deas, Tomas Ferry, Cienfuegos, Cnba.
 Deaves, Harry & Co., Bijou, Fargo, N. D.
 Bell & Miller, Hippodrome, Buffalo, Indef.
 De Cortet & Rego, 1553 Broadway, N. Y.
 De Hollis & Valdora, Colonial Belles, B. R.
 De Veau Hubert, 364 Prospect Pl., Brooklyn.
 De Velde & Zeld, Poli's, Springfield; 30, Hndson, Union Hill, N. J.
 DeLauro & Frits, 2667 Madison, Chicago.
 Deming, Joe & Co., 30, Family, Butte.
 Delmar & Delmar, 94 Henry, N. Y. C.

E

Early & Late, Century Girls, B. R.
 Eckhoff & Gordon, Rice & Barton's Gaiety, B. R.
 Edinger Sisters, James Adams Co., E. F. D. No. 1, Trenton, N. J.
 Edwards, Fred R., Bucklen Hotel, Elkhart, Ind.
 Edwards, M. & C. E. H., Hippodrome, Buffalo, Indef.
 Edwards & Glenwood, Majestic, Galveston, Tex.
 Edwy, Rose, 345 W. 23, N. Y.
 El Barto Family, 2531 No. Hollywood, Phila.
 Elastic Trio, Majestic, Pittsburgh, Indef.
 Elliott, The, O. H. E. B., Pittsburg, Indef.
 Emerald, Connie, 41 Holland Rd., Brighton, London.
 Emerson & Baldwin, Folies Berges, Paris, France.
 Emmett, Grace & Co., 30, Orphenm, Portland.
 Empire Comedy Four, Bennett's, London, Can.; 30, Bennett's, Hamilton.
 Enigmarelle, Wigwam, San Francisco.
 Esmeralda Sisters, Nov. 1-30, Forliss, Budapest, Hungary.
 Espe, Dutton & Espe, Orphenm, Memphis; 30, Orphenm, New Orleans.
 Evans & Lloyd, 923 E. 12, Brooklyn.
 Evers, Geo. W., Bijou, Ann Arbor, Mich.; 30, Majestic, Cedar Rapids, Ia.
 Excola & Franks, Alma, Cadillac, Mich.

F

Faggs, Three, Arcade, Savannah, Ga.
 Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
 Fantasia, Two, Orphenm, Wichita, Kas.
 Fariandax, Camille, Rice & Barton's Gaiety, B. R.
 Farrell, Billy, Moss & Stoll, London, Eng.
 Faust Bros., Burtis, Auburn, N. Y.
 Fay, Anna Eva, Melrose Highlands, Mass.
 Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
 Fennell & Tyson, Lyric, Joplin, Mo.
 Fentless, Carr, Orphenm, New Orleans; 30, Majestic, Chicago.
 Ferguson, Dick & Barney, 30, Grand, Sacramento, Cal.
 Ferguson & Du Pree, 313 E. 71, N. Y.
 Ferguson, Frank & Co., Majestic, Dallas.
 Fiddler & Shelton, 30, Keith's, Phila.
 Field Bros., 62 E. 106, N. Y.
 Fields, Harry W., Poli's, Springfield; 30, Poli's, Hartford.
 Fields, W. C., Hippodrome, London, Eng., Indef.
 Finnie, Jack, 1911 So. Chadwick, Phila.
 Fluke & McDonough, 201 W. 106, N. Y.
 Fitzgerald, H. V., Family, Mahanoy City, Pa.; 30, Family, Chester, Pa.
 Flaherty, Dan, City Sports, B. R.

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Fords, Four, Columbia, St. Louis.
Fords, Famous, 391 Gates, Brooklyn.
Forrester & Lloyd, 1533 B'way, N. Y.
Four, Dainty, Majestic, Chicago.
Fox, Imro, Orpheum, Kansas City.
Fox & Evans, Savannah, Savannah, Ga.; 30, Academy, Richmond, Va.
Fredo, Geo., Idea, Fon du Lac, Wis.
Frederick Musical Trio, Anderson, Louisville, Ky.
Francisco, The, Miner's Merry Burlesquers, B. R. Freeman Bros., Rose Sydel's London Belles, B. R. Freeman, Frank E., Hastings' Show, B. R. Frevoll, Frederick, O. H., Potsville, Pa.
Fullerton, Lew J., 96 Sumner Pl., Buffalo.

Gabriel's, Kid, Bridgeters, B. R.
Gaffney Girls, B'way Gaiety Girls, B. R.
Gainsboro Girl, Keith's, Portland; 30, Bennett's, Quebec.
Galletti's Monkeys, 304 N. Maplewood, Chicago.
Galloway, Bert, Davis, Bradock, Pa.
Garden & Sommers, 140 W. 42, N. Y.
Gardner, Three, Children, 1959 W. S. Phila.
Gardner & Vincent, Orpheum, St. Paul.
Gardner, Georgia & Co., Majestic, Galveston.
Garcey Musical Co., 2738 N. Dover, Phila.

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Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Gelger & Walters, Keith's, Providence.
Genaro & Band, 30, Orpheum, Salt Lake.
Genter & Gilmore, Haymarket, Chicago.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gibson, Sydney C., 29, Hopkins, Louisville.
Gill & Aker, 501 Springfield, Newark.
Gilmore, Mildred, City Sports, B. R.
Giose, Augusta, Orpheum, Seattle.
Gilroy, Hayes & Montgomery, Hathaway's, Lowell.
Gladstone, Ida, City Sports, B. R.
Gleasons, The, & Houlihan, Hammerstein's, N. Y.
Glockner, Chas. & Anna, "Follies of 1907" Co.
Glover, Edna May, Gay Musicians Co.
Godfrey & Henderson, Bijou, Bay City, Mich.; 30, Bijou, Flint, Mich.
Godfrey & Erleben, Reed Hotel, Ogden, Utah.
Golden & Hughes, Broadway, Camden, N. J.; 30, 14th St., N. Y.
Goldman, Abe, New Century Girls Co., B. R.
Goldsmith & Hoppe, Gaiety, Springfield, Ill.
Gordon & Marx, 30, Bijou, Danville, Ill.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gossans, Bobby, Automatic, Alliance, O.
Gonid & Rice, 326 Smith, Providence.
Goodmans, Musical, Auditorium, Lynn; 30, Hathaway's, Malden.
Gotch, Frank A., & Co., Ardwick, Manchester, Eng.

Gottlieb, Amy, 448 N. St. Lewis, Chicago.
Graces, The, 267 W. 42, N. Y.
Graham, R. A., Dime, Walla Walla, Wash., indef.
Grant, Burt & Bertha, Mohawk, Schenectady; 30, Bennett's, Ottawa.
Grant, Sydney, 290 W. 241, N. Y.
Graham, Geo. W., scenic, Providence, indef.
Gray & Graham, Trent, Trenton; 30, Armory, Binghamton.
Gregory, Frank L., Hippo, Leeds, Eng.
Grimm & Satchell, Pantages, Tacoma.
Gruet & Gruet, William's Imperials, B. R.
Gnerlin, Louis, Metropolitan Hotel, Breckton, Mass.
Guild, Harry J., 10 Boerum, Brooklyn.

Hadjl, Bijou, Marionette, Wis.
Haggarty & Le Clair, 129 17th St., Detroit.
Hale, Lillian & Co., Majestic, Lincoln, Neb.
Hale & Harty, 5 Pond, Pittsfield, Mass.
Haley & McKennon, Duckings, B. R.
Halliday & Curley, Bijou, Winnipeg.
Hamilton, Hugo, William Tell House, Boston.
Handler, Lev, Orpheum, Butte.
Hansone, 1037 Tremont, Boston.
Hanson, Mildred, 1848 Dean, Brooklyn.
Hanvey & Baylis, Phillip's, Richmond, Ind.
Harland & Rollins, 16 Repton, Manchester, Eng.
Harris, Sam, Vogel's Minstrels.
Harrington, Giles W., 624 Acklin, Toledo.
Harvey, W. S. & Co., 3814 Park Heights, Balto.
Harvey, Elsie, & Boys, Majestic, Des Moines, Ia.
Hassan Ben Ali's Arabs, Colonial, N. Y.; 30, Orpheum, Brooklyn.
Hastings & Willau, 166 Dearborn, Chicago.
Hatches, The, 311 W. 37, N. Y.
Hawkins, Jack, G. O. H., Blue Island, Ill.
Hawley, E. F., & Co., 55 11, Detroit.
Hayes & Wynn, Empire, Glasgow, Scot.
Hayman & Franklin, St. Kilda Hotel, N. Y.
Hay, Ed & Clara, Star, Elgin, Ill.
Hayter & Janet, Bijou, Bismarck, N. D.
Hazard, Lynne & Bonnie, Majestic, St. Paul.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Hearn & Butler, 341 Beach, Revere, Mass.
Heim Children, Colonial, Lawrence, Mass.
Helson, Wally & Lottie, 1908 Columbia, Phila.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 39, N. Y.
Herbert Bros., 1533 Broadway, N. Y.
Herbert, Mons, Lyric, Terre Haute, Ind.
Herbert & Vance, Princess, Cleveland.
Herrman, The Great, Theatre Bouffes, Moscow, Russia.
Herron, Bertie, Keith's, Cleveland; 30, Maryland, Baltimore.
Hiatts, The, Palace, Manchester, Eng.
Hibbert & Warren, Orpheum, Omaha.
Hickman Bros. & Co., Orpheum, Atlanta.
Hickman, Willis & Co., Family, Mahanoy City, Pa.
Hill, Cherry & Hill, Cook's, Rochester; 30, Water-town, N. Y.
Hill & Whitaker, Proctor's, Albany; 30, Keith's, Portland.
Hilton Troupe, City Sports, B. R.
Hillyers, Three, 192 Bay 25th St., Bensonbrat, N. Y.
Hoch, Emil & Co., Poll's, Scranton; 30, K. & P. 5th Ave., N. Y.
Hoffmans, Cycling, Stanley Hotel, 3 No. Clark, Chicago.
Holmes & Hollison, Star, Seattle.
Holt, Alf., 41 Lisle, London, W. E., Eng.
Houston, Frits & Ryan, Family, Muscatine, Ia.
Howard & Howard, Orpheum, Salt Lake.
Howard & Co., Bernice, Temple, Ft. Wayne.
Howard & St. Clair, Vandeville Club, London.
Howard Bros., Nov. 24-31, Eldorado, Nice, France.
Howard, Harry, Liberty, Pittsburg; 30, Star, Wilkensburg, Pa.
Howe, Laura, 298 Harvard, Brookline, Mass.
Howard's Ponies & Dogs, Poll's, Waterbury; 30, Poll's, Springfield.
Hoyt & McDonald, Garrick, Ottumwa, Ia.; 30, Family, East, Ind., Ill.
Huehn, Musical, Crystal, Pueblo, Colo.
Hughes Bros., 118 E. 24th, Erie, Pa.
Hughes, Johnny & Masie, Star, Chicago.
Hughes, Mr. & Mrs. Gene, Orpheum, Denver.
Hughes Musical Trio, Bennett's, Hamilton, Ont.; 30, Bennett's, London.
Huntley, Musical, 122 Magnolia, Elizabeth, N. J.
Huston, Arthur, 30, Marion, Toronto, Can.
Hyde, Mr. & Mrs. Robt., Bell, Newport News, Va.
Hylands, Three, 22 Cherry, Danbury, Conn.

Ingram & Hyatt, Crescent, Chattanooga, Tenn.
Innes & Ryan, Folly, Oklahoma City, Okla.
International Musical Trio, 275 So. 5, Brooklyn.
Irving, Thomas E., Palm, Syracuse, indef.
Irving, Musical, 60 Boston, Newark, N. J.
Italia, Empire, Ironton, O.; 30, Broadway, Middle-town, O.
Jacobs & West, 206 E. 2d St., Jamestown, N. Y.
James & Prior, 310 2d Ave., Seattle, Wash.
James, Byron, Dico, Flint, Mich., indef.
Jarrell Co., Unique, Minneapolis.
Jennings & Jewell, Majestic, Houston; 30, Maje-stic, Galveston.
Jews, John W., Ltd Lifters, B. R.
Johnson E. Melvin, Johnson Hotel, Lafayette, Ind.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, Musical, 10 St. Martins, London, W. C., Eng.
Johnson Bros. & Johnson, 635 Royden, Camden, N. J.
Johnstone & Cooke, Bijou, Saginaw, Mich.; 30, G. O. H., Grand Rapids.
Johnson, Hoagy, Comique, Somersworth, N. H.
Johnson & Wells, Temple, Detroit.
Jolly & Wild, Bell, Oakland.
Jones & Mayo, Broadway, Camden, N. J.
Jones & Sutton, 224 W. 17, N. Y.
Jordana, Five Juggling, Orpheum, Atlanta.
Joyces, The, 48 Howard, Boston.
Julian & Dray, Bijou, Quincy, Ill.
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Juniper & Hayes, 120 W. 27th, N. Y.

Kaiden, White Cottage, O.; 30, New Albany, O.
Kantolka's Juggling, De Rue Bros., Minstrela.
Kartman Bros., Poll's, New Haven; 30, Poll's, Hartford.
Keane, J. Warren, Orpheum, Allentown; 30, Or-phem, Boston, Pa.
Keegan & Mack, Josey Corner Girls, B. R.
Keely, Lillian, Avenue, Detroit; 30, Folly, Chi-cago.
Kellie, Edw., & Sidonie Sisters, 4 Lower Court, Chicago.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Kelly, Sam & Ida, Grand, Tacoma.
Kelly, Walter O., Hotel Cecil, London, Eng.
Keller, Major, Poll's, Waterbury, indef.
Kennall, Preston, 264 W. 46, N. Y.
Kenton, Dorothy, Dec., Leibichs, Breslau, Ger.
Kenyon & Healy, 233 Murray, Newark, N. J.
Keogh & Francis, Colonial, Lawrence, Mass.; 30, Bennett's, London.
King, Alice, City Sports, B. R.
Kingston & Thomas, Star Show Girls, B. R.
Kirk, Arthur, Empire, Malden; 30, Colonial, Pittsfield, Mass.
Klein, Clifton, Majestic, Montgomery; 30, Maje-stic, Birmingham.
Knight Co., Earlan, Comedy Club, N. Y.
Kobers, Three, Unique, Minneapolis.
Koppes, The, 117 W. 23, N. Y.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Kokin, Mignonne, 804 N. Maplewood, Chicago.
Koffka, Duke, Crystal, Elwood, Ind., indef.
Korsons, The, Fraternal, Berlin, Ger.
Kroore, 116 Wash., Altoona, Pa.
Kurtis-Busse, Bijou, Quincy, Ill.

La Belle, Veola Favrou, Orpheum, Budapest.
La Clair & West, Majestic, Charleston, S. C.
La Fleur, Great, 29, Orpheum, Portland, Ore.
La Tour, Orpheum, Easton, Pa.; 30, Poll's, Bridgeport.
La Mar, Sadie, Strolling Players, B. R.
La Masse Bros., Bonacher, Vienna, Austria.
La Salle & Lind, Richmond Hotel, Chicago.
La Salle Singing Four, 226 La Salle, Chicago.
La Tell Bros., 2349 Tenth, Phila.
La Toake, Phil, Empire, Butte.
La Tour Sisters, Golden Crook, B. R.
Le Centra & La Rue, 2461 2d Ave., N. Y.
Le Clair, Harry, Auditorium, Lynn, Mass.
Le Dent, Frank, Empire, Pittsfield, Mass; 30, K. & P. 5th Ave., N. Y.
Lecey & Will, Gaiety, Gaston, Tex.
Lami's Manikin, 30, Majestic, Cedar Rapids, Ia.
Laval Sisters, 143 Golden Gate, San Francisco.
Lawson & Namon, Tivoli, Cape Town, So. Af.
Laudin, Edward, Majestic, Little Rock, indef.
Lang, George, Crystal, Bedford, Ind., indef.
Larkin, Frank J., 240 N. Franklin, Phila.
Larson-Eva, Empire, Milwaukee.
La Van & La Valette, Majestic, Pittsburg, indef.
Le Moines, Musical, Baraboo, Wis.
Le Rex, Wonderful, Clara Turner Stock Co.
Luce Trio, Vogel's Minstrels.
Layne & Cimaron Trio, Majestic, Chicago.
Layne, Edward, Orpheum, Kansas City.
Le Gray, Dollie, Bijou, Racine, Wis., indef.
Layne & Leonard, Orpheum, Spokane.
La Velle, Rose, City Sports, B. R.
La Zar & La Zar, 168 Dearborn Ave., Chicago.
Leigh, Lisle & Co., Poll's, New Haven; 30, Poll's, Springfield, Mass.
Le Pages & Great, Nov. 1-Dec. 31, Empire, Lon-don, Eng.
Le Ferré & St. John, 1533 Broadway, N. Y.
Leightons, Three, Family, Jobstown.
Lelliott's, Three, Poll's, Scranton, Pa.; 30, Poll's, Wilkes-Barre, Pa.
Lee, James P., Unique, Los Angeles, indef.
Le Clair & Sampson, Majestic, Des Moines, Ia.
Le Roy & May, Electric, Greenville, Ill.; 30, Lyric, Du Quoin, Ill.
Le Witt & Ashmore, Family, Lancaster, Pa.
Leipaig, Nat. G. O. H., Indianapolis; 30, Auder-son, Louisville.
Leonard, Chas. F., Reilly & Woods, B. R.
Leonard & Phillips, Lyric, Parsons, Kan.
Leonard & Drake, 1099 Park Pl., Brooklyn.
Leo, Arthur, 1688 Richland, Baltimore.
Leo, Jolly, 736 Carmeu, Camden, N. J.
Leville & Sinclair, 218 W. 111, N. Y.
Lewis, Harr & Co., 181 W. 16, N. Y.
Lewis & Lee, 2411 Norton, Kansas City, Mo.
Lewis & Green, Orpheum, Los Angeles.
Littlefield, C. W., Proctor's, Albany.
Lockette, Mattie, Orpheum, Johnstown, Pa.; 30, Orpheum, Harrisburg, Pa.

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Lola, Surprise, Washington; 30, Dreamland, Newport News, Va.
Lloyd, Herbert, 88 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., indef.
Lorraine, Oscar, Poll's, Worcester; 30, Poll's, Springfield.
Luce & Luce, Keith's, Columbus, O.; 30, Lyric, Dayton, O.
Lucier, Marguerite, Hans & Nize Co.
"Lulu King," 14 Marlborough Rd., London, Eng.
Lynnon, Chris, Empire, Los Angeles, indef.
Lyres, Three, Fashion Plates Co., B. R.

MacDonough, Ethel, 30, Orpheum, Sioux City.
Mack, Willhur, Trent, Trenton; 30, Empire, Hoboken.
Macks, Two, 245 W. 59, N. Y.
Mac Lareus, Musical, 30, Grand, Sacramento, Cal.
Majestic Musical Four, Majestic, Johnstown, Pa.
Malis & Bart, 123 Hennington Rd., London, S. E., Eng.
Malvern Troupe, Pat White's Gaiety Girls, B. R.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manley & Sterling, 67 So. Clark, Chicago.
Mann & Franks, Auditorium, York, Pa.; 30, Family, Shamokin, Pa.
Manning, Dixon, Knickerbockers, B. R.
Mantell's Marionettes, Pantages', Seattle.
Manny, Ed., Broadway Gaiety Girls, B. R.
Marckley, Frank, Majestic, Ft. Worth.
Marion & Lillian, Majestic, Montgomery; 30, Majestic, Houston.
Mario Trio, Grand, Indianapolis, Ind.
Marshall & Gunn, Empire, Ironton, O.; 30, Hippo, Lexington, Ky.
Martines & Martines, 771 Rnsh, Los Angeles.
Marshall, Bert, 238 Spicer, Akron, O.
Marsh, Joe, Majestic, Evansville, Ind.
Martins, Two, 1419 3d St., Portland, Ore.
Martin & Couch Family, Watertown, N. D.
Martin, Dave & Ferlie, Kentucky Belles, B. R.
Martynette & Sylvester, Columbia, St. Louis.
Marrynau, Great, & Co., Pekin, Chicago.
Mason & Doran, 408 Bank, Fall River.
Masons, Four, & Corinne, Frances, Bennett's, Ocala.
Mathens, Juggling, Majestic, Houston; 30, Majestic, Galveston.
Manrice & Perrin Co., 118 Chestnut, St. Louis.
Maxim's Models, Variety, Canton, Ill.
Maxwell & Dudley, Orpheum, Minneapolis.
May, Ethel, Oliver, 50, Bend, Ind.
May, Edna, Jersey Lilies, B. R.
McCabe, Jack, New Century Girls, B. R.
McConnell & Stimpson, Shea's, Buffalo; 30, Shea's, Toronto.
McCormack, Hugh, & Wallace, Flora De Voer Co.
McCree Davenport, Haggenbeck-Wallace, C. R.
McCarthy, Myles, Masonic, Ft. Wayne, Ind.
McCanley, Joe, Gaiety, So. Chicago, indef.
McFarland & Murray, Empire, Paterson.
McGee, Joe B., Victoria, Dayton, O.
McGrath & Paige, Madison, Wis.
McGregor, Luin, Grand, Altoona, Pa., indef.
McGure, Tutz, Bijou, Quincy, Ill.
McKone & Grant, 636 Benton, Pittsburg.
McMahon's Sideshow Girls, Orpheum, Boston.
McPhee & Hill, Orpheum, Salt Lake.
McWilliams, G. R., Orpheum, Allentown, Pa.
Meier & Mora, Apollo, Vienna, Austria.
Melrose Bros., 183 Park, Bridgeport.
Melrose & Kennedy, Auditorium, York, Pa.; 30, Chase's, Washington.
Melville, George D., Hippo, N. Y., indef.
Mendel, 18 Adam St., Strand, W. E., London, England.
Merritt, Raymond, Empire, Los Angeles, indef.
Merriman Sisters, Behman Show, B. R.
Merrison, Helena, Empire, St. Paul, indef.
Miley & Kathryn, Poll's, Hartford; 30, Proctor's, Newark.
Millard, Bill & Bob, Cracker Jacks, B. R.
Miller & Princeton, 88 Olney, Providence.
Miller, Grace, Phillip's, Richmond, Ind., indef.
Miller, Frank, Fashion Plates, B. R.
Miller, Theresa, Critterton, Chicago, indef.
Millership Sisters, Miner's Burlesquers, B. R.
Millman Trio, Orpheum, Oakland.
Milmar, Chas. & Gypsy, 214 So. Wash., Kokomo, Ind.

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 Miskel-Hunt-Miller, 128 W. 14, Cincinnati, O.
 Mitchell & Grant, Wonderland, Rome, N. Y.
 Moesta, Fire, 42 G. O. E. Bldg., Chicago.
 Montgomery, Geo. P., Box 207, Hot Springs, Ark.
 Montague, Mous. Art, Sacramento, Cal.
 Mooney & Holbelu, Aberdeen, Eng.
 Moorehead, Harry (Dreamland), Norfolk, Va.
 Morgau & McGarry, 48 Wyckoff, Brooklyn.
 Morris & Sherwood Sisters, 608 Pontiac, Dayton, O.
 Morris, Felice & Co., 29, Orpheum, San Francisco.
 Morris & Benson, Fads & Follies, B. E.
 Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
 Morton & Elliott, Moss & Stoll Tour, Indef.
 Morton, Hugh, Rialto, Elmira, N. Y., Indef.
 Morton & Stone, Poll's, Hartford; 30, Poll's, Waterbury.
 Morton, Ed, Trent, Trenton.
 Moto Girl, Coliseum, London, Eng.
 Mowatts, Five, Grand, Oldham, Eng.
 Mulien & Corelli, Temple, Detroit; 30, Cook's, Rochester.
 Muller, Chum & Muller, Nov. 2-Jan. 1, Alhambra, London, Eng.
 Murray, Eddie, Fisher's, Los Angeles, Indef.
 Murray Sisters, Orpheum, Omaha.
 Murphy & Magee, Rice & Barton's, Galety, B. E.
 Musketees, Four, Vanity Fair, B. E.
 My Fancy, 12 Adam St., Strand, W. E., London, England.

Newell & Niblo, Nov., Apollo, Bochum, Ger.
 Newell & Sherrett, Circo Trevino, Monterey, Mex., Indef.
 Nickel, Earl, 845 E. 40, Chicago.
 Nitro & Le Rol, Wagner's, New Kensington, Pa.
 Nixon & Moran, Princess, Columbus, O.; 30, Princess, Cleveland.
 Noblette & Marshall, Majestic, Ft. Worth; 30, Majestic, Dallas.
 Noble, Billy, & Jeanne Brooks, Novelty, Stockton, Cal.
 Nolan, Fred, World Beaters, B. E.
 Normans, Juggling, Nov., Olympic, Paris, France.

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 Norris, Leon & Co., 68 W. 7, Mt. Vernon, N. Y.
 Norriss, Tho., 517 Walnut, Hamilton, O.
 Norton, Miss, Dime, Walla Walla, Wash., Indef.
 Nosses, The, 179 W. 47, N. Y.
 Nowlin, Dave, Majestic, Birmingham; 30, Majestic, Little Rock.
 Nugent, Wm. F., Little Moss Co., Indef.

O'Connor, Saunders & Jennings, 1117 Market, Frisco.
 Odell & Gilmore, 570 N. Monroe, Chicago.
 Ogden, Helen, 279 Clybourn, Chicago.
 Okabe Family, Nov., Folles Bergere, Paris, France.
 Orlaw, Gus, Trio, Garrick, Wilmington, Del.; 30, Armony, Binghamton.
 Oken, Al, The Chutes, San Francisco, Indef.
 O'Neill, Russell & Gross, Matinee Girl Co., New York.
 O'Neill Trio, National, Steubenville, O.; 30, Olympic, Wheeling, W. Va.
 "Olivet! Troubadours," Orpheum, Harrisburg, Pa.; 30, Orpheum, Johnstown, Pa.
 Orhasany, Irma, Palace, Warrington, Eng.
 Orloff Troupe, Circo Trevino, Monterey, Mex.
 Otto Bros., Poll's, Waterbury, Conn.; 30, Poll's, New Haven.
 Owen, Garry, Little, 315 E. 4, Crowley, La.

Pamahadke, Prof., 1937 E. Dauphin, Phila.
 Paterson, Sam, Proctor's, Newark.
 Pauline, Great, Orpheum, Harrisburg; 30, Orpheum, Reading.
 Paulinette & Piquo, 2214 S. Broad, Phila.
 Payton & Wilson, Galety, Boston.
 Pealson, Goldie & Lee, Keith's, Columbus, O.; 30, Majestic, Cleveland, O.
 Pearce Sisters, 29, Dominion, Winnipeg.
 Peck, Roy, Vogel's, Minstrels.
 Perry & Elliott, Clark's, Runaways, B. E.
 Perry, Frank L., 747 Buchanan, Minneapolis.
 Person, Camille, Majestic, Dallas; 30, Majestic, Houston.
 Fetching, Bros., 16 Packard, Lymanville, B. E.
 Phillippi Bros., Keith's, Boston; 30, Keith's, Portland.
 Phillippi Sisters, People's, Cincinnati.
 Pike Bros., Lubin's, Phila.; 30, Bijou, Reading.
 Plicer, Harry, Majestic, Little Rock; 30, Majestic, Ft. Worth.
 Piper, Franco, G. O. E., Syracuse; 30, Shubert's, Utica.
 Poiriers, The, 188 Alwyn, Montreal, Can.
 Pollard, Gene, World Beaters, B. E.
 Potts Bros. & Co., Majestic, Birmingham.
 Potter & Harris, Poll's, Hartford; 30, Poll's, New Haven.
 Powers Bros., Havlin's, St. Louis, Mo.
 Powder & Chapman, Trans-Atlantics, B. E.
 Price, Bob, Starland, Montreal, Indef.
 Primrose Quartet, Main St., Peoria, Ill.
 Priztkov, Louis, Scenic Temple, Boston.
 Pucks, Two, Orpheum, Spokane.
 Pngot, George E., Runaway Girls, B. E.
 Purvia, James, New Century Girls, B. E.

Quigg & Nickerson, Night Owls, B. E.

Radford & Valentine, Nov., Tivoli, London, Eng.
 Rado & Bertman, 104 W. 40, N. Y.
 Rankin & Leslie, Van Buren Hotel, N. Y.
 Rainbow Sisters, Bijou, Saginaw, Mich.
 Rasutus & Banks, Hippo, Leeds, Eng.
 Rawis & Von Kaufman, 315 E. 14, Kansas City, Mo.
 Raymond, Ruby & Co., K. & P. 5th Ave., N. Y.; 30, K. & P. 125th St., N. Y.
 Raymond, Clara, Scribner Show, B. E.
 Rayno's, Al., Bull Dogs, Bennett's, Ottawa; 30, Bennett's, Montreal.
 Rebs & Ines, Folles Bergere, Paris, France, Indef.
 Recker, Harry, Circo Trevino, Monterey, Mex., Indef.
 Redford & Winchester, Orpheum, Los Angeles.
 Reed & Earl, Welland, Morganstown, W. Va.; 30, Casino, Elkins, W. Va.
 Reed & St. John, 30, Proctor's, Troy, N. Y.
 Reid Sisters, 45 Broad, Elizabeth, N. J.
 Reiff & Clayton, 78 Stillman, Rochester, N. Y.
 Renshaw, Bert, Majestic, La Salle, Ill., Indef.
 Revell, Nellie, Stock Farm, Greenwood, Ind.
 Reeves, Al., Keith's, Phila.
 Reynolds & Donegan, Colonial, Lawrence, Mass.
 Reynard, Ed. F., Maryland, Baltimore; 30, Clance's, Washington.
 Rlanos, Four, Orpheum, Sioux City, Ia.
 Rich Duo, Princess, Cleveland, O.; 30, Arcade, Toledo, O.
 Richards & Grover, 2513 7, N. Y.
 Richards, Great, Proctor's, Newark.
 Richards & Montrose, 450 So. 1st Ave., Mt. Vernon, N. Y.
 Richardson, John S., 18 Graney Pl., Buffalo.
 Richt, Gerties, 805 Elm, Buffalo.
 Ristler, Gertie, 808 Elm, Buffalo.
 Ritter & Foster, Nottingham, Eng.
 Rivers & Rochester, Majestic, Sioux Falls, S. D.
 Roatting & Stevens, Majestic, Dallas; 30, Majestic, Houston.
 Robbins & Trenaman, Elite, Atlanta, Indef.
 Roberts, Signa, Mercedes, Cal.
 Robinson, Alice, 457 Orchard, Chicago.
 Roberts, Hayes & Roberts, Bennett's, Hamilton; 30, Mohawk, Schenectady.
 Bolzars, Chas., 215 W. 15th, N. Y.
 Ronalds, Three, Bijou, Martineite, Wis.
 Rose, Elmer A., Boston Belles, B. E.

Ross & Vera, Empire, Coventry, Eng.
 Ross Sisters, 65 Cumberland, Providence.
 Ross & Adams, 11 W. 114, N. Y.
 Roser, C. W., Hudson, Union Hill, N. J.
 Roscoe & Sims, Casino Girls, B. E.
 Rosleys, The, Family, Pittston, Pa., Indef.
 Royal Doll Princess, 162 W. 35, N. Y. C.
 Royal Musical Five, Grand, Seattle.
 Royer, French, Majestic, Galveston, Tex.
 Roy's Minstrels, 5 Salada Pl., Pittsburg.
 Roy's, The, 15th St., Phila., Pa.
 Russell Bros., Elmhurst, L. I.
 Russell & Davis, Idle Hour, Atlanta, Indef.
 Russell, Mona, Sam Bernard Co.
 Russell, Will, Olympic, Chicago.
 Rutledge & Pickering, 135 W. 45, N. Y.
 Ryan & Richard Co., Alhambra, N. Y.
 Ryan & White, Keith's, Portland; 30, Keith's, Boston.

Sabine & Vera, Wash., Spokane.
 Salisbury, Marie, Varieties, Canton, Ill.
 Salmo, Juno, Tisbury Varieties, Barnes, Aus.
 Samson, Doc, Coburn Greater Minstrels.
 Samuels & Chester, Box 116, Melrose Park, Ill.
 Sautford & Darlington, 3423 So. Alder, Phila.
 Sautell, Great, Winchester Annex, 3d & Market, Frisco.
 Sa Van & Hill, Serenaders, B. E.
 Schrode & Mulvey, Poll's, Waterbury; 30, Poll's, Worcester.
 Seabury, Ralph, 187 Madison, Paterson, N. J.; Selbini & Grovini, K. & P. 125th St., N. Y.; 30, Orpheum, Yonkers.
 Seangala, Original, Watertown, N. Y., Indef.
 Seymour Sisters, Orpheum, Turtle Creek, Pa.
 Shedman, W. S., Dumont, N. J., Indef.
 Shannons, Four, Saratoga Hotel, Chicago.
 Schefels, Male, Majestic, Denver.
 Schuster, Milton, Palace, Boston, Indef.
 Scott, Edouard, Grand, Reno, Nev., Indef.
 Semon, Chas. F., Keeney's, Brooklyn; 30, Proctor's, Newark.
 Sears, Gladys, Tiger Lilies, B. E.
 Seutell, Anne, City Sports, B. E.
 Shields, & Galle, Murray, Mackey & Co.
 Shirhart, Anson, Crystal, Detroit, Indef.
 Silban's Cats, Haymarket, Chicago.
 Silvan, The, Chase's, Wash.; 30, G. O. H., Pittsburg.
 Silveo & Co., 2029 Liberty, Ogden, Utah.
 Simpson, Cora, 718 N. Maine, Scranton, Pa.
 Sinclair, Mabel, Orpheum, St. Paul.
 Slater & Fluch, Trousdale Bros. Minstrels.
 Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
 Smedley, Edw. & Co., 230 W. 84, N. Y.
 Smith's Aerle, Nov., Tichy, Prague, Austria.
 Smith & Heagney, 272 S. 11, Newark, N. J.
 Snyder & Buckley, Orpheum, Butte.
 Soper, Bert, Star, Altoona, Pa., Indef.
 Somers & Storke, Temple, Ft. Wayne, Ind.; 30, Walker, Chamagne, Ill.
 Sound of the Gong, Olympic, Chicago.
 Spiller, Musical, Proctor's, Newark.
 Spisael Bros. & Mack, Nov. 1-30, Folles Bergere, Paris, France.
 Sprague & Dixon, Palace, Clifton Forge, Va.
 Spring Song, San Francisco.
 St. Clair, Annie, 2910 Armorel, Chicago.
 Stadium Trio, Lyric, Galveston, Tex.
 Stafford, Alice, Empire, Paterson; 30, Puritan, Fall River.
 Stafford & Stone, Proctor's, Albany; 30, K. & P. 5th Ave., N. Y.
 Stanton & Sandberg, Bijou, Dnbnque, Ia.; 30, Dominion, Winnipeg.
 Stanley & Seaton, Valentine, Toledo.
 Steeley & Edwards, Keith's, Cleveland.
 Steger, Julius, Colonial, N. Y.; 30, Orpheum, Brooklyn.
 Steiner, Thomas, Trio, 469 Lenox, N. Y.
 Stephenson, Chas., 2 Sunach, Toronto, Can.
 Stevens, Musical, Sam T. Jacks, Briesquegers, B. R.
 Stoddards, The, Majestic, Dallas; 30, Majestic, Houston, Tex.
 Stuart & Keeley, 822 College, Indianapolis.
 St. Elmo, Leo, Bijou, Valley City, N. D., Indef.
 Sullivan, J., Lyric, Roseman, Mont., Indef.
 Sullivan Bros., Four, Family, Hagerstown, Md.; 30, Family, Lebanon, Pa.
 Sully & Phelps, O. H., Columbus, O.; 30, O. H., Elwood, Ind.
 Summerville, Amella, Orpheum, Kansas City.
 Sunny South, Temple, Detroit; 30, Cook's, Rochester.
 Sutcliffe Troupe, K. & P. 125th St., N. Y.; 30, K. & P. 58th St., N. Y.
 Sweeney & Rooney, 174 W. Madison, Chicago.

Talbot, Carson & Co., Unique, Minneapolis.
 Taneau, Felix & Claxton, 331 E. 66, N. Y.
 Taylor, Chas. E., Tiger Lilies, B. E.
 Taylor, Eva & Co., Orpheum, Seattle.
 Taylor, Mae, Bijou, Valley City, N. D.
 Teed & Lussell, 2000 W. 48, Cleveland.
 Templeton, Robert L., 1426 18th St., Oakland, Cal.
 Terrors, Four English, City Sports, B. E.
 Terry & Kimber, National Hotel, Chicago.
 Terry & Lambert, Nottingham, Eng.
 Taylor, Viola, Champagne Girls, B. E.
 Texas, English, City Sports, B. E.
 Texas Steer Quartet, Colonial Belles, B. E.
 Trolley Car Trio, 1142 Tunnell, Milwaukee.
 The Quartet, 1553 Broadway, N. Y. C.
 Thomson, Harry, 112 Covert, Brooklyn.
 Thompson Sisters, Majestic, Ft. Worth; 30, Majestic, Dallas.
 Thornton, Mr. & Mrs., 444 St. Nicholas, N. Y.
 Thornto, Geo., 1133 Broadway, N. Y.
 Tiches, The, Dreamland, Reovs, Pa.
 Till, John & Louise, Lyceum, Meadville, Pa.
 Toledo, Princess, Cleveland, O.
 Toms, Tambling, 2789 Fulton, Brooklyn.
 Topp, Topsy & Topp, Wash. Sq., San Francisco.
 Townsend, Charlotte & Co., 620 W. 136, N. Y.
 Trueshart, Dillou & Burke, Gam. Tampa, Indef.
 Tschernoff's Dogs & Horses, Anderson, Louisville.
 Tuches, The, 114 E. 2d, E. Liverpool, O.
 Turner, Bert, Richmond Hotel, Chicago.
 Turner, Leslie, 85 Lexington Ave., N. Y.
 Tysou Sisters, New York Stars, B. R.

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We wish to thank our many friends in the Vaudeville field for the gallant rally they made in our behalf during our recent fight for rights, through the columns of the VARIETY. We wish to thank VARIETY for giving us the use of its space in which to submit our cause, and the fair and impartial stand that paper took in the matter.

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ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Albani, Golden Gate Club, N. Y. Armond, Grace, Majestic, Little Rock, Ark. Arnold and Felix, Bijou, Orange, N. J.; 30, Family, Lancaster, Pa. Bell Crystal Princess, Galveston, Tex. Black & Leslie, Bijou, La Crosse, Wis. Blamphie & Hehr, Family, Mahanoy City, Pa. Blanche Bros. & Randolph, Howard, Boston. Bloom, Harry, Columbia, Pottsville, Pa., indef. Bradford, The, Fulton, Brooklyn, N. Y. Broad Billy, Majestic, Washington; 30, Columbia, Brooklyn, N. Y. Burns, Eddie, Clara Turner Stock Co., indef. Campbell, Emerin & Co., Dec. 5, Orpheum, Butte. Carmon, Frank, Bell, Oakland, Cal. Carson & Willard, Bennett's, Hamilton; 30, Bennett's, Ottawa. Clayton & Drew, Dominion, Winnipeg; 30, Bijou, Dubuque, Ia. Colonial Septette, Empire, Sheffield, Eng. Conley, Anna & Effie, Poli's, Wilkes-Barre; 30, Poli's, Scranton. Cossar, Mr. and Mrs. John, Majestic, St. Paul. Cowper, Jimmie, 86 Carroll, Binghamton, N. Y. Crawwell, W. F., Grand, San Diego, Cal. Ellsworth, Mr. and Mrs. Harry, Majestic, Montgomery, Ala. Felix & Barry, Empire, Paterson; 30, Orpheum, Allentown, Pa. Flecht's Tyrolean Quintet, Majestic, Lincoln, Neb. Flemen, William, and Both, Lanra, Novelty, Topeka, Kan. Fox Will He Colonial, Norfolk, Va. Francis, Emma, Nov., Crystal Palace, Leipzig, Germany. Franklin & Green, Poli's, Hartford; 30, Colonial, N. Y. Frey, Fred, Columbia, Columbus, O. Frey Trio, Varieties, Canton, Ill. Fun in a Boarding House, Greenpoint, Brooklyn; 30, Shubert's, Utica. Gabriel, Kid & Co., Haymarket, Chicago. Gleasons, The, & Houlihan, Hammerstein's, N. Y.; 30, Proctor's, Albany. Gracey, Orpheum, Utica. Holman, Harry, Family, Pittston, Pa. Harrison, Al, Offices of the Day Co., B. E. Hayward, Pielst Co., Orpheum, Allentown, Pa. Johnson & Willis, Temple, Detroit; 30, Cook's, Rochester. Keene & Adams, Bennett's, Montreal; 30, Bennett's, Ottawa. Keller, Jessie, National, Havana, Cuba, indef. Kimball & Donovan, Family, Williamsport, Pa.; 30, Family, Milton, Pa. King Luis, Dec. 21, City Varieties, Leeds, Eng. Kooper, Harry L., Buster Brown Co. Kyle, Ingram, & Co., Star, Waterloo, N. Y.; 30, Mosart, Elmira, N. Y. Le Roy & Le Roy, Bijou, Anderson, Ind. Lewis & Chaplin, Haymarket, Chicago; 30, Star, Chicago. Mosart, The, Star, Chicago. McVeh & Girls, Orpheum, Lincoln, Neb. McFarland & Murray, Proctor's, N. Y. Mieskoff, Sanders, Troupe, G. O. H., Syracuse. Millie's Musical Four, Watson's Girls from Hap-nyland Co., B. E. Mills, Phil. & Moulton, Bessele, Family, Milton, Pa.; 30, Mosart, Elmira, N. Y. Mine, Monnie, Armory, Binghamton. Montgomery, Geo. P., Orpheum, Hot Springs, Iddef. Niblo, Victor, Temple, Detroit. Nichols, Four, 510 Duober, Canton, O. Nugent, J. C., The Oaks, Canal Dover, O. O'Dell & Hart, 30, Pantages, Seattle, Wash. Paradise Alley, Columbia, St. Louis. Patterson's Art Studios, Grand, Tacoma, Wash. Penard & Manny, 267 S. 5th St., Brooklyn, N. Y. Pierrotts, The, Bennett's, Montreal; 30, Bennett's, Ottawa. Pelt's, Grand, Auburn, N. Y.; 30, Orpheum, Watertown, N. Y. Richrode, Harry, Hamilton, Ia.; Saginaw, Mich. Robertson & Fanchette, Bijou, Perth Amboy, N. J.; 30, Bijou, New Brunswick. Six Girls and a Teddy Bear, Orpheum, New Orleans. Smith & Brown, Grand, Victoria, B. C. Susana, Princess, Congras, Portland, Me. Ten Dark Knights, Dec. 8, Dublin, Ireland. Tompkins, Charlotte J., Unique, Des Moines, Ia. Von Seryl Sisters, Austin & Stone's, Boston.

Watson, Stanley W., Hathaway's, New Bedford. Whitman, Frank, 30, Hudson, Union Hill, N. J. Willard & Bond, O. H., Chattanooga, Tenn.; 30, Grand, Nashville. Weston's Sea Lions, Auditorium, Lynn. Yankee Comedy Four, Trent, Trenton, N. J. Zech & Zech, O. H., Monessen, Pa. Zello Troupe, Washington, Spokane, Wash.

BURLESQUE ROUTES

For the weeks of Nov. 23 and Nov. 30.

"L. O." indicates show is "laying off."

Americans, 23, Bon Ton, Jersey City; 30, Bijou, Philadelphia. Avenue Girls, 23-25, Gayety, Albany; 26-28, Lyceum, Troy. Behman Show, 23, Gayety, Washington; 30, Gayety, Pittsburg. Big Review, 23-25, Electra, Schenectady; 26-28, Bijou, Paterson; 30, London, N. Y. Blue Ribbons, 23, Murray Hill, N. Y.; 30, Gayety, Phila. Bohemians, 23, Columbia, Boston; 30, Imperial, Providence. Bon Tons, 23, Gayety, Birmingham; 30, Greenwood, New Orleans. Bowery Bachelors, 23, Bijou, Atlanta; 30, Gayety, Birmingham. Brigadiers, 23, Century, Kansas City; 30, Standard, St. Louis. Broadway Gayety Girls, 23-25, Lyceum, Troy; 26-28, Gayety, Albany; 30, Columbia, Boston. Bryant's Extravaganza, 23, Gayety, Baltimore; 30, Gayety, Washington. Casino Girls, 23, Waldman, Newark; 30, Gayety, Hoboken. Century Girls, 23, Lafayette, Buffalo; 30, Avenue, Detroit. Champagne Girls, 23, Trocadero, Phila.; 30, Empire, Rochester. Cherry Blossoms, 23, Standard, St. Louis; 30, Folly, Chicago. City Sports, 23, Olympic, Brooklyn; 30, Murray Hill, N. Y. Colonial Belle, 23, Buckingham, Louisville. Coesy Corner Girls, 23, Avenue, Detroit; 30, Empire, Chicago. 23, Greenwood, New Orleans; 30, L. O.; 7, Majestic, Kansas City. Dainty Duches, 23, Star and Garter, Chicago; 30, Standard, Cincinnati. Dreamland, 23, Folly, Chicago; 30, Empire, Indianapolis. Decklings, 23, Empire, Newark; 30, Bon Ton, Jersey City. Empire Burlesques, 23, Howard, Boston; 30-2, Electra, Schenectady; 3-5, Bijou, Paterson. Fads and Follies, 23, Euson's, Chicago; 30, Gayety, Milwaukee. Fashion Plates, 23, People's, Cincinnati. Fay Fosters, 23, Lyceum, Washington; 30, Monumental, Baltimore. Follies of the Day, 23, Imperial, Providence; 30, Empire, Newark. Frolicsome Lambs, 23, Star, Toronto; 30, Lafayette, Buffalo. Golden Crook, 23, Majestic, Kansas City; 30, Gayety, St. Louis. Hayrides, 23, Princess, Montreal; 30-2, Empire, Albany; 3-5, Empire, Holyoke; 30-2, Empire, Hastings' Show, 23-25, Empire, Albany; 26-28, Empire, Holyoke; 30, L. O.; 7, Olympic, Brooklyn. High Rollers, 23, Gayety, St. Louis; 30, Euson's, Chicago. Hopkins, 23, Academy, Pittsburg; 30, Lyceum, Washington. Irwin's Big Show, 23, Empire, Cleveland; 30, Garden, Buffalo. Jersey Lilies, 23, Harlem Music Hall, N. Y.; 30, Westminster, Providence. Jolly Girls, 23, Eighth Ave., N. Y. Kentucky Belles, 23-25, St. Joe; 26-28, L. O.; 30, Century, Kansas City. Knickerbockers, 23-25, Gilmore, Springfield; 26-28, Empire, Albany; 30, Olympic, N. Y. Majestics, 23, Trocadero, Chicago; 30, Empire, Cleveland. Mardi Gras Beauties, 23, Gayety, Pittsburg; 30, Gayety, Columbus. Masqueraders, 23, Gayety, Phila.; 30, Gayety, Baltimore.

Merry Maidens, 23, Star, St. Paul; 30-2, Empire, Des Moines; 3-5, L. O. Merry Makers, 23-25, Bijou, Paterson; 26-28, Electra, Schenectady. Miss New York, Jr., 23, Monumental, Baltimore; 30, Trocadero, Phila. Morning Glories, 23, Empire, Toledo; 30, Gayety, Detroit. New York Stars, 23, Corinthian, Rochester; 30, Gayety, Toronto. Night Owls, 23, Westminster, Providence; 30, Gayety, Boston. Parisian Widows, 23, L. O.; 30, Olympic, Brooklyn. Pat White's Gayety Girls, 23, Royal, Montreal; 30, Star, Toronto. Reeves' Beauty Show, 23, Olympic, N. Y.; 30, Star, Brooklyn. Retz-Bretz, 23, Casino, Phila.; 30, Waldman's, Newark. Rice & Barton, 23, Gayety, Milwaukee; 30, Trocadero, Chicago. Rice & Barton's Big Gayety Co., 23, Gayety, Brooklyn; 30, Gayety, Phila. Rialto Rounders, 23, Gayety, Hoboken; 30, Harlem Music Hall, N. Y. Rollickers, 23-25, Gayety, Scranton; 26-28, Luserna, Wilkes-Barre. Rose Sydell, 23, Gayety, Columbus; 30, Empire, Toledo. Runaway Girls, 23, Star, Brooklyn; 30, Gayety, Brooklyn. Sam's Revue, 23-25, Empire, Des Moines; 26-28, L. O.; 30-2, St. Joe; 3-5, L. O. Sam T. Jack, 23, Empire, Brooklyn; 30-2, Gayety, Scranton; 3-5, Luserna, Wilkes-Barre. Scribner's Big Show, 23, L. O.; 30, Majestic, Kansas City. Sereaders, 23, Gayety, Toronto; 30, Princess, Montreal. Star Show Girls, 23-25, Luserna, Wilkes-Barre; 26-28, Gayety, Scranton; 30, Bowery, New York. Strollers, 23, Empire, Indianapolis. Thoroughbreds, 23, Bijou, Phila. Tiger Lilies, 23, Scar, Cleveland. Trans-Atlantics, 23, Garden, Buffalo; 30, Corinthian, Rochester. Travelers, 23, London, N. Y.; 30-2, Lyceum, Troy; 3-5, Gayety, Albany. Trocaderos, 23, Gayety, Boston; 30-2, Gilmore, Springfield; 3-5, Empire, Albany. Uncle Sam's Belles, 23, Dewey, Minneapolis; 30, Star, St. Paul. Vanity Fair, 23, Standard, Cincinnati; 30, Bijou, Atlanta. Washington Society Girls, 23, Bowery, N. Y.; 30-2, Bijou, Paterson; 3-5, Electra, Schenectady. Watson's Burlesques, 23, Empire, Chicago; 30, Star, Milwaukee. World Beaters, 23, Gayety, Detroit; 30, Star and Garter, Chicago. Yankee Doodle Girls, 23, Star, Milwaukee; 30, Dewey, Minneapolis.

LETTERS

Where C. O. follows name, letter is in Chicago Office. Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only. P. C. following name indicates postal card.

Anderson, Dan (C. O.) Burke, Chas., & Co. Bellman, Harry W. Ares (C. O.) Bruce, Miss Gertrude. Ames & Ball (C. O.) Brabams, The (C. O.) Angeline, Louie. Burns, John H. Austin, Miss Maxine. Bunnin, Miss Evelyn. Ackerman, Ed. Blacher, Miss Anna. Barron, Ted. E. Britt, Freddie (C. O.) Boyd, Fred (C. O.) Baker & Robinson (C. O.) Borneman, Alfred. Baker, J. H. Bentley, Arthur. Bennett, Mrs. Margaret. Butemen, Thomas. Barry, Dick & Dolly. Barrett, Pat. Brown, Harris & Brown. Bender, Winsfeld. Black, James E. (P. C.) Baisher, Ed. Baker & De Voe. Bragg, Archie (C. O.) Barrett, Bertha L. Brigolia, E. (C. O.) Barrett, J. J. Beck, Carl E. (C. O.) Beatris, May. Bowles, Geo. Boley, May. Belmont, Freda. Brabant, M. Baker & Carlisle. Belmont, Belle. Corrigan, Emmett.

Yackley & Bunnell, O. H., York, Pa.; 30, Campaign, Johnstown, Pa. Yola Alta, Majestic, Lincoln, Neb. Young, E. F., 407 W. 123, N. Y. Youngs & Brooks, Chase's, Wash.; 30, Maryland, Baltimore. Young, Ollie & Bro., Family, Davenport, Ia.; 30, Family, Rock Island, Ill. Zaino, Joe., 5135 Chancellor, Phila. Zeb & Zarrow Troupe, Bijou, Duluth, Minn., indef. Zeda, H. L., Midland Hotel, Pueblo, Colo. Siegler, N. C., Columbia, Knoxville, indef. Zimmerman, Al, Gay Masqueraders, B. E. Elm's Musical Com. Co., Memphis, Tenn., indef. Essell, Vernon & Co., No. 3 Rue Di Cypres, Brussels, Bel. Zolans, Two, Pantages', Sacramento, Cal.

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- Carriass, Miss Carlile.
- Carroll, Tom (C. O.)
- Cook, Dick (C. O.)
- Clark, Geo. A. (C. O.)
- Culbert, Mrs.
- Centeno, Jose.
- Crawford, Margaret.
- Collignon, H. A.
- Clarke & Clifton (C. O.)
- Carr Trio (C. O.)
- Connelly, Arthur.
- Connors, Ralph (C. O.)
- Clemenso, Robert (F. C.)
- Caincy & Brown.
- Chappelle, Frank.
- Crobley, J. H. (P. C.)
- Cook, Christine.
- Davin, Laura (C. O.)
- Dreano, Josh.
- Donald, Peter.
- De Keika, Gabriel.
- Denton, Ray (C. O.)
- Douglas, Wm. (C. O.)
- Harrington & Hodges (C. O.)
- De Bassinal, Vera.
- De Moss, Edward.
- Dalley, Bob & Nellie.
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- Dumont, Charles.
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- Dunfee, Edie.
- Davis, Ed. F. (C. O.)
- Doris, Frank.
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- Dupreecs, Miss (C. O.)
- Deans, Walter.
- Dresser, Miss Louise.
- Dupe & West.
- Douvan, James B.
- Dea Roche, Gertrude (C. O.)
- Eckert, O. W.
- Edwards, Jay (C. O.)
- Eugel, Carrie L.
- Frams, Miss Ann.
- Early, Emma (C. O.)
- Ewellen, David M.
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- Esterbrook, Fred'k.
- Florence Sisters.
- Free, Martin.
- Ferguson & Dupree.
- Fitzgerald & Wilson (C. O.)
- Facclatti Tom (C. O.)
- Fisher, Miss Minnie.
- Fracons, Menotti (C. O.)
- Fulnell, Paul.
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- Foreman, Robt. N.
- Ford, Miss Edith.
- Faye, The.
- Fourt, Lois (C. O.)
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- Forrest, Great.
- Fret Trio (C. O.)
- Facendos, Alberto (C. O.)
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- German, Will.
- Gullich, Gus.
- Graham, Miss Gladys.
- Green, Harry.
- Goddard, Stanley (C. O.)
- Gibson, Chas. T. (C. O.)
- Glockstone, Harry (C. O.)
- Golnes, J.
- Gregg, W. W.
- Grismer, Miss Florence
- Gordon, Miss Ruth.
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- Hausel, Emile.
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- Hart, Henry (C. O.)
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- Harrington, A. A.
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- Harcourt, Daisy.
- Hackett, Fred.
- Hanon, Jr., George.
- Ishmeal, Prince P.
- Innes Band Mgr. (C. O.)
- Irwin, C.
- Jacobs, Miss Thresa.
- Johns, Harry (C. O.)
- Jarron, Emil (C. O.)
- Joyce, Miss Lottie.
- Johnstone, Gordon.
- Johnson, Otto.
- Juniper Bros.
- Judge, Todd.
- Jenson, Otto.
- Jones, Florrie.
- Kelvans, J. J.
- Keeley, Miss Edna.
- Kelley, Frederick.
- Kelly, Frank.
- Kyle, Ethel (C. O.)
- Kane, Genevieve (C. O.)
- Kilgus, Sam.
- Kelsey, A.
- Kenyon, Jack.
- Kretschman, John.
- Kramer, Joe (P. C.)
- Kaufman Bros.
- Larose & Hatfield.
- La Salle, Jessie (C. O.)
- Linton, Harry B. (C. O.)
- Love, Frankie.
- Lewis, Etta.
- Leater, Eddie (C. O.)
- LeCall, Ed. (C. O.)
- Lee, Minnie.
- Logan, Bruce.
- LaMont, Grace (C. O.)
- Lazo, Dunca (C. O.)
- Lackey, Emma (C. O.)
- Logan, J. A.
- Lanz, Nicholas.
- Lee, Kenneth.
- Lock & Kessler.
- Leo, Bob.
- Lavine, Arthur.
- Livingston, Frank.
- Leonard & Forbes.
- Le Blanche, Marie.
- LaMar, Leona.
- Lucas, Jimmie.
- McDonald, Wm.
- Manning, A. E.
- Mack & Williams.
- Markins, Wilbur G. (C. O.)
- McGibney, Viola (C. O.)
- McLelland (C. O.)
- McMillan, Mrs. E. D. (C. O.)
- Mellor, Mrs. Alfred (C. O.)
- Mitchell, Miss Mamie.
- Mann, Billy (C. O.)
- Marcia, May (C. O.)
- Medallion Trio (C. O.)
- Moore, Herbert (C. O.)
- Marshall & King.
- Morrelle, Bertha M.
- Miller, Edgar M.
- Matthes, Hugo.
- Myers & McR.
- Morrison, Leo.
- McKenzie, B.
- Mack, J. D.
- Moy, Miss Hazel A.
- Minton (C. O.)
- Morris' Three (C. O.)
- Melli, Miss Blanche.
- Mann, Danny.
- Murray, Tom.
- McCarthy, Jas. J.
- McDermott, Billie (C. O.)
- Morgan, Miss Gertie.
- Munson & Munson (C. O.)
- Murray & Lane.
- Matsh, May.
- Morton, Fred.
- Murray, Elizabeth (P. C.)
- McLean, Avery.
- May, Arthur O.
- MacLaughlin, Evelyn (P. C.)
- Mack, J. C.
- Morning, Mary.
- Mack, Eddie.
- Newboy Four, American (C. O.)
- Norton, Jack (C. O.)
- Niles, Yergenia.
- Nulle, Jos.
- Nelson, Arda.
- Nelson, Agnes.
- Nile, Grace.
- Nornington, Harold J.
- Newell, Willard (C. O.)
- Neison, Jr., Artie (C. O.)
- Newman, Harry (C. O.)
- Noble & Brooks.
- Otham, Clifford.
- O'Rourke, Engene.
- O'Rourke, Jr., Jas.
- O'Connor, E. P.
- O'Donnell, Edward.

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- Norton, Jack (C. O.)
- Niles, Yergenia.
- Nulle, Jos.
- Nelson, Arda.
- Nelson, Agnes.
- Nile, Grace.
- Nornington, Harold J.
- Newell, Willard (C. O.)
- Neison, Jr., Artie (C. O.)
- Newman, Harry (C. O.)
- Noble & Brooks.
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- O'Rourke, Jr., Jas.
- O'Connor, E. P.
- O'Donnell, Edward.
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- Mann, Billy (C. O.)
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- Miller, Edgar M.
- Matthes, Hugo.
- Myers & McR.
- Morrison, Leo.
- McKenzie, B.
- Mack, J. D.
- Moy, Miss Hazel A.
- Minton (C. O.)
- Morris' Three (C. O.)
- Melli, Miss Blanche.
- Mann, Danny.
- Murray, Tom.
- McCarthy, Jas. J.
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- Patherson, Rayard.
- Pond, Dave O.
- Prideau, Steve (C. O.)
- Pratt, Jack.
- Russell & Held.
- Rice, Miss Nellie.
- Rodriguez, L. J.
- Ryan, Mrs. T. J.
- Reynold, Max (C. O.)
- Beno, C. H.
- Ridley, Henry.
- Ranch 101.
- Raymond, Melville B.
- Rins, Mue.
- Rice, Bessie.
- Rosenberg-Keogh-Hill.
- Raymond, Melville B. (C. O.)
- Ray, Elizabeth (C. O.)
- Reinhardt, Cyrus (C. O.)
- Reed & Earl.
- Rivers & Rochester.
- Roma, Rosa.
- Robinson, Miss.
- Russell, Kitty.
- Rosey, C. W.
- Roberts, Signa (C. O.)
- Sheldon & Co. (C. O.)
- Stater, F. A. (C. O.)
- Smith, J.
- Spencer, Lloyd.
- Star Spangled Banner Co.
- Spong, Hilda.
- Stevens, Mike J.
- Sommers, J. T.
- Scherzer, Marie.
- Sutherland & Curtis.
- Snook, E. J.
- Sargent, L. P.
- Sharrocks, The.
- Sheldon, H. S. (C. O.)
- Swor, Bert (C. O.)
- Sutherland & Curtis (C. O.)
- Stine, Chas. J.
- Shoff, Ada B.
- Sylvester, Geo. (C. O.)
- Borenson, Lou (C. O.)
- Shelton, Byron.
- Shelton, Ruby.
- Shields & Gallo.
- Scallion, Frank (C. O.)
- Shelton, E. B.
- Stewart, Winnefred (C. O.)
- Spink, Geo. A.
- Stevenson, George.
- Solar, Wm.
- Sweeney & Rooney.
- Sullivan, Ben.
- Spink, Mollie.
- Thompson, Frank A.
- Taft, Miss Billy.
- Thompson, Eph.
- Trickey, Miss Coyde.
- Tully, May.
- Thurber, Marrains.
- Tullitte, Gertie (C. O.)
- Taylor, David.
- Thayer, Nina.
- Upas & Hella.
- Uyatt, Miss Ida.
- Verdi, Georgia.
- Valley, Camille.
- Voerg, Frank.
- Voegel, Marie.
- Van Lee, James.
- Wathan, Stanley.
- Welch, Miss Mary.
- Weston, Miss Emma.
- Welch, George.
- Watch, G. Gilliam.
- Well, Mr.
- Wetherall, Harry.
- Williams, Leon.
- Wilson, Harry.
- Wyne (Ekie).
- Winner, Elie.
- Williams, D.C.
- Willing Brothers.
- Winter, Banks.
- Woodman, Joseph.
- Wright, Mrs. Fred.
- Ward, Miss May.
- Williams, Arthur (C. O.)
- Warren, Day & Warren (C. O.)
- Wheeler, Zelma (C. O.)
- Williams, Male (C. O.)
- Web, Grover.
- West, Ed.
- Ward, Hugh J.
- Weston, Willie.
- Ward, E. V. (C. O.)
- Walsh, May.
- Wood, Francis.
- Widen, Pauling.
- Window, Constaine.
- Watson, Sam.
- Walters & Walters.
- Young, Mrs. Wm. (C. O.)
- Yuma.
- Ymell & Boukelle.
- Zanetto Troupe.

CORRESPONDENCE

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

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—Frank Moulton and Maude Lillian Berri, the comic opera stars, make their first appearance here in vaudeville in "The Heir and the Heiress" by Wilbur Nesbitt, a Chicago newspaper man. There is not much to the act itself, but the singing made a good impression, also the very charming personality of Miss Berri. The real hit of the bill was Wm. H. Thompson and Co. in the excellently written dramatic sketch, "For Love's Sweet Sake." The Four Fords gave their clever and artistic dancing act, which always deserves commendation, and scored. De Fave Sisters are expert banjoists and their selections were liked. "That" Quartet, with William Redmond as the tenor, proved one of the delightful contributions. Martinelli and Sylvester created laughter with their comedy and acrobatics. Armstrong and Verne offered a fairly good arrangement of talk, securing laughs at opportune moments. The

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Good tailor, elegant dresser, to introduce head-
line act. Offers to M. J., care WHITE RATS,
1553 Broadway, New York.

singing is mild. Frank Mostyn, Kelly and Co.,
in "Tom and Jerry," deserved a better position.
The act is bright, has a good theme and intelli-
gently interpreted. Maurice B. Cook (New
Act) Chas. La. Deux twisted himself into vari-
ous shapes on a trapeze, and Arkland played
the violin with much expression. Dean and Price
appeared in a comedy sketch.

OLYMPIC MUSIC HALL (J. J. Murdoch, mgr.).
—The second week of the Olympic's career as a
music hall started in very encouragingly with an
excellent bill. Several numbers are new here.
"Paradise Alley" is one of the "big" acts to play
this house. The idea is not at all new, but the
talk is a rebash of discarded jokes. It is inti-
mately related to the "Krausemeyer Alley" series.
The musical numbers and Marguerite Haney, who
is featured, held the interest. Miss Haney is a
pretty and talented girl. Without her the act
would not have held interest Monday night. The
Melocote Sisters and Clay Smith have a very
diverting singing and talking act. The girls have
improved greatly in appearance and the contribu-
tion was liked immensely. "At the Sound of the
Gong" is a prize fight act. It is similar to other
sketches of this sort. Blac Berold, who recites
while the fight takes place, gave strength to the
piece, and Will Cook as "Skeeters" made an im-
pression. Leipzig again mystified with his dexter-
ous card manipulations, the best seen here, and
the "Eight Palace Girls" are retained. Silbon's
animals, including wonderfully trained felines,
gave an interesting performance. Leon T. Bogee
is by far the most accomplished imitator of
musical instruments seen. His method is artistic
and his imitations remarkably true. John and
Mae Burke offered a combination of singing, talk-
ing and piano playing. The conversation is not
very entertaining. The augmented orchestra helped
the acts materially.

STAR AND GARTER (U. J. Herrmann, mgr.).
—Gus Hill's pantomime, "Around the Clock,"

SHORT VAMP SHOES

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which played the popular priced theatres last
season, has been made over into a very serviceable
vehicle for burlesque. The piece is given with
several of the original company by the "Vanity
Fair." No one will recognize the "Vanity Fair"
of the past. It never was so complete as this
season. There is a successful farce comedy from the
opening of the first part to the closing of the
second. A better company to exploit the ma-
terial, which seems made to fit every instance and
detail, could hardly be found. There is Billie
Ritchie, the English comedian, first time in bur-
lesque, with not a dull moment when he is on
the stage. He is spontaneous, funny, and his
eccentricities, both as the "Inebriated swell" and
expressions are clever bits of mimicry. His dance
with Winifred Francis was graceful and amusing.
Ritchie is invaluable in the "music hall" scene.

The most important feature of the show is the
audience laughed heartily at his antics on Sun-
day afternoon. If burlesque had more comedians
of his kind, painstaking methods and droolery,
there would be less talk about trying to improve
burlesque. He has shown the West Siders what
a good show ought to be like and managers would
do well to investigate. Dick McAllister is an-
other English comedian. He is diminutive, active
and clever. Chas. Emerald played the "English
Lord" with regard for natural. He is a good
actor and displayed undisputed talent in the im-
portant scenes. Sadie Duff handled a character
part well, and Ani Hill made herself prominent
in numbers. Nina Varoon and Maud Emerald
were conspicuous, appearing together frequently
as a "sister act." The musical numbers are
catchy and well arranged. The costumes and
poetry, especially the military uniforms. The
shadowgraphic arrangement is novel and brought
many encores. The Musketier Quartet sang effec-
tively and harmoniously, with agreeable comedy.
It is a good singing act. Ani Hill gave a dexter-
ous display of physical culture and gymnastics
on a single trapeze, and the comic Long
and Idahene Cotton are added attraction. They
presented a new dramatic sketch by Ullie Akers-
strom, entitled "The Banker and the Thief,"
scoring heavily. It is a well written playlet and
exceptionally well played by the couple. McGloin
and Shelly, dancers, also added, were liked. The
show is on the best that has played this
house. It has an excellent company, which is a
great deal.

FOLLY (John A. Fennessey, mgr.).—Remnants
of the incongruous and traditional burlesque sort,
surnamed "At the Springs" and "Seeing Chi-
cago," make up this season's "Yankee Doodle
Girls." There is nothing pretentious in the exten-
sion of comedy, the elements being kept to the
level of familiar burlesque, with no attempt to
discriminate any portion. It served to bring
laughter, for that was the purpose, and the big
Sunday night audience seemed to enjoy the
chaotic rough house and buffoonery with favors
of spice. Harry Sevon, as principal comedian,
worked hard and carried the comedy end, assisted
by James Hazelton, Charlie Collins, Sam Hawley,
W. Harrison Davis, Charlie Collins, Harry Hearn,
Sadie Huested, Julia Seyon and Jennie Gladstone.
The chorus is active during several numbers.
"They look more like thoroughly experienced
"chorus women" than novices. The "big" com-
costuming is not above the average. Collins and
Hawley opened the olio with a singing and dan-
cing number that was liked. The Seyons sang
and joked efficiently and received applause for
their efforts. The Grotesque Randolphs intro-
duced ring gymnastics and comedy. Hilda
released herself from manacles and other steel
VICES. She appeared after the regular show.

EUSON'S (Sid J. Euson, mgr.).—Irwin's "Big
Show."

EMPIRE (I. H. Herg, mgr.).—"The Strolling
Players."

HAYMARKET (W. V. Newkirk, mgr.).—"Gibson
Girls," Katie Barry, Chas. and Fannie Van,
Farrell-Taylor Trio, Nonette, Mario Trio, Dixie
Serenaders, Coyne and Tinlin, Lipman and Lewis,
Cherokee, Blanche and Cowboy.

STAR (Tom Carmody, mgr.).—Galletti's Mon-
keys, Rawis and Von Kaufman, Flo Adler, Haight
and Dean, Besse Browning, Genter and Gilmore,
Leonard and Louie, Asher Samuels.

SCHINDLER'S—Nelson, Hawkins and Gilbert,
Goodwin Sisters, Chester and Co., Monahan and
Sheehan, Chris Lane, Al Zada.

THALIA—Webb, Romalo Troupe, Mark and
Bertha Monroe Co., Hall and Colburn, Cowley
and Delle, Robert Nome.

NORTH AVENUE—Tetanwarai Jap Troupe,
Sopple Everett and Co., Fleischman's Hungarian
Orchestra, Great Jarrov, Barry and Gray, Mas-
queria Sisters, Acme Quartet.

COLUMBIA—Great Maryonne, Nichols and
Smith, Brnt E. Melburn, Musical Bensons, Mon-
sulla and Russell, Hanlon and Walsh, Nellie La
Ver.

LYCEUM—Wincherman's Bears, Martin and
Crouch, Lyceum Comedy Four, Bland and Jones,
Kohler and Victoria.

VIRGINIA—Ed. Dunkhorst and Co., London
Binnt, Bowen Bros., The McCarvers, Eimore and
Bartlett.

PERIN—Corra Youngblood, Corson Sextet,
Thaleros Circus, Lindstrom and Anderson, Mex-
ican Trio, Tim Owsley, The Cassettas.

CRYSTAL—Colonial Trio, Carrie Scott and
Co., La Pearl and Bogart, Leon and Bertie Allen,
Smiling Harris and Co., Imperial Trio.

FALAIS ROYAL—Four Gates, Tric-O-Lora,
Shaffer and Shaffer, Walter Boss, Fries Sisters.

PREMIER—Benton and McKenzie, Evelyn
Bird, Banks and Glass, Three Barneys, Doyle and
Adams, William Stanford.

IOLA—The Warricks, Johnson and Payne,
Almee Bernard, The Raplers, Mile. Fay, Otto's
Animals.

GRAND (Chicago Heights)—McCarthy and

Major, Van Hoven, Stevens and Washburn, Stith
and Stith, Three Williams Sisters.

Chas. Moreland, of Moreland and Lee, is at the
County Hospital, Chicago (Ward 22, Bed 10). He
would like to hear from his friends.

The Omaha Theatre Co., Omaha, Neb., has been
incorporated with a capital stock of \$20,000 by
Wm. R. Gourley and Ed. L. Culver. The concern
will operate a circuit of vaudeville and moving
picture theatres in the West.—Ellsworth and
Jordan, lessees of the Auditorium, Oklahoma City,
Okla., will build a vaudeville and moving picture
theatre in that city this winter.—James P.
Maber, with the "Colonial Belles," celebrated his
first marriage anniversary 12, and a festival
was held on the stage of the Folly between
matinee and night. The participants were mem-
bers of the company besides Mr. and Mrs. John
A. Fennessey and the boys, Ed. L. Culver, who
was organized in Chicago, most of the company
live here, and they brought everything for the
occasion, from roast duck to chocolate cake.
Manager Wash Martin made a speech. Those
present were C. T. Raymond, Arthur Ball, Ed. J.
Sheehan, Minnie Weeks, Ethel Kherns, Florence
Fields, Billy Betts, Hazel Lucas, Geo. W.
Bandy, Ed. Lucas, Chas. Miller, Jessie Buckley,
Peggy Davis, De Hollis and Valora.—Merian's
Dogs will probably return to Europe when the
Orpheum Road Show closes for the season next
spring. The act is under contract to play abroad
but is trying to have its time extended here if a
release can be secured.—The Star City Amusement
Co. will build a new vaudeville theatre at Lafar-
ette, Ind.—F. M. Tull, who recently built a
vaudeville theatre at Oklahoma City, has or-
ganized a company to build another playhouse in
the new State.—The Fernandez-May Duo did not
open at the Majestic last week on account of the
illness of Mrs. Fernandez. The act is in St.
Louis this week.

SAN FRANCISCO

By W. ALFRED WILSON.
VARIETY'S San Francisco Office.
1115 Van Ness Ave.

(By Wire to VARIETY.)

ORPHEUM (Martin Beck, mgr.).—The hold-
overs are the best. In "The Musical Black-
smiths," of the newcomers the lightning trans-
formations easily won, decidedly scoring. Welch,
Mealy and Montrose have some new tricks in their
comedy acrobatics. Morrow and Schellberg, in
a playlet, did fairly well.

NATIONAL (Sid Grauman, mgr.).—Tom Moore
was added to the bill, scoring. The Royal Ja-
panese Troupe proved the best in its line ever
seen here. The Three Zaras and Carmen did
some clever hoop rolling and baton spinning,
the latter much the stronger. Jolly and Wild,
a "piano act" with nice comedy, made a strong
showing.

WIGWAM (Sam Harris, mgr.).—The Zin-
gara Troupe the feature, and is a great singing
number. The others are Frivalo, with the "mil-
kan"; Noble and Brooks, Tops, Topsy and Tops,
comedy acrobats; Hesse and Riordan, banjoists;
Harry Thornton and Le Anders, with the Sisters
Ylherome, globe.

EMPIRE (Melvin Winstock, mgr.).—The Fays
continue to prove the best in its line over.
They are heavily billed. Klein, Ott Bros. and
Nicholson make up an excellent musical quar-
tet, and were well received. Lester and Miller,
in "The Little Emigrant," presented a finished
bit of comedy which scored. Mr. and Mrs.
Buckley and Frank Martin, with an old farce, did
not do over-well. The La Toy Bros., and Lester
and Quinn also.

WASHINGTON SQUARE (Zick Abrams, mgr.).
—The DeWolfs, clever youthful singers, replaced
Tom Moore. The others are Kelly and Violet,
Musical Gardeners, the Vivians, Hill and Sylvia,
and Welch and Earl.

DENVER

By OMAH, LONDONER.
VARIETY'S Denver Office,
1755 Curtis Street.

(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, mgr.).—A well
balanced bill is pleasing large crowds this week.
Julie Herne and Co., in "A Mountain Cinder-
ella" heads it. The sketch borders upon the
melodramatic, but is cleverly written and well
played. There are eight instead of Seven Juli-
ans as billed, a youngster being added. It is neat,
quick acrobatic work, including "Risley" exer-
cises. "The Pictorial Post-Card Album" is new
and dainty. Bertie Fowler is a fair "Merry
Monolog Maid." Frank White and Leo Simmons
are big lung getters. They can give some of
the youngsters in blackface everything in the
deck excepting the deuce, and still win out.
Ethel MacDonough and her drum are favorites
here. Joe LaFleur put over something of a
novelty in acrobatics, and was well liked.

CRYSTAL (Wm. Weston, mgr.).—Mime Lonise
and her monkey made a successful headline at-
traction, the work of the "monk" in the Char-
mon disrobing scene on the trapeze going strong.
Musical Huehn pleased, Devoy and Beaumont, in a
comedy talking act were a "knockout." They put
one over that counts for a home run. Stana-
feld, in "silly" line of talk did very well.
Fry Hall, the English lion tamer, with "Wal-
lace" the fery and untamable beast, made a
hair raising thriller. Big bill and drawing big
business.

NOTES—Ted Lenore, singer, and Minnie
St. Claire, "The Girl from Missouri," have
both been very ill here, and will be able to
work in about a week.—This week will see

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"Sunbonnet Sue," "Rainbow," "Mandy Lane";
25 cents each, or four for 50 cents. Your
money back if they are not a riot. Jack Gorman,
Room 831, 1402 Broadway, New York.

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Low Simmons and Harry De Voe on the boards
here. Both are veterans of the old minstrel
school. De Voe is probably the oldest blackface
comedian on the stage to-day. He is assisted
by Harry Beaumont.—Business must be good at
the Crystal as Manager Weston is having his
office painted and repaired.

BOSTON

ORPHEUM—An acrobatic act that beats any-
thing brought here is that of the Joe Bogany
Lunatic Bakers. Frank Bush has some real new
stories and Vasco, "Mad Musician," some new
ideas; McMahon and Chappelle are with their
"Pulman Porter Maids," an act that everybody
seems to like; Clarice Vance holds over and Maud
and Sidney Wood return; Teckov's Cats are a
good act; Maudie Hall and Carleton Macy
hold over in "The Maple and the Jay." Busi-
ness holds good.

KEITH'S—Thos. E. Shea, in "The Bella,"
headlined, and is mighty good for those who like
the shivers; Ellmore Sisters, a scream; Sydney
Grant, mimic, goes well and Barry and Wool-
ford also; Rosina Caselli's Dogs, unusually good,
better trained than most; Marie L. Brackman,
singing, out of the ordinary; Shadowgraphs by
Chasino please; Jessie Blair Sterling puts over
some Scotch songs, unusually good, and the
Zanettos, jugglers, are worth the money; Ferrell
Brothers, cyclists, and Sam Williams, pianofort,
are also good numbers. Good bill, playing to good
business.

NOTES—The new Gaiety Theatre opens on

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Big Success on Sullivan-Conditine Circuit. TIME EXTENDED.

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"THE DANCING BURGLAR"

HOLCOMBE'S RUBE BAND

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"An astounding achievement on the banjo."—Vide London Daily Express.
Success everywhere in Europe and America.

TO VAUDEVILLE ARTISTS desiring bright, catchy, original music for their exclusive use, composed and orchestrated, apply to Harry Clarke-Jones (of the Clarkes). Ten years' success in Europe. A few of the well-known American artists composed and arranged for while abroad include: Howard Thurston & Keller (all original music), Miss Billie Burke (arrangements), E. G. Knowles (arrangements), Bayson & June (all original), and many others. Communications care of RICHARD FITROT, 47 West 28th Street, New York City.

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FELIX and CAIRE

VARIETY.—Felix and Caire were in the next to closing and difficult position, but they came up strong and held the position safe.
"MORNING TELEGRAPH."—The act, Felix and Caire, is right up to the minute. They do great imitations.

BOSTON NEXT WEEK, NOV. 23

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VARIETY.—In Harry Lauder the girl does more with it than any male impersonator who has attempted the same subject over here.
"MORNING TELEGRAPH."—The gsp made by Harry Lauder's absence from New York has been filled by the imitation of him by Juliet?

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 EQUESTRIANS.

Monday next with Chas. Waldron's burlesquers.—The Winter Carnival opened this week in Park Square Bldg., only partially finished. The six-day hike race is the principal feature.—It is understood that W. T. Grover, manager of the Orpheum, is to return to New York soon to take charge of the American.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—For the second week in succession the bill is without a big "name" feature. John C. Rice and Sally Cohen were deserving of the principal honors, their sketch "Kleptomaniacs" being revived with the same success as before. The musical act of Willette Whitaker, assisted by F. Wilbur Hill, is just about the same as it was when called "Hill and Whitaker," and just as good as ever. One of the classiest musical acts in vaudeville. With several changes in the company, Karno's "Night in a Music Hall" was repeated and scored its usual big hit at the close of the show. Albert Weston does good work as the "souse" and the quick action from start to finish wins the usual reward. T. Nelson Downs filled in several minutes with some very clever palming. The travesty act, "When Caesar's Her" was shown for the first time in this house by James and Sadie Leonard and Richard Anderson, and scored one of the big hits of the week. There is an abundance of good material and it is well handled. Ed. Morton, a Philadelphia product, also had his first bearing in this house. He used only straight comedy songs, excepting the "Preacher and Bear" for his final encore number. His success with "coon" songs should warrant the use of at least one or two, and would be an improvement on at least two of the songs he is using. He was given a warm welcome and scored. Griff, the English juggler, put over a lot of droll comedy with his few hits of juggling. He has a great line of talk and the knack of getting the most out of it along with his work. Wroe's Trio made their initial appearance here in a neat dancing act. The boys are clever steppers and do well in individual and team dancing. The girl does not help much. The form of entr'acte and exit can stand a lot of improvement. The Bellong Brothers were warmly received for their showy feats of balancing on wheels and bicycles. The act is well dressed and the men are clean cut in their work. Felix Adler did well with his dialects. Lillian Maynard pleased with her songs. Viola Engle did nicely with some comedy acrobatics, and Hag-

erty and Le Claire met with favor in an Irish skit. This pair spoil a chance for a strong finish by following some good talk with a song. Marcel's Art Studies held over, several new postings being shown.

ELIQU (Sam Dawson, mgr.).—"Sam T. Jack's" Burlesquers were in bad shape when they reached here this week, the show having been made over recently with several changes in the company. It needs a great deal of making over. And the making over might just as well begin with the change of first part and burlesque. Neither is worth the time it would take to patch them up. The first part is labeled "The Merry Widow at Looney Park," and the burlesque "The Merry Widow and the Kiddo." Both are good titles, but the majority of material is worn out bits, disconnected dialogue and unfunny comedy situations. The burlesque is only a trifle better. Probably new numbers have been put in the show which is an excuse for the ragged working of the chorus and those who lead them. There is some bright looking scenery, and when the chorus girls had a number with which they appeared to be familiar, they did fairly well with it. Edgar Blakey, George K. Wilson and Henry Fink are the principal comedians, the first two named having recently joined. The new people will require a little time to show improvement in the production.

CASINO (Elias & Koenig, mgrs.).—"Casino Girls." Manager Burns is making several changes. Byron Gilday, with a sketch, joined this week.

TROCADERO.—Miner's "Americans." Business on the mend.

GAYETY (Edward Shayne, mgr.).—Harry Bryant's Extravaganza. Much improved over when seen earlier in the season.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris, mgr.).—De Chant and Dogs, good; Marlon and Thompson, cornettists, fair; Scott and Whaley, well received; Rome and Ferguson, pleased; Caldera, juggling and sleight of hand, good; Jones and Mayo, character impersonators (two acts); W. J. O'Hearn and Co., "A Romance of Killarney," cleverly staged, fairly sung.—**SAVOY** (Harry Brown, mgr.).—Fisher and Fisher, comedy cyclists, laughing hit; Marie Simon, pleasing voice, J. W. Riley, ill. songs.—**NOTE**.—With James Moreland (formerly with Gaines) in back, talking pictures have made a hit at the Savoy. Monday a barrel of sour was given away. Wednesday, a live baby, it was announced, would be given away. Amateurs Friday, cake-walk Saturday. Doing big business. J. B. PULASKI.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Juggling Johns, club and hoop rollers, pleased; Shewbrook and Berry, singing comedienne, enjoyed; Hayward, Fintel, Hayward and Co. in "The King of Blackwell"; an excellent audience in good humor; The Faddettes of Boston obliged to respond to many encores; Ed. Gray, The Tell Tale Teller, took; Ford and Swor, singing and talking comedians, good; Bert and Lottie Walton, acrobatic singing, dancing and roller skating, excellent.—**EMPIRE** (J. H. Rhoades, mgr.).—The Parisian Widows are giving an excellent performance.—**GAYETY** (H. B. Nichols, mgr.).—Pat White's Gaiety Girls at this theatre are receiving fair attendance. Manager Nichols is confined to his home with rheumatism. **MARTIN**.

ALTON, ILL.

LYRIC (W. M. Sauvage, mgr.).—Burkhardt and Berry, s. and d., good. **LEAS**.

AUBURN, N. Y.

BURTIS GRAND (Elmer Redelle, mgr. Monday rehearsal 10:30).—The Majestic Musical Four, pleasing performance; Max Witt's Singing Colossus, excellent talent; "The Watermelon Trust," hit; Patsy Doyle, comedian, clever; The Omega Trio, good; Cunningham and Marlon, gymnasts, good; Tom Bateman, well received. **BILLY JOYCE**.

AUGUSTA, GA.

SUPERBA (Felix Luck, mgr.).—Lucille Savoy, soubrette, pleased; Ralph Connors, ventriloquist, pleased; Minor and Vincent, comedy sketch, well received; m. p. **L. F. D.**

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal at 10).—Alice Lloyd heads an unusually good bill and a tremendous hit for her first visit here; the Silvas do a good balancing act and show some marvelous tricks; Julius Tannen has some amusing new talk; Holdin's Manikins,

AN ACT THAT ALWAYS MAKES GOOD.

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Character Singing and Talking

SINGING REMICK SONGS

And introducing the following changes:

"TWO FASHION PLATES" "ENGLISH COUNTRY GIRL"
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Finishing with

"THE COWBOY AND THE SQUAW"

With special Indian Camp Scenery.

DASH SAID: "THIS ACT A KNOCKOUT."

EN ROUTE—"COZY CORNER GIRLS" CO.

exceedingly entertaining; Piquo, horizontal bars, excellent; the McNaughtons had everybody laughing from the start to the finish; Clayton White and Marie Stuart in "Charlie," a delightful bit of humor and were well received.—**NEW MONUMENTAL** (Montague Jacobs, mgr.).—Cham-pagne Girls puts on ordinary entertainment.—**GAYETY** (W. L. Ballant, mgr.).—The Behman Show, with a few changes, is here this week. **JOHNNY MEYERS**.

BEAUMONT, TEX.

LYRIC (Rupert Cox, mgr.).—Week 9: Dancing Same, best hard shoe dancing ever seen here; Helen Ogden, songs, very good; Corcoran and Dixon, s. and d., excellent; Rentfrow and Jansen, scream. **GEO. B. WALKER**.

BELLAIRE, O.

OLYMPIA (Morris Sperling, mgr.).—16-18: Methven Sisters, good; Powers and Paulina, fair; Chantrell and Schnyer, travesty; Katora, foot juggler, good; 19-21: The Gagnoux, Pete Baker, Mr. and Mrs. John T. Powers, Eula Bunelle. **W. W. F.**

BINGHAMTON, N. Y.

ARMORY (E. M. Hart, mgr.).—Pleasing bill. Breakaway Barrows, comedy gymnasts, good; Wm. Cahill pleased with his Irish monolog; Tom Brown and Siren Navarra, character change, good; Thomas J. Keogh and Ruth Frances, "The Ward Heeler," pleasing sketch; The Pic-quays, acrobats, good; Ed Markey, imitating Harry Lauder the Scotch comedian, pleased; Yndobona Musical Comedians, the hit of the bill.—**LYRIC**.—Pictures and vaudeville; Lena and Dollie Willis clever comedy act; Paul Gordon, wire, good; Miller and Egan, musical, introduce some good novelties; Prof. Spackman, continues to please.—**HIPPODROME**.—This picture house starts this week playing vaudeville, with a good bill. W. F. Fields, dialect comedian, enjoyed; R. D. Angelo, songs; Hess and Sanford. In comedy sketch, "A Sale in Real Estate," pleased. **JOGGENT**.

BRITTSOL, TENN.

FAIRYLAND (Meaney & Annery).—Week 9: Grace Harvey, singing, well received; Courtney and Jeanette, comedy jugglers, excellent; ill. songs, Miss Anderson, pleasing. **B.**

BROOKTON, MASS.

HATHAWAY'S (Miss E. Garney, mgr.).—The Hanlons, of Superba fame, in a farcical absurdity, "Just 'Thor Phun," excellent; Gilroy, Hayes and Montgomery, "The Good Ship Nancy Lee," very good; Marcello, sculptor in cloth, a novelty; Anderson and Goues, colored comedians and

singers, very good; Charles Herrera, novelty gymnast, good; Frank Wilson, quaint comedian, pleasant; **SHEEDY'S** (W. E. Bullivant, mgr.);—Smith, Harris and Lawrence, "Doctor Not," very good; Denmo and Vine, s. and d., pleased; Mile. Maude Delora, the Physical Culture Girl, excellent; Will H. Smith, good; Colton and Darrow, comedians, pleased; ill. songs by Emma Brennan, excellent.—**THE NEW ORPHEUM** (F. U. Bishop, mgr.).—The Three Diamond Bros. and the Four Emperors of Music, as headliners are excellent; Clair Schade, change artist, pleased; Sophie Tucker, in plantation melodies, very good; Dynes and Dynes, clever club jugglers, very good.—**McCUE & CAHILL'S** (McCue & Cahill, mgrs.).—M. p. and ill. songs by Misses Davenport and Carey, and Messrs. Cookson, Manetta, O'Brien, Ballcock, McCue and Cahill, singing excellent. **H. A. BARTLETT**.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Hal Davis and Co. and Flo Irwin and Co. had about an even run for applause; Cook and Child, good; Raymond O. Riester, a local hit; good; The Three Westons, hit; Hal Davis and Co. in "Pals," a sensation; Besse Johnson, won big applause; Maud Nugent did nicely; Hoey and Lee, very clever; Brothers Artols have a good comedy bar act.—**LAFAYETTE** (Charles M. Hagg, mgr.).—Keegan and Mack, good talking act; Sisters Mitchell, excellent dancers; Snits Moore and Co. in sketch, with good results; Grace and Reynolds, in crasyisms, fair, made up the olio with "The Cozy Corner Girls.—**GARDEN** (Charles E. White, mgr.).—"The New York Stars," combined with Bellly & Wood's Big Show, put up a good bill.—**COLISEUM ROLLER RINK** (John M. Brown, mgr.).—"The Reckless Ricklaw Co.'s Indoor Circus, 19-21. **DICKSON**.

BUTTE, MONT.

FAMILY (Geo. W. Donahue, mgr.).—Cleo, good Hinson; Mr. and Mrs. Eamonde, "The Soldier of Propriety"; Gus Bruno, dialect comedian; Chas. Sabine and Mile. Vera, s. and d., good; James and Lucia Cooper, entertaining.—**ORPHEUM** (Martin Beck, gen. mgr.).—Chas. W. Bowser, Edith Hinkle and Co., "Superstition," Sue Smith, The Delaven Sextet with Sidney C. Gibson, Homer Lind and Co., "The Opera Singer," good; Eugene and Willie Howard, "The Messenger Boy and the Thespian," fine; LaVine and Leonard; Byers and Hermann, artistic pantomimists.

CAMDEN, N. J.

BROADWAY (W. B. Cullen, mgr.).—There is a bill here this week, making good from start to finish. Bellair and Herman, strong act; "Four Nightingales," Brockman, Mack and Bel-

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BERT AND LOTTIE WALTON

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THE CHAS. AHEARN TROUPE

OF CYCLING-COMEDIANS were a riot at the Empire, Paterson, this week. Managers and Press say it's the funniest cycle act in vaudeville.
WEEK NOV. 23, COLONIAL, NORFOLK. MR. PAT CASEY, The Agent.

ALLAN SHAW

THE INDIMITABLE.

Now on the Morris time.

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A magnificent scenic production equipped with marvelous electric effects and handsome wardrobe, entitled

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BROWN Smart Novelty Dancers

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Sensational Feats, Rich Costumes, Own Silk Full-Stage Curtain, richly hand embroidered with gold.

26 weeks at the Palace, London; 40 weeks at the Olympia and Alhambra, Paris; 10 weeks at the Apollo, Berlin.

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REAPPEARANCE IN VAUDEVILLE.

Direction PAT CASEY.

Two NOVELTIES OF MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS
CLAY CARTOONIST AND MUSICAL VIRTUOSO

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What the Wilmington (Del.) papers said of the opening at the Garrick: "Most conspicuous feature of an excellent bill." "Delightfully pleasing." "The star number is 'Western Life,' a feature of genuine interest and merit. Closed the bill and took 7 curtain calls." How about that?

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HYDE & BEHMAN AMUSEMENT CO.,
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G. M. YOUNG.

CINCINNATI, O.

By HARRY KESS.

VARIETY'S Central Office,
107 Bell Block.

COLUMBIA (H. M. Ziegler, Sunday rehearsal 10).—Frederick Musical Trio, opened. Julia Kingsley and Co. offered "Supper for Two," but the audience failed to digest it; Work and Ower, comedy acrobats, great work; Fred Singer, in "The Violin Maker of Cremona," fine; Hayes and Johnson; Casting Dunbars, good; Leo Carrillo, mimic, stood out prominently, being especially well liked; Juan Tschernoff's Unique Circus Troupe, very good.

STANDARD (Frank J. Clements, house agent).—"Bowery Burlesquers," good show and company.

PEOPLE'S (James E. Fennessey, mgr.).—"Tiger Lilies." "A Trip to the Moon," the opening burlesque possesses much merit, but the company is sorely in need of some women who can sing and a chorus that can dance. Costuming elaborate. Gladys Sears, singing comedienne, very good. Will H. Ward and Co. presented his own playlet, "When the Devil Comes to Town," a twenty-minute sketch, among the best in burlesque. "A Night in the Cafe Chantant" is about on a par with the first part.

ROBINSON (Monday rehearsal 10).—Sweeney and Rooney, s. and d., very fine; McGee and Collins, comedy sketch, secured lots of laughs; Blasonette and Newman, equilibrista, good; "West Point Cadets," featured; Cary and Nugent, ill. songs.

AUDITORIUM (James L. Ring, mgr.).—Milano and Alano, sketch team, very fine; Democco and Belle, good; Marvin Brothers, hand balancers, good; McKee and Richmond, Irish comedians, good.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Luce and Luce, musical offering; Adelside and her dancers, very dainty; Cook and Stevens, colored comedians, good; Virginia Harned headlines the bill in a comedy, "The Idol of the Hour"; Ray Cox, character interpretations, hit; Willy Pantser and Co., marvellous acrobatics; Searl Allen and Co. in a farce, "The Traveling Man," is familiar here; Fred St. Ongre Co. are clever wheelmen.—MAJESTIC (Myer Epenstein, mgr.).—Snooch, wonderful swimming feats; Cronyon, clever ventriloquist; Master Gordon, skillful dancer; Morgan and Chester, comedians; Meife and Heclows gave good music.—GRAND (J. H. Michel, mgr.).—The Beatties, hooprollers, clever; Chas. Barrington, musical mimic, good; Ansel and Dorian, feats in balancing; The Deacons, comedy entertainers;

Jerge, Alleyne and Hamilton, song and dance artists; Otto Finner, ill. songs.—EMPIRE (Proctor E. Sears, owner and mgr.).—Ruth Evelyn, ill. songs; Grace Wallace, neat s. and d. act; The Allins, musical act of merit; Howell and Webster have good songs and a clever line of talk; Hamlin and Noyes, in a comedy sketch that pleased; Hugh McCormick, ventriloquist novelty of interest.—EMPIRE (Geo. Chenet, mgr.).—Trans-Atlantic Burlesque Co., presenting Chas. Howard in "A Night in New York." The show is high class.—STAR (Drew & Campbell, mgrs.).—Williams' Imperials with Chas. H. Mackie leading comedian.—NOTE.—Business at all theatres has improved this week.
WALTER D. HOLCOMB.

DALLAS, TEXAS.

MAJESTIC (Interstate Amusement Co., owners; T. P. Finnegan, local mgr.).—For the week of Nov. 8, an excellent bill consisted of Georgia Gaudin and Co. "A Wife's Stratagem"; Boyer and French, Will Lacey, Mr. and Mrs. Frederick Bacon, Edwards and Glenwood, and Brenson and Downing.—DALLAS OPERA HOUSE (Geo. Ansy, mgr.).—All G. Field's Minstrels were the attraction on Nov. 13 and 14. Very good show.
M. S. FIFE.

DAYTON, O.

LYRIO (Max Hurlst, mgr.).—Fred Zebodie, symmat, very good; Ross and Adams, German comedians, fair; Devlin and Blitwood in "The Girl from Yonkers," very entertaining; William Holt Wakefield, well received (headline); W. C. Whittle, ventriloquist, big hit; Stealy and Edwards, musical, good; Selma Braas, one of Europe's sensational jugglers, liberal applause.—AUDITORIUM (E. G. Wheeler, mgr.).—Ada and Jennie Huber, musical very good; Clara Kunt and Anetta Shaw and Lee Richards, ill. songs.—NOTES.—The Bothleder and Schwalm Amusement Co., of Pittsburgh, will open the Jewel about 25.—Blanch Michaels, formerly with the Casino Co., was married.
E. W. MYERS.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.).—The Kellinos, acrobats, better than the average; Emmett Corrigan and Co. in "His Last Performance," well received; Gillett's Dogs and Monkeys, pleased; Violet Allen and Co. in a lively skit won much applause; Quinlan and Mack, laughing hit of show; The Adelman Trio, very clever; Milt Wood, dancer, very good; and Hill, Cherry and Hill, bicyclists, pleased.—AVENUE (J. Drees & Campbell).—"Watson's Burlesques," good performance, with Billy Watson and Billy Spencer as chief fun makers.—GAYETY (J. M. Ward).—"Dainty Duchesse." Chorus large and costuming better than the average.
LEO LESTER.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.).—Melrose and Kennedy, hit; Diamond and Smith, good; Cliff Dean and Co., fair; Billy Carter, fair; Brooks and Johnson, fair.—RIALTO (J. W. McConnell, mgr.).—Bobby Fields, Lillian Ferris, Laura Nolan, Bessie Belton, Sue Dale and Max Bruno; entertaining bill.—HAPPY HOUR (Ira Van De Mark, mgr.).—Fred Stiles, Vesper, Corline Reed, m. p. and ill. songs, good.
J. M. BEERS.

ERIE, PA.

ALPHA (E. H. Snerken, mgr.).—Tianita Midgett, musical, fair; Deverean Sisters, s. and d., good; Jules and Marson, comedy acrobats, very good; Joe Flynn, hit.
BRUCE GRONNETT.

EVANSVILLE, IND.

MAJESTIC (Edwin Raymond, mgr.).—Baader and LaVelle, cyclists, clever; Kelson and Sidney, blackface, good; Billy Brown, comedian; Minnie Westhouse, dancer, ill. songs and pictures. Business good.
S. O.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.).—Opening week of Sheedy's vaudeville; Walter Bedell and Co., dramatic sketch, excellent; Kilpatrick, Smith and Emerson, juggling drum majors, good; the Sisters McConnell, s. and d., comedienne, applauded; O'Day and Wilkens, comedians and dancers, pleased; the Fredericks Family, acrobats, good.—BIJOU (L. M. Boas, mgr.).—M. P.; Gardner, West and Sunshine, good; Curran and Milton, s. and d., very good; Bushnell, musical artist, good; Jere Sanford, songs, pleased; People's Stock Company, applauded.—PREMIER (L. M. Boas, mgr.).—M. P.; 4 Emperors of Music, good; Foley and Dale, Irish comedians, pleased; Jack McKay,

Scotch comedian, very good.—PURITAN (Fred Hooper, mgr.).—M. P.; Donthitt and Jones, comedy sketch, very good; Louis Fritzkow, character singer, good; Marian and Rial, comedy sketch, applauded; Miss Claremont, ill. songs, pleased; Wm. San Souci, singer, good.
EDW. F. RAFFERTY.

FORT WAYNE, IND.

TEMPLE (F. E. Stouder, mgr.).—Week 9: Four Comrades, headline, lively comedy acrobatic; Vernon, ventriloquist, good; Carberry and Stanton, good; Josephine Gasman and "Picka," good; Goldsmith and Hoppe, musical, excellent; Iida Schnee, ill. songs, fine.—LYRIO.—Brown Brothers, comedy musical, went big; Hodges and Darrell, s. and d., pleased; The Yagges, well received; Chas. Saunders, good.
H. J. R.

FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Week 9: Fine offering. Big houses. American Newsboys' Quartet, Signor Joseph St. Claire, Four Franks, George Austin Moore, Jennings and Jewell, Juggling Mathlens and Lisle Weller.—LYRIO (H. G. Cottar, mgr.).—10c. vaudeville.

HARRISBURG, PA.

ORPHEUM (O. F. Hopkins, mgr.).—The Three Hanlons, comedy acrobats, very good; Conley Sisters, s. and d., liberal applause; Fiddler and Sheldon (colored), piano playing, imitations and songs, well received; Hickman and Co., "A Detective Detected," went well, laughs; Arthur Hinton, jugglers, "Stanley in Africa," scored decided hit; Jas. L. McDon, ill. songs and dances, ordinary; James B. Reeves and Co., "A Night with the Poets," splendid.—HIPPODROME (W. Bezroth, mgr.).—Geo. Whalen, the mimic with the baton, pleased; Parker and Davis, comedians, laughs; Nelson Camp, "Destiny," novel production.
J. F. J.

HARTFORD, CONN.

POLI'S (Geo. S. Hanscomb, mgr. Monday rehearsal 10).—Juggling De Lisle opens, good; Oscar Lorraine, violinist, truly a master; Gertrude Shipman Co., "On the Rio Grande," fair; Abel and Irwin, s. and d., good; Birdland, a spectacular musical offering, excellent; Howard and North, offering "Back in Wellington," receive unlimited commendation; Howard's Musical Ponies, an enjoyable number.—SCENIC (H. C. Young, mgr.).—W. H. Gracey, musical, deserving all the applause it receives; Ferris and Russell, s. and d., good; Arthur Watson, singing and comedy, pleased; Katherine Ryan continues to sing ill. songs.
M. W. MORRON.

HAZLETON, PA.

FAMILY (Knoblanck & Hersker, mgrs.).—"Medea," good production; Geo. Evans, good; Billing and Blaney, very good; J. C. Cooper, ventriloquist, good.
RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Monday rehearsal 10.—Claude Gillingwater and Co., head the bill in a capital sketch, "A Strenuous Rehearsal"; the Felix and Barry Four in a comedy musical melange, very good; Kohler, Operatic Trio, high class vocalists, pleased; the Laughing Horse, a circus travesty, very funny; Warren, Lyon and Meyers, clever s. and d.; Arthur Rigby, minstrel monologist, new songs and stories; Londe and Tilley, gymnasts, fair.—GAYETY (Chas. Franklyn, mgr.).—The Jersey Lillies are the current attraction to good business.
JOHN KAY.

INDIANAPOLIS, IND.

NEW GRAND (Shafer Ziegler, mgr.).—Two heavy spectacular acts give class to this week's bill at the Hoosier home of vaudeville. Mile. De Dio, the novelty dancer, scored; Merian's Dogs, with their pantomime, good comedy numbers; Keeley Brothers, with comedy and a punning, great dexterity; Harry L. Webb, blackface, new material and great style; John Hathaway and Emma Siegel, "The Sonbrette and the Bellboy," s. and d., please; Three Misses Kirk-smith, with three V's, violin, viola and voice, dainty and artistic; Harry H. Richards, Dorothy Dale and Adele G. Ferguson, "Love, 'tis a Node," farcical; Hyman Meyer, "The Man at the Piano," pleasing comedy in German make-up.—EMPIRE (Henry K. Burton, mgr.).—The Colonial Belles, in two-act musical review, "Lady Wall Street." Otto Bandy and Fields, Ed and Haze, Lucas, Texas Steer Quartette, Deholis and Velora, juggling hit.
JOE S. MILLER.

"THE DUBLIN GIRL"

LYKENS & LEVY AGENTS



NORAH KELLY

IOWA CITY, IA.

BIJOU (H. F. Poocek, mgr.).—10-18: Becker and Mack, German comedians; Rossini and Rosahl, musical; Cleoni Pearl Fell, comedienne; 19-21: Arthur Kule and Co. musical; Klein and Br-langer, pantomimists; Miss Fell.
J. J. M.

JACKSON, MISS.

BIJOU (Will Marshall, mgr.).—La Salle and Lind, jugglers, very good; Geo. (Porkchops) Evers, laughable; Will and Joe Aldeans, sensation; Eddie Girard and Jessie Gardner, Dooley and the Diamond, hit of the season; Joe Whitman and Co., pleased.
BRADLEY.

JACKSONVILLE, FLA.

AIRDOME (A. J. Clark, mgr.).—La Rose and Bros., acrobats, very good; Ben Fagan, blackface, good; Leigh and Shone, s. and d., good; Big Four Quartet, hit.—ORPHEUM (J. D. Burbridge, mgr.).—Thelma DeVerne and Co., musical, better than average; Kallibrator and Robinson, jugglers, good; Frank Voerg, musical, good; Lee Edmonds and Co., "Razor Jim," side splitting.
E. N. DICKET.

JOHNSTOWN, PA.

MAJESTIC (L. E. Cool, mgr.).—Mr. and Mrs. Gardner Crane and Co., in "Plexy's Prodigal Parents," was the feature act and went big; Wilbur Mack and Nellie Walker, "The Pearl and the Girl," good; Foster and Foster, pianolog, a hit; Frank Stafford and Marie Stone, in "A Hunter's Game," clever; Bemka Bros., acrobats, fine; Ha Gronson, songs, success; Van Camp, fair.—GLOBE (J. G. Foley, mgr.).—Dainty Dolly Dale and Bro., kid sketch, good; DeTellem and DeTellem, "School Days," hit; Schannarl and Bellanora, musical, poor; 12-14, 16-18: Boyd, Coleman and Co., "Buster Brown and the Barglar," pretentious offering and pleased; McGee, the Calliope Kid was better with his feet than his pipes; Pack Coyne, pleasing bartone.—CAMBRIA (H. W. Scherer, mgr.).—Gaus-Nelson Fight Pictures.
JESUITCAM.

KNOXVILLE, TENN.

CRYSTAL (Thos. E. Collins, mgr.).—The Bullocks, sister team, s. and d., good; Infanta "Victors," child singer, excellent; Bobby Bertha, comedy, very good; Peter H. Alvin, gymnast, very pleasing.—COLUMBIA.—May A. Keenan, "Sheath Gown Girl," very attractive; Gonrey and Keenan, kidding the kid, amusing; Clyde Long, comedian, very clever.
W. ARTHUR SPROUER.

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Refined Singers and Dancers, Western States Vaudeville Association.

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Seven character changes. Special scenery showing an Indian Camp. En route—"COZY CORNER GIRLS."

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TREMENDOUS SUCCESS AT COLONIAL THEATRE THIS WEEK

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"The Original Tige"

GREATEST OF ALL ANIMAL IMPERSONATORS
 Specially Engaged by Mr. ARTHUR COLLINS
 TO OREATE THE ROLE OF DICK WHITTINGTON'S
 OAT IN THE CHRISTMAS PANTOMINE

At the DRURY LANE THEATRE, ROYAL, London, England
 SAILING NOV. 28th, 1908, Steamer "BALTIC." Best Wishes to all Friends

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Wednesday, Nov. 25
ESSANAY FILM
MFG. CO.
501 WELLS ST. CHICAGO, ILLS.

and Goelet, comedians, fair; Tilo Wilson, s. and d., good; "Hearts and Flowers," musical act, good. 16-8: Forester and Lloyd, singing and dancing, good; The Romanos, musical act, good; Thomas J. Dugan, comedian, fair; Three Juggling Bannans, club juggling novelty, good.—INDUSTRIAL (Harry Beck, mgr.).—12-18: Burgess and Clara, acrobats, very good; Clemens Bros., musical act, good; George Lavender, comedian, fair; Dancing Four, good; Ill. song and m. p., good. Nov. 18-18: Morgan, McGarry and six girls, s. and d., good; Russell and Devrine, the alligator and the frog, good; Chas. Harris, comedian, fair; La Fine and Drelia, the gentlemen and the idiot, very good; Ill. song, very good; m. p., fair. P. HEIMBECK.

MONTREAL, CAN.

BENNETT'S (R. A. McVean, mgr.).—A strong, evenly balanced bill with Valerie Bergere and Co., "His Japanese Wife," as headline, act well liked and went big; Geo. H. Wood, monolog, a great hit; the Rossow Midgets, very good; Mathews and Ashley, "Held Up," good; Al Rayno's Bulldogs, novel animal act; Roberts, Hayes and Roberts, well liked; Ina Claire, impersonations, fair; Phillip Brothers, gymnasts, good.—PRINCESS (M. Egerton, mgr.).—The Hastings Show presents about the best burlesque attraction that has played this house. Alda, in bronze posing, is featured; Hastings leading in the comedy roles, very good.—BOYAL (O. McBrien, mgr.).—"Frolisome Lambe Co.," a well costumed chorus is the feature of this show; Carleton and Terre did well in their olio singing act.

BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Prof. Burke's Musical Dogs took well; Nick and Lida Russell, comedy sketch, good; Frank Gray, Ill. songs, good; Hays and Rayfield, s. and d., well received; Tinkham and Co. in a "Mile-a-Minute Ride in the 'Cage of Death,'" hit. GEO. FIFER.

MUSKOGON, MICH.

BIJOU (Harry S. Waterman, mgr.).—16-18: Spencer and his Manikins replaced Tuesday matinee by De Gray Fuller, comedy acrobats and Browning, Jones and Co., fair; Mr. and Mrs. Harold Kelley, very good; 19-22: Bart McGuire, Pike and Buckley, Nellie Martin, Mazus and Mazette. ED. J. TOBIN.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—Willard Simms and Edith Conrad, "Flinder's Furnished Flat," good; Taylor Granville and Co., in "The Star Boat," gained applause; Dan Burke and girls in songs and dances, pleased; "In Dreamland," a light fantasy, with Emmett Devoy and Co., entertained; Paul Barnes, funny; Josephine Branta, a petite comedienne; Ruby Raymond and her "Street Urchins" went well as did Gray and Graham in a skit.—LYRIC (W. H. Curry, mgr. Rehearsal Monday 9).—The Four Mortons are working cleverly; Prince Yamamoto and Princess Koyshi, equibristical feats, feature; the Three Rohrs, in strenuous cycle act, aroused enthusiasm; Will Dillon did extremely well; Willy Zimmerman, imitations, repeats former success; Ilmes and Remington, good; Allan Shaw, palma well; McKissick and Shadney, blackface comedians, funny.—EMPIRE (Fred Wilson, mgr. Western Wheel).—Carr's Thoroughbreds, with Mlle. La Toska; De Nette Sisters, Riley and Winters, Henry and Francis, Boyd and Veola, to big business.—WALDMANN'S (Lee Ottelengul, mgr. Eastern Wheel).—Rialto Ronnders are doing well with a company including Harvey and Devora, Cherle Bonner and Brinkley Girls, Helman and Franklyn, Sam Howe and Co.—ARCADE (L. O. Mumford, mgr. Rehearsal Monday 10).—Reita Jenkins and Co. (3), in "A Burglar's Welcome," big hit, cleverly acted; Lander and Havel, "Move On," laughs; Bertha Cooper, s. and d., very good; James Wolf, Ill. songs. JOB O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. E. Poli, prop., F. J. Windtch, res. mgr. Monday rehearsal 10).—Irene Franklin assisted by Bert Green and Lucy Weston, the English comedienne, are having a popularity contest this week. Great enthusiasm over both; Five Avolos, exceptionally fine xylophonists; Mr. and Mrs. Sturt Darrow offer a decided novelty with comedy shadows, smoke and sand pictures; the Ten Georgia Campers, good ending with a whirlwind of buck and wing dancing; the Beasle Valdire Troupe of bicyclists, very good; Schrode and Mulvey, "Theatrical Agency," served up a fine lot of funny situations. E. J. TODD.

OMAHA, NEB.

ORPHEUM (Wm. Byrne, mgr.).—Week 9: Espe, Dutton and Espe, scored; Pertina, dancer, good; Dolesch and Zillbarr, musical, hit; Edwin Holt and Co., in "The Mayor and the Maicureur,"

LUBIN'S "MARVEL"
UNDERWRITERS
APPROVED
MODEL

Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's patent), Asbestos Covered Wire Connections, new improved Lamp House, new style Fire-proof Rheostat, improved Electric Lamp. Complete with everything seen in the cut, including polished carrying case for Mechanism, including Adjustable Bicycle-steel Legs, to extend over 5 feet high.

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Released Nov. 16

"Madam Flirt and Her Adopted Uncle"

Madam Flirt owns a manœuvre parlor. She adopted one of her customers for an uncle. She did not figure, however, on the aunt who breaks up the relationship.

LENGTH, 440ft.

"Through An Orange Grove"

A most beautiful picture of nature, instructive and entertaining. These pictures are always liked and appreciated.

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"The Engineer"

Spita work—no drunkard wanted—For pity's sake—The work of a rogue—Falsely accused—A queer letter—A mute witness—Honesty is the best reward—A dramatic film full of sensational incidents.

LENGTH, 955ft.

hit; Mabel Sinclair, ventriloquist, very good; Carroll and Baker, s. and d., laughs; "Night on a Houseboat," headline, elaborately staged; kin-

PATERSON, N. J.

EMPIRE (H. J. Bruggemann, res. mgr.).—Excellent bill headed by Carlyle Moore and Co., a finished production of "The Man's the Thing"; Six Musical Cutties, high class, took five bows; James Thornton in monolog, given ovation; Kenney, McGahn and Flatt, singing and concert act, fine; The Great Richards, a surprise; The Charlies Ahearn Troupe, funny cycling act; Brothers Damm, opened, well received.—FOLLY (Jos. E. Pine, mgr.).—The Campbell-Drew Amusement Co. presented "The Avenue Girls" in two well-played skits, "The Maid of the Alps" and "It Happened in Spain."—Chapman Sisters with Raymond Thomas, clever dancing; Allen Wightman, clay modeling, pleased; Arlington and Deimore, good; Mack's Artists, good juveniles. VAN.

PITTSBURG, PA.

FAMILY (Will J. Olio, mgr.).—Kola, fair; Jack Trainer, singing comedian, applause; Gretela Hughes, good voice, favorite; La Barge, instrumental solo, well received; Bossley and Co., "A Dollar for a Kiss," pleased; The Goldness, musical, fair; D. A. Ball, Ill. songs, pleased.—NOTE.—Monday evening marked the re-opening of this theatre; it has been changed from a four to a seven-act basis. Manager Olio promises first class vaudeville for the remainder of season. JAMES.

PORTLAND, ORE.

ORPHEUM (C. N. Sutton, mgr.).—Week 9: Four Orans, headline, great; Italian Trio, excellent; Hall McMiller and Co. in "The Girl of the Times," very laughable; Linton and Lawrence, good; Netta Vesta, fine; Ernest Van Pelt and Co., entertaining; The Potts, bag punching, fair.—GRAND (Jas. H. Erickson, mgr.).—"English Rockers," novelty; Four American Trampsters, excellent; De Vay and Dayton Sisters, scored; Ioleen Sisters, wire, clever; Cora Thomas, good; The Great Hango, went big; Fred Baner, Ill. songs, good.—PANTAGES' (John A. Johnson, mgr.).—Ferra, "The Iron Man," strong feature act; Van Brothers, musical, laughing hit of show; Pink's Mules, scream; Graham and Dent, good; Whitman Sisters and Robinson, colored, exceptionally good; Jean Wilson, Ill. songs, excellent. W. R. E.

PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—A fair bill, headed by Annette Kellerman, in expert diving; Nat Willie, big hit; Ed. F. Reynard, good; Pearl and Yosco, good; Toosoonin Arabs, great. Others on the bill: Bryd and Vance, O'Donnell Bros., Morris and Ayer, Lannan and Lucier Co., IMPERIAL (John P. Hill, mgr.).—The Empire Show with Roger Imhof the attraction presents a good first part and olio, with a disappointing afterpiece. S. M. SAMUELS.

READING, O.

DREAMLAND (John L. Doyle, mgr.).—Kenia Swan, monologue; Clarence Burton, dancer; Mackin and Wilson, blackface; White-Denison-Fowler Co., comedy, hit of bill; Frank and Eattella, comedy sketch team; Mitt Amsman, comedian, and LaMont and Milburn, musical comedians.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.).—Strong bill throughout. The Sawadas pleased; Sam Stern, excellent Italian characterization; Bert Kalmer and Jessie Brown, good dancing; Una Clayton and Co., "His Local Color," meritorious act, delineation of East Side walk excellent; Chas. Colby and

Lilly May, good ventriloquist act; Monroe and Mack, very good lines and comedy; Al Leech and Three Rosebuds scored big hit.—GRAND (Reis & Appell, mgrs.).—M. p. and Shayne and King, Dick Miller, Etting Sisters, Bob Dillow, NEW BIJOU (direction of S. Lubin).—M. p. and Lottie Dwyer and Co., Elton, Cunningham and D'Irray, Chas. E. Mack. Three performances daily to packed houses. G. E. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Bill week 8 was in every way up to the standard. Two true headliners appeared, "The Planophenda" and "The Seven Yullans." The former is novel, well dressed and acted. The Yullans are indeed superior acrobats and there should be a great future for the younger members, Geehan and Spencer, excellent dancers; "General," Ed La Vine, with his inimitable comedy and clever juggling, brought the laughs of the week and rolled up a good score. Mr. and Mrs. Gene Hughes, "Suppressing the Press," have a vehicle above the average and handled it well. Ethel MacDonough, "The Girl Behind the Drum," Joe La Fleur, seen here before, has the same clever dog which never fails to please.—NOTE.—Reg. mgr. Wynch announces that hereafter amateurs desiring tryouts will be accommodated on Friday afternoons. JAY E. JOHNSON.

SHAMOKIN, PA.

FAMILY (W. D. Nalida, mgr. Monday rehearsal 10).—Tommy Hayes, bona solist, excellent; Farley and Prescott, s. and d., fair; Harlem Brothers, comedy acrobats, very good; Francis Gerard, singer, good, and Morris and Rich, eccentric comedy, hit. MILLER.

SHERMONTADY, N. Y.

MOHAWK (I. Miller, mgr.).—Moving pictures and vaudeville still continue.—EMPIRE (W. H. Buck, mgr.).—"The Travellers' Tip Top Girls are giving a good show to splendid attendance. MARTEL.

SORANTON, PA.

POLI'S (J. H. Docking, mgr.).—Yamanoto Brothers, Jap. wire artists, pleased; Josephine Davis, singing, scored; The Advance Agent, good act, well received; T. Roy Barnes and Beasle Crawford, good; Ward and Conran, "The Terrible Judge," laughing hit; Mullen and Correll, well liked; "At the Country Club," headline, an exceedingly well dressed act, well liked. JAMES.

SEATTLE.

ORPHEUM (Carl Seltzer, mgr.).—Week 9: Castellane and Bro., cydlists, marvelous; Raymond and Caverly, good; Felice Morria and Co., laughable; Two Pucks, hit; Gardner and Vincent, good; Hapy Jack Gardner, fine; Bissett and Scott, dancing, very clever.—PANTAGES' (Alex. Pantages, mgr.).—Heras Family, acrobats, good; Bert Weston and Co., good; Walter Daniels, clever; Derenda and Green, juggling, hit; Boulden and Quinn, comedy, musicals, fine; Arthur Maxwell, Ill. song, good.—STAR (F. H. Donnellan, mgr.).—Dolph and Susie Levino, headliner, hit; Emerson and Van Horne, pleasing; Paterson's Bronze Statues, very pretty; Smith and Brown, s. and d., hit; Dow, J., and Myra Davis Dowling in "A Snap Shot," fine; Milt and Bart, acrobats, very clever; Ed. Roosevelt, song, good.—NOTES.—Derenda and Green, jugglers, jumped from Manchester, England, to Seattle, Wash., opening Nov. 9. The boys' home is in Portland, Ore. They have not been here for three years.

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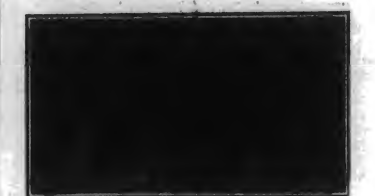
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CRYSTAL—Henri French, juggler and impersonator; Tyler Brothers, the "Bah Bah Boys"; Sidney B. Payne & Co., dramatic sketch; Clara Walters, trick pianist; Ver Vallin, ventriloquist; Frank Grob, ill. songs, and m. p. complete a good bill.—**LYCEUM**—Brigadiers, 19-21. **BILSHAW.**

STAMFORD, CONN.

LYCEUM (Anthony Geronimo, mgr.)—Crane, Finlay and Co., "His Room-Mate," a screen; Alice Georgetown and Co., failed to appear; Tom Branford's antics went big; Onetta, acrobatic dancing, fine; A B C D. Girls, s. and d., good; The Musical Kins Family, musical melange, fair; R. V. Murray's songs, very good.—**MUSIC HALL** (Sam J. Klein, mgr.)—Atlantic Comedy Trio, comedy of a high order; Georgie Thompson, generous applause; Frank Lafell and Lillian Kelly, "True Marksmanship," very good; Francis Gibson, soubrette, ordinary.—**NOTE**—The Vaudeville has again changed its policy and is giving a four-reel picture show instead of the combination lecture, picture and songs which has been the rule for the last two weeks. **HARRY KIRK.**

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Jos. Pearlstein, mgr. Monday rehearsal 10:30).—The bill this week is one of the best offered this season. Terley, pleased; Gavin and Platt, good. Middleton, Spellmeyer and Co., good; Stuart Barnes, went big; the Exposition Four, scored; Jack Wilson and Co., decided hit; Our Boys in Blue, good. **SAM FREEMAN.**

TOLEDO, O.

EMPIRE (Harry Winter, mgr.)—"World Beaters" is well up to this season's standard, and much attention has been paid to elaborate staging and striking effects.—**OROWN** (Chas. Nassar, mgr.)—Hugh McCormack, ventriloquist (New Acts); May Mulligan, soubrette, good; Ward and Vaughn, balancing, fair; Lillian Letter, s. and d., ordinary. **SYDNEY WIRE.**

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NOVELTY (A. E. Israel, mgr.)—Week 13: "The Man from Ont There," E. Allen Morten and Elsie Gresham, Clandins and Scarlet, banjoists; Terry and Eimer, s. and d.; Harry Van Possen, blackface; P. B. Hamlin, ill. songs. **JOHN HELLER.**

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Joseph Hart's "Bathing Girls," pleasing novelty; Robert Henry Hodge and Co., funny; Helena Frederick, good; Stanley and Russell, excellent; Willa and Hansen, wonderful; Franco Piper, entertaining; Quinn and Mitchell, good.—**GAYETY** (Thos. R. Henry, mgr.)—"The Girls from Happyland." Show above the average.—**STAR** (Harry H. Hedger, mgr.)—"Century Girls." Pleasing bill, which made good. **HARTLEY.**

TOY, N. Y.

PROCTOR'S (G. A. Graves, mgr. Monday rehearsal 10).—"The Bandit," hit; Empire Comedy Four, amused; Marshall and King, s. and d., good; Lew Wells, monolog, good; others, Henry Firs and Co., and C. W. Littlefield.—**LYCEUM** (R. H. Keller, mgr.)—"Bohemians"; 10-21; Pat White and his company. Business very good at this house. **J. J. M.**

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WORCESTER, MASS.

POLI'S (J. C. O'Riddle, mgr.)—Leroy and Levanon, comedy bar, went well; Boothblack Quartette, songs, good; Harlan knight, "The Chalk Line," went big; "The Angulus," introducing Glover Ware's village choir, a hit; Eddie Mack and Dot Williams, s. and d., responded to several encores; May Tully and Co., "Nora," very fine; Four Readings, gymnasts, went well. **W. M. SHERMAN.**

YONKERS, N. Y.

ORPHEUM—Marshall P. Wilder, enough said; Sutcliffe Troupe of Acrobats, pipers and dancers, taking big; O'Brien Havel, loud laughter for his "Trots and Chicks" with Towdie Kyle; Gertrude Brothers, roller skaters, funny falls; Bradlee Martin & Co., "Joss, Jack and Jerry," noisy; Jacob's Dogs, only three, but right; Irene Hobson and Co., pleased.—**NOTES**—Leonhardt engaged Sutcliffe by wireless telegraph to Saxonia as a substitute was one day out from Boston last week. They have two years' call booking, commencing Monday next. Blaney getting good houses since he returned to legitimate.

WHEELING, W. VA.
THE GRAND (Chas. Feinler, mgr.)—Brinda-mour is the headliner at The Grand this week and is proving a big winner; The Mimic Four provided both mirth and melody and were well liked; The Overing Trio are exceptionally good juvenile entertainers; Sanna, impersonator, well liked; Wood Bros., athletes, good; Ciska Fans, "cymbal virtuoso," good performance; Carter and Walters Co., scream from start to finish.—**THE VICTORIA** (Geo. Shaffer, mgr.)—Exceptionally strong bill this week. Pete Baker, good German dialect and yodling specialty, well received; Euella Brunelle is a very talented violinist and was very well liked; The Garmour, novelty jugglers, do a very good turn and received applause; Mr. and Mrs. John T. Powers, very clever in a comedy sketch, and the Bijou Comedy Trio, which closed the show, have a neat singing act. **C. M. H.**

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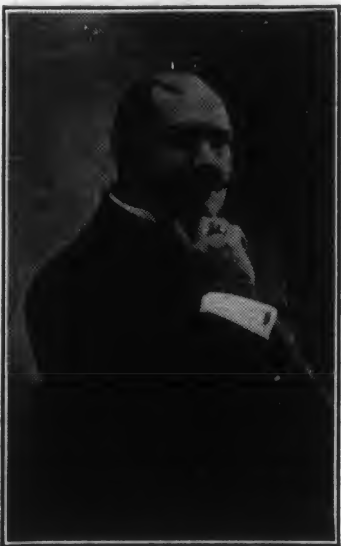
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"A WOMAN'S WAY"

ROMANCE OF THE CANADIAN WOODS

There is nothing that can be compared with the capriciousness of woman. But one of the most peculiar changes of front occurs during the action of this Biograph subject. The pretty daughter of a French-Canadian backwoodsman incites the love of a trapper, who is so smitten with the beauty of this wood nymph that he purchases her into marriage from her father. This transaction meets with repugnance from the girl. She was entirely contented with conditions—a child of nature, care-free. However, she finds her pleading of no avail and so pretends to accept the situation. The trapper and Canadian go into the cabin to seal the bargain with a drink, and while inside the girl closes and fastens the door on them and makes her way through the woods to escape. The door fastening proves but a slight handicap and the trapper is soon in pursuit. The girl comes upon a camping party, who give her protection, driving the trapper off at point of gun. The next day, however, the trapper returns and, surprising the girl, carries her off in a canoe, beating her into submission. Her cries alarm the campers and the men start off to her rescue. Although armed with guns, they dare not fire for fear of hitting the girl. Finally the trapper, after cuffing and kicking the poor girl, ties her to a tree, intimating that there she will remain until she promises tractability. While in this situation the rescuers approach stealthily, and covering the trapper with a pistol, force him off while they release the poor girl. The trapper shows fight and is knocked down and about to be set upon by the men, but the girl, seeing her tormentor's plight, at once changes heart and, picking up the pistol, turns it on her would-be deliverers, who retire in amazement. Woman, lovely woman, you are certainly a peculiar commodity. The scenes of the subject are extremely picturesque, with their beauty enhanced by appropriate tinting.

LENGTH, 676 FEET



RELEASED NOVEMBER 27th, 1908

"THE CLUBMAN AND THE TRAMP"

TANTALIZING ANNOYANCE OF HAVING A DOUBLE

Here is a case of "the fellow-that-looks-like-me" with a vengeance. A Biograph story of two Dromios that makes Shakespeare's "Comedy of Errors" appear like a Sabbath School Charade in comparison. So many are the comic incidents that it is vain to attempt to describe them, following in rapid succession, one upon the other, as they do, we are obliged, therefore, to merely give an outline of the subject, fully appreciating your keen perception of its possibilities, assuring you we have not missed one, making it one of the most ludicrous efforts ever issued. Snifflins, although a sport and a jolly good fellow, never forgot his own residence. He had no aversion for a quiet little game with the boys at the Club, or a little spread at the cafe with the show girls, but always alive to his domestic obligations, and, therefore, made it a point to quit in reasonable time. This saved him many a curtain-lecture from his wife or jawing from his mother-in-law. Hence, he enjoyed as many privileges as a benedict might consistently hope for—perhaps more. However, there comes a day of reckoning, through no fault of Snifflins. To the basement door comes a fat, lazy tramp in quest of the usual hand-out. By subterfuge he gets into the house, dons a suit of Snifflins' clothes and, upon seeing a portrait of Snifflins, makes up so as to be a perfect double. Thus caparisoned, he sallies forth and things come easy for him. He is accosted by everybody as Snifflins, borrows money in all directions, gets gloriously soused, paints the town—for all of which poor Snifflins is blamed—and is finally taken home by two sympathizing friends, who, of course, think he is Snifflins, only to meet the real Snifflins. Consternation! Amusement! This explains everything. Well, poor Snifflins' reputation is cleared, and his Trampship is allowed to sleep his jag off in the cooler.

LENGTH, 994 FEET



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VOL. XII., NO. 12.

NOVEMBER 28, 1908.

PRICE TEN CENTS.



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GERMAN SITUATION SERIOUS; ADDITIONAL HALLS BOYCOTTED

German Managers in Meeting Resolve to Ignore I. A. L. and the Lodge Places Other Houses Under Its Ban.

(Special Cable to Variety.)

Berlin, Nov. 28.

At the meeting of the Managers' Association yesterday it was resolved to hereafter entirely ignore the International Artisten Loge.

Immediately thereupon the Loge (I. A. L.) held a meeting of its directors and voted to place under boycott (in addition to the other seven German halls which have already been declared "unfair" by the Loge) the following:

Apollo, Vienna; Ronacher's, Vienna; Colosseum, Vienna; Tichy's, Prague.

The hostile newspapers to the I. A. L. (*Der Artiste* and *Organ*) have also been boycotted.

The trade unions of Germany have promised the I. A. L. their support in this boycott, and the outlook seems very serious.

The warfare between the German artists and managers which has been waging for some time now appeared to be in a favorable course of settlement a couple of weeks ago. At the joint meeting on Nov. 8, the anticipated result looked for from the conference was not reached. The information just received that the I. A. L. has included four other prominent German halls in the boycott, making eleven in all (leaving but a few of the larger ones free for organization artists to play) indicates a general "strike," which has arrived or is to come.

The difference between the German managers and the I. A. L. arose over the contract form. This brought about re-examination on each side, widening the breach.

The halls boycotted by the I. A. L. can not be played by either its own mem-

bers, those of the Variety Artists' Federation of England, or members of the White Rats of America, the three artists' associations being affiliated.

THE MORTONS IN PRODUCTION.

The Four Mortons have signed to appear in a production for sixteen weeks following the expiration of their present contract on the Morris Circuit, which has about a month yet to run.

The Mortons, according to rumor, will play in the legitimate piece at a Philadelphia theatre.

LAUDER'S TOUR LAID OUT.

The "one-night" stand tour for Harry Lauder has been laid out by the Morris office, and the Scotchman will probably commence his travels about Dec. 14, remaining at the American until then.

Hugo Morris will represent his office and the star upon the road, while there will be a few acts yet unselected to fill in the show.

EMMA CARUS QUILTS SHOW.

"The Big Three," of which Emma Carus is one, will shortly dissolve, Miss Carus having been re-engaged to appear upon the Morris Circuit commencing Dec. 14 at the Lincoln Square.

Miss Carus' companions in the trio of "big names" on the road with a Shubert production are Jefferson De Angeles and Camille D'Arville.

MRS. JAMES BROWN POTTER SURE.

Some time this season at the Lincoln Square there will appear Mrs. James Brown Potter, the engagement for the Morris Circuit having been completed through Morris' London office.

Mrs. Potter will use for her vaudeville entertainment a diversified form of offering, including several "bits." The date of the opening is withheld.

MOUNTFORD ADDRESSES ELMIRA.

Elmira, Nov. 25.

The new Mozart Theatre, a handsome playhouse, seating 1,400 people, built at a cost of \$85,000, was opened here Monday night, taxed to its capacity' and 500 people turned away. The success of this latest addition to the Mozart Circuit is assured from the start.

The building was dedicated by President Connelly of the local Chamber of Commerce. Other speakers were Secretary Harry Mountford of the White Rats, Edward Mozart and Resident Manager Middleton.

Mr. Mountford said in part: "The opening of this beautiful theatre is a history-making event in American theatricals. It is, I believe, the first theatre to be built in America by the co-operation of actors and managers. It marks the advent of a great period in the amusement world and is the beginning of a great reconciliation between the people on the stage and in the box office." He paid a high tribute to Mr. Mozart and the circuit.

The opening bill at the Mozart includes Powers' Elephants, Howard Truesdell and Co., Frances Gerard, Major Doyle, Slater, Perrin and Crosby and Whitman Brothers. Charles L. Roseberry is musical director, with an orchestra of eight pieces.

Edward Mozart, of the Mozart Circuit, to-day wired an offer of \$40,000 a year for the Cleveland Hippodrome.

Mozart's offer is flat rental, while there are said to be percentage strings on the bids of the others, resting upon percentages of receipts to be paid weekly. The lease runs from Dec. 15 to July 1, 1909.

COYNE GOES TO LONDON.

Declining several vaudeville offers, Joseph Coyne, late star of "The Mollusc" at the Garrick, New York, sailed Wednesday for London, where he will join "The Merry Widow" Co.

UNITED'S PHILADELPHIA OFFICE.

Philadelphia, Nov. 25.

The United Booking Office's Club Department is reaching out to cover the field in other cities as well as New York, and has arranged a club department in the Keith Building here with M. Rudy Heller in charge. Mr. Heller was formerly of the firm of Heller & Glading.

SHARPSHOOTER KILLS ASSISTANT.

(Special Cable to VARIETY.)

London, Nov. 24.

At the Middlesex on Monday night last, while Clementina, a sharpshooter, was performing, she killed her assistant, Lee, while attempting to shoot a glass ball from his head.

The accident has caused an immense amount of excitement. The woman has been performing in a "shooting act" for only five months.

The Clementina mentioned in the above cable has but recently embarked upon a career of her own as a sharp shooter. She has been at odd times in the past an assistant, and is known as a novice or amateur. Among sharpshooters it is accepted and recognized that a human life must not be placed in jeopardy. In instances where the marksman shoots a ball from off the head, through an illusion the ball is actually placed from a foot to a foot and a half above the head through by being placed to the back of the subject, giving the audience an upward range of vision. Also very few sharpshooters attempt this trick who do not use a specially prepared bullet incapable of inflicting injury. The mere fact that Clementina could have killed her assistant is proof positive of her ignorance in these necessary details.

WANT WILTON LACKAYE.

No sooner did Wilton Lackaye quit "The Battle" last Saturday night in Pittsburgh than Pat Casey wired the actor wanting to know if he would engage for a go with vaudeville.

No future plans for Lackaye are known as yet, and Mr. Casey is hopeful of "landing" the late star.

S.-C. ADD MINNEAPOLIS.

Chicago, Nov. 25.

On and after Dec. 14 all acts playing the Sullivan-Considine Circuit on the coast will have a week in Minneapolis added to their routes. At present the acts booked for the Coast open at Butte. Minneapolis will break the jump.

PROCTOR MAY TAKE ORANGE.

According to the rumors F. F. Proctor is negotiating with Feiler & Shea for the firm's Bijou Theatre at Orange, N. J. Mr. Proctor, in the event of securing the theatre, will add it to his rapidly growing chain of "picture houses."

AT WORK ON CAMPBELL & DANFORTH.

Chicago, Nov. 25.

No sooner had the news been sprung that Campbell & Danforth had placed their circuit of Bijou vaudeville theatres without the pale of the Western Vaudeville Association's offices, to be booked through a common link with the White Rats' agency in this city known as the Independent Booking Office of Illinois, than the officials of the W. V. A. started to work on the firm.

It is understood that offers and threats were made in an attempt to have Campbell & Danforth throw up the contract entered into with the Rats, and return to the folds of the combined managers.

Nothing had availed up to yesterday, although it is said that Elliott Danforth had wavered. W. S. Campbell remained firm however, according to report, and assured the I. B. O. heads of his intention to continue so.

Campbell & Danforth is a corporation, the three incorporators and stockholders being the two men, with Mrs. Danforth, who holds one share; her husband 49, while Campbell has the other 50. There is no control of the corporation therefore.

The exact terms of the agreement entered into between the White Rats and Campbell & Danforth are not known, but it is believed the firm would be liable to heavy money damages in the event it violated the contract made with the Rats agency.

The Independent Booking Office is now open with Mr. Campbell in charge. At its place of business in the Rector Building, it was stated that commencing next week it would actively operate regardless of anyone.

Other houses are expected, including a few of the smaller vaudeville theatres in and around Chicago.

Mr. Danforth is expected here today. The general impression seems to be that although there should be possibly a division of houses and the partnership, Campbell with his theatres will remain with the White Rats.

The deductions are problematical, however, since Danforth's position is unknown.

ALBANY OPPOSITION COMMENCES JAN. 1.

Albany, Nov. 25.

The Majestic, located next door to Proctor's, will open New Year's Day. It has been leased for ten years by Emil Dieches, of this city.

The best information obtainable says that William Morris must know considerable about the future bookings for the Majestic, which will oppose Proctor's.

TWO HITS IN AUSTRALIA.

Sydney, Oct. 10.

John Ford, the American dancer, is making a big hit in "The Red Mill." The show tours around Victoria and Adelaide, then returns to Melbourne for Derby Night, when "The Prince of Pilsen" will come up for sentence.

There is every indication that Ford will be retained over here for the part of Ichobol Bronson in "The Belle of New York."

Another clever Yankee artist with the same combination is Charles Loder, who as a dialect comedian runs neck and neck with Pete Baker of the old American team of Baker and Farren.

K. & E. CONTRACT UPHELD.

The Appellate Term of the Supreme Court handed down a decision on Monday last, confirming the judgment rendered by a Municipal Court in favor of Geo. W. Day for two weeks' salary—\$300—in a suit brought to recover damages in that amount for breach of a contract issued by Klaw & Erlanger during the period the firm engaged in vaudeville.

The liability under the contract was assumed by the United Booking Offices. The case was defended by Maurice Goodman, its attorney. Mr. Goodman set up as a defense that the K. & E. agreement was not a contract inasmuch as it did not bind the parties of the first part (Klaw & Erlanger).

This point was overruled by the lower court, which has been upheld by the Appellate Term, the vote of the trio of judges presiding being two to one.

The United will now carry the case to the Appellate Division of the same court.

A similar point raised in a contract issued by the Western States Vaudeville Managers' Association to Gilday and Fox was decided last spring by the Supreme Court of Washington in favor of the artists, who had broken the contracts in order to sign with the opposition, Sullivan-Considine.

Charges preferred at the time against Gilday as a member of the Vaudeville Comedy Club were dismissed upon the ground the courts had decided no contract existed, although the team acknowledged the contract until an offer of more money changed their views.

The form in use by the Western States and Klaw & Erlanger at that time was identical. It was drafted by Geo. M. Loventritt, the present attorney for the Morris Circuit.

CHARLIE MORELAND DYING.

Chicago, Nov. 25.

Charlie Moreland, formerly of Moreland, Thompson and Roberts, is in the Cook County Hospital here, dying of Bright's disease.

Guy Rawson, of "The Bon Tons," found Moreland in Cincinnati, destitute and in a weakened condition. Mr. Rawson arranged to have him removed here.

VICTORIA'S NEW SONGS.

When Vestal Victoria opens at the Lincoln Square on Monday she will have a repertoire of entirely new songs, including "Now, I Have to Call Him Husband," "The Widow," "His Lordship," "Double Dutch" and "Polly, the Pride of the Ballet."

Remick & Co. will publish all of the Victoria songs hereafter on both sides of the water. Mose Gumble, of the firm, was at the dock to meet the steamer the Englishwoman arrived on. Mr. Gumble secured her signature before the Hotel Knickerbocker did.

Carroll and Cooke replaced Juliet? at the Fulton, Brooklyn, this week. Juliet? was announced to have strained her voice. Messrs. Carroll and Cooke open on the Sullivan-Considine Circuit at Winnipeg, Dec. 21.

T. R. Bryan is the new musical conductor with "The Washington Society Girls." He opened at Miner's Bowery with the show on Monday.

ARTISTS CLAIMING OPPRESSION.

Oppression is being alleged against the Club Department of the United Booking Offices. This Department is directed by Frances Rockefeller King.

The most recent case to excite decidedly adverse and unfavorable comment on the manner of the United's Club Department is operated was that of a small act which has not played a weekly engagement for over two months. An agent not connected with the United Offices, but who supplies clubs or entertainments with talent, approached the head of the act with an offer of \$35 for an evening's performance.

The amount seemed as large as the U. S. Mint to the artist, who was in absolute need, having three children he had been unable to properly clothe or feed through lack of engagements. The act accepted the offer with alacrity, but shortly afterwards was called into Miss King's booking office where it was informed if the "date" was played, no future time on the United Circuit would be given it.

This is a threat made artists continually by the United's Club Department in its plan of coercion. It has the effect desired generally, the artist believing Miss King is authorized to deprive artists of a possible only income through this system of oppression. Miss King has stated to a VARIETY representative that she does nothing without the sanction of an official of the United, mentioning at the time Percy G. Williams, Edward F. Albee and Maurice Goodman, the United's attorney. In other quarters (among those who may be presumed to have an intimate knowledge of the United Booking Offices) it is freely asserted that Miss King is working independently in this regard.

The act in question was directed by its own agent to play the "club" engagement, without considering the consequences of Miss King's threat. The act was so badly in need, his agent loaned the man \$5 to prepare in order the offer of the agent could be accepted.

Other cases of the Club Department's workings have become public through statements made by Hurtig & Seamon lately; also the William Morris office, while all the agents outside the United's breastworks have suffered, as well as a few inside.

When asked regarding this specific case, Miss King replied she had not called the artist in question into her office nor had she spoken to him. "Where an act holds a contract to play upon United time," added the young woman, "I notify it that under the rules of this office it can not appear elsewhere during the life of the contract without our permission. There is a sign to this effect tacked up in every theatre booked by these offices.

"I have never spoken to any act not booked with us in connection with a 'club date' it was to play outside of our booking, nor have I ever told an act not booked with the United not to play elsewhere. These are all false reports."

RITCHIE IN MUSICAL COMEDY.

Chicago, Nov. 25.

Billie Ritchie, featured with "Vanity Fair" this season, will be starred in a new musical comedy next year. The piece will be booked over the popular price theatres as far as San Francisco.

COLUMBIA, "TRY OUT" HOUSE.

It was announced at the United Offices this week by Jules Delmar, the representative for Mitchell Mark, that the Columbia Theatre, Brooklyn (now under Mr. Mark's management), would become the official "try out" place for the United Booking Offices in New York.

The Columbia is on Washington Street, Brooklyn, a short distance from the entrance to the Brooklyn Bridge on the other side of the river. It is closed at present, but due to reopen Dec. 7 when a policy of vaudeville at ten and twenty cents will be inaugurated.

The "try outs" will make up the major portion of the programs, it is expected, although moving pictures will be shown.

WANTED A "RAT" BUTTON.

John Barton, of Barton and Ashley ("Canal Boat Sal") took a little ride on the steamer, reaching New York on last Thursday. When Barton was asked his object for the sudden trip he said: "Oh, I just came over to get a White Rat button."

Mr. Barton returned to London on the Kronprinzessin Cecelle on Tuesday, where his wife (Miss Ashley) was awaiting him. Mr. Barton having missed a couple of weeks' engagements through the trip.

With a party of friends Barton visited Paris, and from there went to Cherbourg. At the docks they saw a boat which looked good to Barton. Inquiring where it was going, someone replied "America," and Barton climbed aboard.

BERT COOPER "BOOSTING."

Chicago, Nov. 25.

The irrepressible Bert Cooper, representing the Cohan & Harris Music Publishing Co. of New York, is making Chicago realize he is here. Mr. Cooper is stopping at the Sherman House in the interests of his firm. On the busy corner of that hostelry there is a police officer named Rosenfeld stationed at odd moments during the days.

On Monday Cooper engaged an automobile tally-ho having twenty-two seats. He would permit no one in it but the driver and himself. Drawing up alongside the "cop," Mr. Cooper stood up and commenced to sing "Meet Me in Rosetime, Rosie."

Rosenfeld near fainted, as the Captain was speaking to him at the moment. He threatened to place Cooper under arrest unless he desisted in the vocalizing.

Cooper merely stopped long enough to remark, "Ah, cheese, I know Geo. Cohan," when both Rosenfeld and the Captain saluted.

ALL SCRAMBLE FOR HIPPODROME.

Cleveland, Nov. 25.

There has been a scramble for the Hippodrome here. The disposition of it has gotten into the courts, and a decision is looked for to-day.

The Shuberts first secured it, almost, upon a guaranteed rental of \$25,000 based upon a 15 per cent. division of the gross receipts. William Morris came along with an offer of \$35,000 a year, and succeeded in having the action of the stockholders (who had passed the Shubert proposition favorably) thrown into court, tying up the lease for a few days.

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The announcement of the Orpheum Circuit of the discontinuance of free transportation east of the Missouri River will come as a surprise, especially in Europe where the artist has always favored an Orpheum contract through the general knowledge abroad that railroad tickets for persons and baggage were furnished free.

The Orpheum Circuit has never given anything away. That would not be businesslike, and it is not in the show business as a charitable institution. That it may have been imposed upon can be believed, for one of the cases cited in the Orpheum's announcement is a known fact. But the argument usually accompanying the information that free transportation would be provided acts over the Orpheum Circuit (according to report) was to the effect that in consideration of this, the act could afford to shave a reduction on its regular salary, or if not, then the item of the transportation compensated for the "lay offs" necessary in travel over the extensive western territory covered by the Orpheums.

The route west of Omaha still remains the same as to the railroad fares. As far as the artist is concerned, the change in the conditions is the amount of transportation which he must now settle for himself on the eastern points of the Orpheum Circuit, and these when calculated would naturally be added by the artist on a pro rata basis for the number of weeks he will remain in the "no-free" neighborhood, or the entire Orpheum route figured on the gross amount. The difference in the conditions will probably be shortly understood by all foreign acts, when they may also fix their salary with the knowledge that certain monies for fare, hitherto unnecessary, must be paid by them.

There remained but little question that with the placing of the bookings for all of the larger western houses in Mr. Beck's hands at New York, confusion would follow for the uninitiated act in distinguishing what theatres he should have a free railroad ticket to, and what houses were not included.

Free transportation, however, is a pure matter of business. The Orpheum Circuit has never been and is not now obligated to furnish the railroad fares to any point. Nor is an act obligated to work on the Orpheum Circuit at any price, nor the Orpheum Circuit to engage it. As the engaging of an act is a bargain involving the sale of something for a price, the artist must place his figure at what he wants. Those acts which have played the Orpheum Circuit without bothering over the fares will probably readjust their salary figures when again called for. Those entering upon the Circuit for the first time should secure the mileage and cost of travel to the points the Orpheum has marked off the free transportation list. The weekly compensation as received in the east might be paralleled with it, including the relative cost of the "jumps" both sides of Chicago, with the final amount to be determined upon in this manner. In estimating cost of travel, the consecutive jumps should be secured from the route laid out.

The chopping of these fares seems on the face of it to mean a large yearly saving to the Orpheum Circuit, but that will be offset by the artist himself if he increases his salary proportionately for the towns, to reach which fare must be paid; unless the artist is willing to accept the Orpheum's viewpoint; that the eliminated towns in the middlewest will cost the artist no more in fares than the jumps in the east, paid by the artist, do. The Orpheum probably makes this statement without the thought of the several close weeks in and about New York City; also the New England States and Pennsylvania, where the movements are extremely short, with nothing but car fare for Greater New York. The nearest approach to this in the west is Chicago with its two or three large houses; San Francisco, Oakland and Los Angeles. In the latter trio of cities, from five to seven weeks may be played consecutively, although to those far western cities, the Orpheum supplies transportation without forgetting there are two or three weeks' "lay off" caused by travel to and fro, and in the northwest. However, it is all a matter of business and bargain. When one has something to sell he secures the best price he possibly can. If the other man needs the goods badly enough, he will

eventually pay. The artist is not going to be the gainer through this move of the Orpheum, but if he is the loser, it will be his own fault.

Mattie Keene and Co. in "Kathleen" open Monday at Hathaway's, Brockton, Mass.

The Morris office is dallying with Dallas Welford for a sketch and a few weeks in vaudeville.

"The Three Golden Graces" will open at the American on Dec. 7, playing over the Morris time.

James Purvis and Verna Draper, both of "The Century Girls," were married in Toronto Nov. 16.

Jerome and Schwartz are playing at Shea's, Toronto, this week. Monday they open at Hammerstein's.

Charles Leonard Fletcher opened at Syracuse Monday. He was seriously ill for a few days last week in Columbus.

A. D. Robbins, the cyclist, has reached New York, having come over from London on "spec." Mr. Robbins is a Canadian.

The Fifth Avenue seems settled into a vaudeville theatre on a paying basis. It has been doing very large business lately.

Eleanor Falke has retired from vaudeville for this season. She will reappear next season at the head of a large musical act.

Lucy Weston will not appear in New York vaudeville until Dec. 7, when the English girl opens at the 125th Street house.

The Actors' Union gave their annual entertainment Tuesday night for the inmates of the City Hospital on Blackwell's Island.

The next Gus Sohlke production with Clara Belle Jerome in the lead will be presented at the Garrick, Wilmington, Dec. 7.

Alice Lloyd plays at Keith's, Cleveland, next week, a return engagement. The McNaughtons will be at Keith's, Columbus.

Nellie McHenry ("M'Liss") is again reported upon the vaudeville edge. The Casey agency is out for the opening date which will push her in.

Oswald William, the English illusionist, will return home in about three weeks, having been engaged to again play the Morris Circuit next season.

John K. Hawley is now with the "Parisian Widows," having returned from "The Happy Hooligan" tour abroad. Jos. J. Sullivan of the same company is also home.

Maude Odell holds over at the Lincoln Square next week, her third. Miss Odell's stay in the house is indefinite. She is under contract to the Morris Circuit for twelve weeks, with an option of twelve to follow.

Josie O'Meer is the wife of W. E. Brotherhood, formerly with Tate's "Motoring," but now appearing as a single act. Last week Miss O'Meer was mentioned as the wife of a member of Harry Tate's "Fishing."

Belle Travers, who lately joined "The Washington Society Girls," replacing May Howard with that show, will leave the organization to-night (Saturday), resting for a month to recover her health before accepting a further engagement.

Paul Tausig's Steamship Ticket Agency on E. 14th Street has arranged passage within the past month for 160 artists traveling either way over the ocean. While this is not a record with the Tausig office, it is evidence of a large volume of entrances and exits.

William Robinson, the colored comedian, has been granted a new trial, and is at liberty under \$1,000 bail, secured for him by Geo. Cooper, his former partner. The team will work again commencing Monday as Cooper and Robinson. Robinson was sentenced to eleven years for robbery.

William T. Grover returns from Boston on Monday to take charge of the American, Elmer F. Rogers, of the Morris office, assuming the direction of the Orpheum, Boston, on that day. Mr. Grover has been the manager of Morris' Orpheum, Boston, since the house opened this season.

Special Officer Clarke, the guardian of the hallway leading into the United's offices, east and west, on the eighth floor of the St. James Building, has received his winter clothing. It is a blue suit and doesn't match the camp stool used by Officer Clarke nearly as well as his other uniform did. But the color reflects the general atmosphere.

Mike Scott, "The Roving Irishman," will celebrate the sixth anniversary of his American visit on Dec. 14. Mike's anniversary and that of VARIETY's run to pretty close dates each year. Last season we both struck the same day. This year we have two days on Mike. Mike has been greatly missed around here since Pastor's closed. We haven't seen anyone who can dance like Mike does.

Shenan and Warren separated themselves from "Morning, Noon and Night" last Saturday at dusk, and are now going back into vaudeville. (Almost forgot. Jules Ruby will do the booking.) More private information: To neglect the mention of an agent's name nowadays in connection with an act he has is as serious as stealing horses in Kentucky would be. It wasn't always thus—but it is now.

Bill Squires, the Australian champion pugilist, whom Tommy Burns has passed into Nodland upon three distinct occasions while both were in the ring, secured a job lately at Sydney, Australia, explaining how it happened during their last fight as the moving picture led Mr. Squires up to his finish. Bill stated to the audience it was objectionable to his sensitive nature to do this several times daily, but the house was sympathetic—and Bill got the dough.

SPARROW CASE ON AGAIN.

The third trial of the now famous Sparrow Company damage suit is on in the United States Court for the Southern District of New York. The Sparrow Company of Montreal seeks through this action to recover \$100,000 damages from nineteen members of the old Traveling Managers' Association, the alleged damages arising from the Association members cancelling their shows for the Sparrow Company's Montreal theatre.

The first trial resulted in a disagreement; the second in a nominal verdict in favor of the plaintiffs (Sparrow Co.), which carried with it a judgment for six cents.

The taking of testimony in the new trial started Friday of last week and is still going on. W. E. Edwardes, of the Sparrow concern who has been in New York for more than a month awaiting the trial, has been on the stand, as well as several of the co-defendants.

TRUTH ABOUT THAT CONTEST.

Now it comes out. Eddie Shayne, of the Gayety, Philadelphia, was not responsible for the idea of the "shirt-waist-buttoning-contest" after all. The idea had its birth in the fertile brain of Jake Lieberman, manager for "The Behman Show," and the try-out of the scheme came off in the Casino, Philadelphia, while the show was there.

From all accounts the plan was a failure. It was found impossible to lure men from the audience upon the stage to button the waists of the chorus girls against time, and the show people were compelled to use the men in the company. The audience got the idea that the whole business was a "frame-up," and declined to exhibit any large enthusiasm. So Lieberman gave it up.

FLORENCE WELLS RESTING.

Rochester, Nov. 25.

Florence Wells (Mrs. Pat Reilly) is traveling with her husband, who is the star of Jacobs & Jermon's "New York Stars." Miss Wells retired from the Irwin show through illness, and will rest for the remainder of the season.

STOPPED SKETCH.

The police of the West 53d Street station became suddenly active after a long period of peacefulness and descended upon the Murray Hill Sunday afternoon. They ordered that the sketch "My Wife Won't Let Me," which recently played Hammerstein's, be taken off. The objection was that a woman attired in tights appeared in the piece. A dancing act was also ordered closed, while a bicycle turn was permitted to work undisturbed.

LEW WATSON DISCHARGED.

Lew Watson, manager of the "Washington Society Girls," threatens to bring \$25,000 damage suit against May Howard, a former member of that company, who caused his arrest in Jersey City several weeks ago on a federal warrant charging him with interference with her mail.

Watson was arraigned before U. S. Commissioner Jones in Newark, N. J., and discharged from custody. Now Watson declares that Miss Howard acted from motives of spite caused by her discharge from the company.

JEANETTE DUPRE GRANTED DIVORCE.

On Nov. 19 Supreme Court Judge Thomas in Brooklyn granted an interlocutory decree of divorce to Jeanette Dupre from William B. Watson, the burlesque manager.

Miss Dupre, who is leading woman at the Hilland Theatre, Pittsburg, at present, was awarded permanent alimony.

Chicago, Nov. 25.

William B. Watson says the divorce separating himself and Miss Dupre does not carry alimony with it.

WILLY DREW QUILTS BURLESQUE.

Willy Drew, son of M. E. Drew (Campbell & Drew), has retired from the general management of the burlesque companies operated by that firm. He will hereafter concern himself with musical organizations on the Stair & Havlin time.

EASTERNEERS WIN.

Louisville, Ky., Nov. 25.

The Eastern Wheel burlesque people have scored a victory in the courts here which will make it possible to continue immediately with the building of the new Gayety Theatre. The work was held up by a disagreement between the Board of Safety and Building Inspectors, as to whether the dimensions of the corridor were within the regulations.

Judge O'Doherty decreed this week that the builders had obeyed the city ordinance and granted a writ of prohibition preventing the police from further interference.

The Gayety will play Eastern Burlesque Wheel shows in opposition to Whallen Bros.' Western Wheel theatre.

\$1,520 IN A DAY.

Chicago, Nov. 25.

The Star and Garter, with Irwin's "Majestics" as the attraction, had the biggest Sunday since the house opened. The receipts were \$1,520 for two performances. The show played this house about ten weeks ago. It is larger and better than its first engagement, and the most pretentious musical production that ever played burlesque in Chicago.

A number of new people have been added to the company, and with principals and chorus the list will reach about 60. It is not usual for a burlesque show to play a return engagement at a Chicago burlesque theatre. The "Majestics" is the first to enjoy the distinction.

WATSON HAS THEM ALL.

Chicago, Nov. 25.

Billy Watson, who is playing at the Empire this week, having opened to the biggest Sunday of the season there, has arranged a schedule of daily events in connection with the regular program.

On Tuesday night he arranged a novel plan which he calls "Chorus Waltzing Contest." Anyone in the audience may select his partner for a waltz and the one showing the best style wins the prize.

For Wednesday the chorus girls' contest will be held, and Thursday amateurs will have the stage. A wrestling bout will be given on Friday.

Watson says he is the originator of the "waltzing" feature in burlesque.

REVISING BURLESQUE SHOWS.

The "Casino Girls" (Eastern Burlesque Wheel) under the management of Jess Burns, is playing in Newark, N. J., this week, and in addition to giving the regular performances the members are daily rehearsing with a partly new company a revised offering.

The Phil Sheridan company opened Monday at the Olympic, Brooklyn, with new pieces and an almost entirely new organization. Both shows recently were reviewed by the Inspection Committee of the Eastern Wheel. Jack Burnett put on the new show.

Sam Scribner may make a few minor changes in his company.

"RAG TIME NIGHT" NOW.

Chicago, Nov. 25.

Manager Herrmann of the Star and Garter introduced a novel innovation at the burlesque house on Wednesday evening last. It was a "Rag Time Festival," participated in by expert pianists, in contests for prizes.

There were four contestants. Hereafter "Rag Time Night" will be a feature at the theatre every Wednesday. The first was a success.

KEITH-PROCTOR'S NEW PRESS AGENT.

"Jimmy" De Wolfe, a former press agent for the Barnum-Bailey Circus, has engaged to act as general press representative for the Keith-Proctor string of vaudeville houses, with headquarters in the Fifth Avenue Theatre building. He will not take up his duties for several weeks.

Last year De Wolfe was advance man for the Marie Doro, and at the opening of the present season returned to that position, which he still holds. He will resign at the end of this week, returning to New York in a few days.

THE ROBYNSES TO STAR.

M. M. Thiese announced this week that Mr. and Mrs. William A. Robyns, who have played in vaudeville for four years in the sketch, "Counsel for the Defense," have been signed to tour over the Stair & Havlin time next season under his management.

The vaudeville sketch has been elaborated to make a four-act comedy-drama, the work having occupied Mr. Robyns for the last year. Vaudeville contracts will keep the couple occupied until next June. They will play most of this time on the Orpheum Circuit for which they begin next month.

PLIMMER STAYS ABROAD.

Walter J. Plimmer, who went to Europe with Gus Hill's "Happy Hooligan" Co., several months ago, appears to have settled down in London. Lester Mayne, in charge of Plimmer's office in New York, has received word that the former Empire Circuit booking agent will establish an office in the British capitol for the business of training amateurs for the stage, as well as the general booking of acts on the English circuits.

Plimmer will come over to New York in January, according to his present plans will remain over only two weeks, returning to London immediately.

OPENS NEW BURLESQUE HOUSE.

Boston, Nov. 25.

The Gayety opened Monday as a stand on the Eastern Burlesque Wheel, with "The Trocadero" as the attraction. It is on the site of the old Lyceum, and is said to be one of the finest burlesque theatres in the United States.

Much of the building is occupied with stores and offices, but the auditorium is roomy and the stage is perhaps the largest on either burlesque wheels.

Both Monday performances were greeted by capacity audiences. The house has room for 1,800. The Tuesday night show was also sold out as well as both Thanksgiving performances.

George Batchelor is the manager and proprietor, Ralph Ripley treasurer, George Collier advertising agent, Albert Patno ticket seller, George Whiting stage manager and John McNamee orchestral director.

The Lyceum is said to be one of the first burlesque houses with a triple front wall designed to support both balcony and gallery on the cantilever system. The interior decorations are of red and gold.

Gus Hill was the only New York representative of the Columbia Amusement Co., present at the opening. Others had planned to go to Boston, but their presence was demanded in New York by the trial of the Sparrow damage case.

MIRIS' TOUR CLOSSES.

The concert tour of Fatima Miris closed last Saturday night in Bayonne, N. J., after working three two-night stands in that State—Plainfield and New Brunswick—all in the same territory. The show was made up of the Latin protean artist and her sister, Emila Frassinetti, the violinist.

Miss Miris will return to the William Morris vaudeville circuit to finish out her twenty weeks' contract, returning to her native land at the conclusion. She is booked for the Orpheum, Boston, Nov. 30.

BIG SHOW FOR WATERTOWN.

Watertown, N. Y., Nov. 25.

The Orpheum holds a big show this week for a town of this size. It is headed by Mme. Herrmann and has also "An Advance Agent," Max Witt's "Singing Colleens," Swan and Bambard, Leonard and Drake, and Caprice and the Field Boys.

The Orpheum, under the direction of Mr. Homans, is drawing the nice people of the city. The prices have been reduced to 10-20-30, and it is reported the house has made a little money from Mr. Homans' first week.

Two shows are given daily, with moving pictures to open and close the performances.

Trentsnova with a "monkey jockey act" (a "monk" riding a horse) will appear at the Hippodrome on January 18, having been engaged by John Ringling and Max C. Anderson for a two years' trip of America. The managers booked the number abroad through the Marinelli agency. It will alternate between the Barnum-Bailey Circus and the Hippodrome.

Lillian Shaw has been ill with appendicitis, having left the hospital last Friday. It will be a month before she can resume her engagements.

CUT OFF TRANSPORTATION ON ORPHEUM EAST OF MISSOURI

Martin Beck Announces Discontinuance of the Custom After Dec. 1. West of Omaha Present Conditions Will Prevail. Simplification of Details Reason Given.

At the New York office of the Orpheum Circuit this week the following statement was issued:

To avoid, in the future, the frequent misunderstandings caused by artists themselves and to simplify the bookings and business details of the Orpheum Circuit, Martin Beck, the general manager, has decided to re-adjust the transportation clause in all contracts, and, on and after Dec. 1, no transportation, railroad fares or baggage excess will be paid by that company east of the Missouri River and common points.

In an advertisement placed by the Orpheum Circuit with the trade papers this week, Mr. Beck says:

Particular attention is called to the fact that on and after the date mentioned no railroad fares or transportation of any kind will be included in contracts made with artists for the following named theatres: Orpheum, Kansas City; Orpheum, Omaha; Orpheum, Memphis; Orpheum, New Orleans; Orpheum, Minneapolis; Orpheum, St. Paul; Orpheum, Sioux City, and Majestic, Des Moines.

The advertisement gives notice that hereafter railroad fares will be paid as before to all Orpheums west of the Missouri, but that this hereafter "applies only to persons actively engaged in the acts upon the stage." Excess charges for baggage will be allowed only upon scenery and animals used in the productions.

This transportation ruling by Mr. Beck leaves the following houses only under the category of "free railroad fares": Orpheum, Denver; Orpheum, Salt Lake City; Orpheum, Butte; Orpheum, Spokane; Orpheum, Seattle; Orpheum, Portland; Orpheum, San Francisco; Orpheum, Oakland, and Orpheum, Los Angeles.

It was stated at the Orpheum offices that the institution of free transportation on the Orpheum Circuit had its origin years ago, when the circuit had but one or two theatres. In those days artists were furnished with their railroad fare to forestall a possible embarrassment which might prevent the purchase of the expensive round trip ticket, and also to ensure the act a positive return journey. With the addition of the many Orpheums which now exist, and the artists' apparent misunderstanding of the transportation clause, together with several instances of imposition practiced, it was said that the order had been promulgated to abolish the custom in the Middle West, as the jumps there at present are no greater than in the East, where the artist has always settled for his own fare.

In the statement issued through the Orpheum's Press Department, it said Mr. Beck after investigation had discovered many cases where acts booked had imposed upon the Circuit through carrying people not engaged in the act; also in the matter of excess baggage. Late last season, it recites, an enormous excess was claimed by a male quartet whose only

wardrobe consisted of street suits. Upon inquiry, Mr. Beck learned the heavy trunks the Orpheum Circuit was obliged, under its contract, to transport to the Pacific Coast and back contained sheet music which these vocalists were singing and placing with local department stores en route.

Another artiste booked obtained fare for a personal maid, discharging her after reached a Western point, when a refund on the extra ticket was requested.

The statement continues: "Mr. Beck declares that while he was supplying fares in the Middle West, artists seemed to hold him responsible for all their booking in any of that territory. One artist wired him recently, 'We jump from Chattanooga to Columbus. Where do we get fares?' Neither of the towns mentioned is on the Orpheum Circuit.

Mr. Beck says in his statement that while the move may be considered radical, it will place the east and west for the artist upon an equal footing as regards transportation and work out to the mutual advantage of artist and manager.

For convenience and to aid all artists, it is announced that a Transportation Bureau of information will be established in connection with the Orpheum headquarters in the St. James Building. An official well versed in the rates and mileage of the Middle West takes charge. He will inform all applicants precisely and correctly concerning railroad rates and distances before contracts are signed.

WOULDN'T FOLLOW LULA M'CONNELL.

Although billed for the Alhambra Theatre this week "The Submarine" did not appear on Monday, and the gruesome piece is supposed to have finally "blown up," as far as vaudeville over here is concerned.

In place of the sketch McConnell and Simpson were engaged by Percy G. Williams. When Miss McConnell and Mr. Simpson presented themselves for rehearsal, Mable Hite, who, with Mike Donlin, headlines the Alhambra bill this week, notified Mr. Williams she refused to permit McConnell and Simpson to play on the same program with her.

Miss Hite claimed that Miss McConnell appearing before would injure her (Hite's) performance later on. Consequently Mr. Williams displaced McConnell and Simpson, filling up the gap with Griff, the English comedy juggler.

This is the second instance since Hite and Donlin's joint appearance in vaudeville during the past three weeks where they have objected to an act preceding them on the program. The first was that of Francesca Redding in "Honorah" at Hammerstein's. Miss Redding and her sketch retired. The recurrence caused a number of remarks that Miss Hite is apparently losing confidence in herself and thereby bringing loss to others, neither of the acts which have been obliged to "lay off" through her having filled in the week being in conflict.

"POLI AND ALONZO" BILLED.

"Poli and Alonzo" appeared this week on a one-sheet of the Lincoln Square Theatre. Someone must have informed P. Alonzo, who is the general booking manager for the S. Z. Poli Circuit.

Leastwise on Wednesday Mr. Alonzo called up the Morris office and notified Hugo Morris neither he nor Mr. Poli would appear.

"Now, you know, Mr. Hugo," said Alonzo, "you promised me when I signed the contract that our names would be in just as large type as anybody else's on the bill, even though we didn't headline, and you promised to get out special paper for us. I think the way you are treating us is just rotten, and unless you live up to the contract we won't go on."

Mr. Morris assured Mr. Alonzo it was an oversight, and would be rectified at once, with a special eight-sheet; also a lithograph and "snipes."

Alonzo said he would consult with Poli and if his partner didn't make any kick over what was being handed to them, they would play the date, "but the way you have used us," added Alonzo, "is enough to make an act throw up all this eastern stuff and hike to the tanks."

MAY BOLEY RETURNS.

May Boley, who cancelled her vaudeville time and retired from the stage temporarily upon the sudden death of her fiance, has been routed to open on the Orpheum Circuit at Memphis, Jan. 17. She will work out to the Pacific Coast, and may take a long engagement as a member of the stock company at the Princess in San Francisco.

OWES ACTS \$3,000.

The management of the vaudeville theatres in Parkersburg, W. Va., and Zanesville, O., which recently defaulted in payment of salaries to artists, owes about \$3,000 to the acts which played there.

The claims have been placed with the White Rats. One Emanuel Sachs, of Sachs & Vogel, a mercantile firm on the lower East Side of New York, is alleged to be the principal, dealing through his agents, Keith & Elkeles.

A bankruptcy petition by Sachs to evade liability is threatened, or may have been fled. There are several claims arising out of the closing of the houses, which Denis F. O'Brien, attorney for the Rats, is investigating. These include the alleged unlawful conversion of moneys, embezzlement, and violation of the Labor Law.

WHITE PLAINS HOUSE OPENS.

White Plains, Nov. 25.

Newell's Theatre, under the management of Stainach & Newell, opened Monday evening to capacity attendance, the house holding 1,500, with seating accommodation for 1,250. Prices run up to fifty cents.

The first week's program holds Hutchinson and Bainbridge, Richards and Montrose, Morton-Jewell Troupe, Famous Hanlons and Co., "The Orphan's Christmas Eve," and The Piottis.

John S. Egan is orchestral conductor.

WHOLE BILL SUES MANAGER.

Pittsburg, Nov. 25.

All the acts which appeared at the Star Theatre, Du Bois, Pa., last week have sued the management for unpaid salary.

DRESS UP MAUDE ODELL.

On Tuesday evening at the Lincoln Square, Maude Odell, an English girl, who has been presenting a back view of herself *au naturel* was dressed up a little by the management. Previous to that time, Miss Odell had been covered with but a slight breeze.

The police are reported to have caught the back view, and wondering why Maude was cheating on the other half, ordered the girl to "cover up." She did, some.

NO VAUDEVILLE AT LYRIC.

Fort Wayne, Ind., Nov. 25.

On the eve of his departure for the east to arrange for bringing vaudeville to play at the Lyric Theatre, Manager Louis Balfé received a telegram calling him to Chicago to consider a proposition for putting in a dramatic stock company. As a result he has decided to adopt the proposition. The new stock company will give its first play on Thanksgiving Day, and will continue all season.

SATIRE OLYMPIC'S FIRST PIECE.

Chicago, Nov. 25.

The first tabloid musical comedy to be presented at the Olympic Music Hall (in about three weeks) will be a satirical comedy entitled "A Little Daughter of the Rich," written by Irving B. Lee.

The scene is laid in a large local dry goods store. The chorus rehearsals commenced this week. The principals will be drilled next week. Most of the music was written by Franz Lehar, composer of "The Merry Widow."

DAISY LLOYD GOING HOME.

On Wednesday, next, Daisy Lloyd, the English singer, returns to London to take up an engagement in pantomime over there.

This week Miss Lloyd is playing at the Academy of Music, Montreal, in the Morris show placed there. Offers of a return engagement in America next season have been received by the young woman, who has met with a large degree of success over the Morris Circuit since her first appearance.

The father of The Great Lafayette died Sunday at Baden-Baden, Germany.



BOTHWELL, BROWNE.

DANISH CHARACTER PANTOMIMIST. Now playing UNITED time. Booked solid until JUNE, 1906, in

"WINNING A GIBSON WIDOW."

ONE-NIGHT-STAND VAUDEVILLE.

Those agents who make a business of booking moving picture shows are rapidly growing gray-haired in an effort to keep pace with the demand of the managers for rapid changes.

When vaudeville and pictures was a new policy the managers were content to book a line of vaudeville attractions for a whole week. Then some genius discovered that by changing his shows with his picture reels he could draw back part of his patronage for a second visit during the latter part of the week.

Then another learned that the same system could be applied to a triple change of bill. Now the agent must arrange for his acts to play three houses a week, and the managers are considering a demand that the vaudeville shows be changed daily.

It is said that sixty per cent. of the New York picture houses are now playing on this thrice-weekly change system. Maurice Boom, who formerly played an act for a whole week, has been forced to give acts only three days in each of his two houses by the action of a competitor to his Grand Street house, who makes tri-weekly shifts.

WRITE YOUR OWN AUTOBIOGRAPHY.

The United States mail has for the past week been fairly clogged with invitations to the prominent, the more or less prominent and the almost visible members of the theatrical profession to write their own life histories for publication in a forthcoming work by "Bob" Grau, on "Music and the Drama."

These cordial invitations were accompanied in each case by a printed slip which set forth that "Music and the Drama" would be an Edition de Luxe, subscription limited to 500 copies ("single copies \$5.00") with spaces left vacant for the number of copies and the amount, also a space left open for the signature of the autobiographer.

A second enclosure was a printed list of those who had already subscribed and submitted their personal histories. The catalog included: Otto H. Kahn, Abraham Erlanger, Harry Lauder, M. S. Bentham, Ed. F. Rush, Rosetta Cohen, J. B. Morris, Lee and J. S. Shubert, Marc Klaw and W. L. Lykens.

BOBBY NORTH BOOKED.

Chicago, Nov. 25.

At the Majestic Monday, Bobby North, the Hebrew comedian, who made one of the very, very few hits in "The Merry-Go-Round," recommenced a vaudeville tour.

The show closed last Saturday night. Mr. North accepted the Chicago engagement offered him immediately it became known the tour would end. He was with "The Merry" for thirty weeks, having originated the part taken in it by him.

PLAINFIELD STARTS MONDAY.

Plainfield, N. J., Nov. 25.

After five years of a closed existence the Stillman Opera House reopens Nov. 30 under the management of Proctor & Sanderson (F. F. Proctor and Harry S. Sanderson).

The entire structure has been renovated, inside and out. There will be two performances daily. Mr. Sanderson will be in charge of the theatre, which is now on the Proctor Circuit.

GOTCH AND HACKENSCHMIDT AGAIN.

London, Nov. 17.

There will likely be a return wrestling match between Frank A. Gotch, the champion of the world, and Hackenschmidt, the ex., whom Gotch defeated at Chicago.

The wrestlers, with their retinue, convened at Queen's Hotel the other day. A. Wolheim, of the Marinelli office, represented Gotch.

It was practically settled the pair will meet some time during March, probably in the week commencing the 22nd. The newspapers have given a great deal of space to the proposed match.

Following Gotch's success over here, his time has been shifted, and he opens at the Coliseum next Monday.

JUDGE WALLACE "STUNG."

Kansas City, Nov. 25.

There was a jolt of surprise awaiting Judge Wallace, the terror of the theatre folk here, several days ago. His Grand Jury had solemnly returned indictments against Minnie McFadden and Mamie Ox, charging that they had worked at the Hippodrome on Sunday.

When the court discovered that Minnie was a lioness cub and Mamie an ape, the judge gasped in surprise, struggled to regain his dignity, and finally dismissed the bills.

BOOKS FOR HIP NEXT SEASON.

Max C. Anderson, who arrived in New York this week from his visit abroad, received a "wireless" while on the ocean, sent by Charles Bornhaupt of the Marinelli office, informing the Hippodrome manager of Frank Melville's sudden death last Monday.

For the first time since "The Hip" came under the Anderson-Shubert direction, Mr. Anderson has booked some of the circus acts for the opening of the Hippodrome next season.

THE IRWINS IN COURT.

Buffalo, Nov. 25.

A decision in the Federal Courts is expected to-day in the matter of the restraining order issued to Kurt Eisfeldt, husband of May Irwin, against Flo Irwin, May's sister, forbidding the latter to present "Mrs. Peckham's Carouse." May Irwin played the piece as a curtain raiser at the Garrick, New York, passing so the husband alleges, the stage rights to him, although Flo first produced the sketch in vaudeville and has since played in it.

Flo Irwin was obliged to cancel her engagement at the Grand, Syracuse, this week to remain here and contest the suit.

WHAT HO, PIANO PLAYERS.

There is a great dearth of professional piano players in the city just now, due probably to the extension of the moving picture movement. The manager of a popular-priced New York moving picture and vaudeville house sought for three days this week for a suitable player, even offering twenty-five dollars, 20 per cent. above the regular scale, and only found a candidate by application to the agents. There is a big boom in piano players just now and the good ones command their own figure.

MINSTRELS IN SING SING.

On Thanksgiving night at Sing Sing (in the prison) a minstrel entertainment was given by the inmates. It was an invitation affair, with tickets to outsiders costing \$5 each.

A very excellent performance is reported. The turns were announced as "The Last Rose of Summer" by 663, "A double clog by 845 and 978."

Only numbers were used as program billing. The stage manager was formerly of the Frohman forces, while there is said to be a tenor in the State's home for the wrongdoers who has a voice the equal of any one on the operatic stage.

BOOKING OFFICE CHANGES LOCATION.

Cincinnati, Nov. 25.

The Casino Company, whose former headquarters were in Chicago, has removed its offices to Cincinnati, and will conduct a booking office here.

Coney Holmes will have charge and book for the following vaudeville houses: Robinson's, Cincinnati; Fairbank's, Springfield; Victoria, Dayton; Majestic, Detroit; Valentine, Toledo, and the Jufferies, Saginaw.

MUSIC HALL SCHEME SOON.

The scheme of placing a music hall show on the English plan at the American, will go into effect before Jan. 1. From fourteen to twenty acts will make up the bill, the numbers to play on a time limit, the performances commencing at the usual hour.

DISCOVERING "INCOMPATIBILITY" QUICKLY.

Cincinnati, Nov. 25.

On Nov. 17, Luthia Quilliam, a singer who gave her address at 610 Vine Street, was married to Thomas Stirk, an Englishman with residence at Boston who gives his occupation as acrobat and trick bicycle rider. On Nov. 21 the wife filed suit for alimony, claiming her husband of three days had ordered her out of their home and refused to support her.

She obtained an injunction tying up Mr. Stirk's effects pending the hearing for alimony.

KEENEY'S REDUCES PRICES.

Commencing Monday, Keeney's Theatre, Brooklyn, will reduce its present scale of admission to 35 and 50 cents at night; 15 and 25 cents at matinee. The present rates in effect since the season opened, have been up to one dollar. They were increased to that price over last season's charges.

ALLISTER CANCELS EVERYTHING.

A report from London this week said that Harry Allister, the English impersonator, had arrived at his home in that city.

Allister canceled all his American time, including contracts with the United Booking Offices and over the Orpheum Circuit when he was asked to "shift" a New York date to accept a week at Keith's, Portland, Me., instead.

He left this country blasting it in several different languages. Upon his return to England, Mr. Allister's rage was with him to the extent he "turned down" an offer for the Moss-Stoll Tour on account of the color of the paper the agent used in writing him.

ROSE RESIGNS AND LEAVES.

Before leaving for Europe on the Kronprinzessin Cecelle Tuesday, Julian Rose tendered his resignation as a member of the Vaudeville Comedy Club. Mr. Rose returns to London to open at the Lyceum, Dec. 26, as the principal comedian in the Christmas Pantomime. He will receive the largest salary (\$750 weekly) for the engagement ever paid an American comedian abroad in pantomime, according to the figures.

Before leaving Mr. Rose stated his resignation from the Comedy Club was caused by his knowledge that during the vaudeville fight last season between the United Booking Offices and Klaw & Erlanger, a speech made by him at the club during a regular meeting had been reported verbatim to the United officials. Mr. Rose stated he had learned of this while on the other side, and resolved to resign upon his return.

The statement by Mr. Rose, who was engaged on the K. & E. circuit during the fight, that his speech had been reported to the United, is in line with several reports that nothing has ever been brought out at the Vaudeville Comedy Club of either greater or less importance of which the United officials were not informed immediately. It is even said the United has had copies of Comedy Club's meetings submitted.

The name of the spy (or spies) in the Comedy Club has not become general talk as yet. It has been frequently stated, however, that the spy's payment was in form of contracts for time over the United Circuits. The suspect's act warrants the belief. Last season while this act was playing at a Keith-Proctor theatre in New York City, the resident manager telephoned to the United offices after the Monday matinee requesting another act for the night show. He was asked who had "fallen down." When the "flopper" was named, the manager was told to play it. "We are obligated in this case," was the answer over the phone.

GOES "MILK CAN" ONE BETTER.

The "milk can" trick of Harry Houdini has been raised a blue chip by Brindamour, Houdini's opposition "jail breaker." Last week at Wheeling, Brindamour released himself from a straight-jacket while encased in a hogshead full of water. Houdini slips out of handcuffs while in the milk can.

On past performances it is more difficult to lose a straight-jacket than a pair of handcuffs. Brindamour says he takes his water at 72 deg. F. (above zero).

The mother of Miss La Triska (Horton and La Triska) died this week, obliging the act to cancel at Dockstader's Garrick, Wilmington.

Fred Lindsay will return to England Dec. 16, sailing on the *Lusitania*.

Geo. Homans' "A Night With the Poets" plays the Fifth Avenue Dec. 14.

After starring for seven years Mamie Fleming enters vaudeville as a "single act" on Nov. 30, opening at Atlantic City.

The Golden Troupe of Russian dancers and singers, who have been with a circus during the past summer, plays Proctor's, Newark, next week.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Nov. 17.

Bert Levy expects to sail for home Dec. 5.

Alec Lauder, a brother of Harry, has a sketch and would like to visit America with it.

Hayes and Wynn are tearing up things outside London. All the reports since they left have been extremely favorable.

Reports from the provinces say Radie Furman is very successful there. She is playing at Leeds this week (Moss-Stoll Tour).

An announcement has been sent out by Bransby Williams that he is about to publish a book of the people he has met, on and off the stage.

Maud Allan is expected to return to the Palace next Monday. Manager Butt is holding his thumbs for Miss Allan's absence has been severely felt.

The Water Rats and Federation Booking Agency is sending out circular letters to managers containing the open time of all acts on the books.

A couple of American juggling acts are having a set-to over the "boomerang hats." Moran and Wiser and The McBanns are the ones. The McBanns claim the rights to this "hat" juggling, and they started the argument. Both acts are now using the hats. This much is known over here; that The McBanns when they appeared at the Palace did not employ hats in the act, but did later on at the Holborn Empire—and before Moran and Wiser played the Palace, where the latter team used them from the first, they being an important part of their turn. The McBanns do not make the hats prominent. As far as memory and information go, the origination of this form of hat juggling on the stage should be credited to the Juggling Barretts, the eldest member of whom is still playing in the States with a young partner, Barrett doing the comedy. Either Moran or Wiser, or both at one time worked with this Barrett, and upon leaving him put together the present act, playing last season with "The Casino Girls." They were booked direct to Europe from that show, shortly after it opened in the West. The McBanns as far as known never used this hat business around New York City.

BEDFORD PALACE.

London, Nov. 17.

The Bedford Palace of Varieties is of the cheaper grade of halls, but last week a very good show for its class was provided.

The headline was Rameses, the Egyptian conjuror. He held up the position, having illusions well worked and a nice stage setting. A "boy soprano" named Denis O'Neill has an excellent voice, and

was well liked, but he has outlived the "boy" billing. Hettie Lee no doubt believes she is a soubrette, and Jack Hamilton probably is resting likewise under the impression his molog is all right, nevertheless Hamilton gets away through a catchy song.

All the knockabout comedy ever forgotten, before and since the war, has been resurrected by the Bros. Lang. Even the funnier one of the two would have to take laughs away from kindergarten kids with a gun. Maudie Haile, on the program as "a dainty comedienne," sings songs and wears tights. It is thoughtful of Maudie, those tights. The "raw" material in use by Reg Beauchamp will keep him out of the better houses, although he is genuinely funny at times, going in for the female impersonation makeup.

Bella Belmont, "the girls with the fire-proof voice," got away well in a late position. Bella is discharging a ballad and a "coon" song with some stories sandwiched in.

"The Cert," a well-written sketch with plenty of good comedy, is played by Boden and Ford. Harry Boden is the custodian of the fun-making, and he understands the care of it perfectly. The piece opens with husband and wife at breakfast. Hubby has a grouch on against the world because he's broken. A letter arrives saying a rich uncle has sent him \$500. This removes the chill, and the husband commences giving money away. From the daily paper he selects six horses, one in each race, placing \$50 on the first horse, and "building up," it being necessary for each selection to win for him to collect. Each does, and he is entitled to \$300,000, but then discovers he had forgotten to place the money on the first horse. The "business" by Boden after the result of each race is handed him kept the house a-screaming. There are six characters in the sketch. It will be a big laugh anywhere.

Joe Peterman's "Singing Servants" seem to please quite universally. The idea of the number is servants singing a burlesque on melodrama. The voices are standard excepting a high soprano, who doesn't aim right at times.

Clara Alexander claims to have lived among the "darkies" and studied the type. Clara otherwise is all right. The Menzies in "The Suffragette" are at least current, and go through on this score, there being a man in the piece who could not plead guilty to being a comedian without committing perjury.

Phillips and Bristow, buck dancers, have the goods, and a couple of other acts showed.

A theatre party of Elks (Lodge 1, New York) attended the Lincoln Square Wednesday evening in honor of Amelia Bingham. The party was arranged by Loney Haskell.

The Daleys, from the west, singers and dancers, appear at Perth Amboy next week, their first in the east.

THE WOMAN IN VARIETY.

BY ANNA MARBLE.

Talk about the undress of Maude Odell! To really behold the ultra-refinement of beauty unadorned commend me to Valeska every time. Not even the Seldoms clothed in whitewash and a smile, can compare with naughty, naughty Miss Suratt in her "Three Weeks" costume—Three Minutes, it ought to be called. When the curtain rises, disclosing the sinuous Valeska reclining upon her tummy and a purple velvet couch (it was orchid-colored in the book, but what care we!) well, it do make us sit up! Both the sheath dress and the stunning white liberty walking skirt with long coat of silver cloth are spoiled by the black boots, or is it half-hose (one can't tell from front) which cause her ankles to appear anything but trim, and give the ugly effect which always results when hosiery and footgear do not match.

Has anyone realized what a very remarkable imitation of Nazimova is that which Juliet? is giving? To those who are familiar with the throaty though seductive utterance of the Russian woman, the exactitude of the mimicry is particularly striking. That of Miss Barrymore is likewise excellent, while the Vesta Victoria is quite as convincing. Juliet? imitates people's bodies as well as their voices. That funny, stocky walk of Victoria's is by no means an indifferent characteristic, and therefore adds much to the imitation. An imitation of Nazimova in "The Comet," with the weird gray drapery affected by that actress, would be still more striking. Then, too, Juliet? is young enough to take her encores with a trifle more girlish deprecation—or pretended deprecation of her own worth. Juliet? can get a pointer or two in this direction from Miss Billie Burke, or Miss Eleanor Robson, or Miss Maude Adams, or even Sarah Bernhardt, *Voilà!*

Marion Bent is on my list of well-groomed girls in vaudeville. Her hair is always beautifully coiffed, her lingerie is always dainty and so, too, are her shoes and stockings. She has, moreover, a lively manner without being belligerently

Zona Vevey.

Songs.

Palace, Camberwell (London).

In selecting this act Zona Vevey hit upon a novel idea. Miss Vevey does a singing act with a special stage setting that starts her off finely. She has three people assisting; one, an accompanist, deserving special mention, Max Erad, who is responsible for the songs. Miss Vevey opens with a Scotch selection having a real Scotch piper in the chorus. She then sings with church bell effects, containing the prettiest chorus of all her numbers. The Irish song at the finish was also a gem. In this a very pretty girl dressed as a colleen is employed. There is a change of costume with each song, one prettier than the other. The success of the act over here is assured, and it will probably be playing at the London halls for some time to come.

gay, and her speaking voice is pleasant. This last counts for a great deal. She is blessed with the quality of magnetism, which of itself insures the hearty "hand" that always greets her on her entrance. Her new directoire frock of white chiffon cloth with wide band of liberty at the hem and silver garniture is very fetching, but I like her in pink better than in any other color.

The real connoisseurs of the audience are the gallery gods; don't make any mistake about this. If you can get the gallery, you are pretty sure to win out elsewhere in the house. They know all about clothes, too. Women's clothes, I mean. They may not know the Empire styles from those of the Elisabethan period, but they pass quick and sure judgment on the "ensemble" just the same. The way the gallery boy whistles through his teeth when a pretty and swagger gowned girl makes her entrance is the highest (the word is used literally as well as figuratively) compliment she could have. These are the chaps who "sense" good acting, too. They may guy the maudlin tears of the heroine in the dramatic sketch, but if they do you may be sure it is because she can not make them feel that her emotion is "on the level." If she is a good enough actress to do so, they will be quick to respond. I have watched what is known as the "toughest" vaudeville gallery in New York, and I have never known them to go dead wrong on their estimate of an act.

Did you know that the "bang" has returned to its own, and is the very latest vogue in hair arrangement? The newest "fringe" is much more "skimpy," however, than that of our school days. It is really a fringe this time, and a stingy one, worn straight across the forehead, about an inch and a half in length and having only the suspicion of a curl at the ends. Of course, Miss Suratt is wearing the new style, and therefore I was prone to regard it as a Parisian affectation more or less, but the swagger girls in a Fifth Avenue 'bus astonished me by displaying the same fashion, so it really must be here to stay for awhile. The remainder of the coiffure is worn a *la Grecque*, low in the back and extending way out to the farthest edge of even the largest hats. The inevitable Barrette finishes the puffed and curled extension.

TIPS:

To those who have written to inquire about the "Rhyming Dictionary"—Certainly there is such a volume. Any first-class bookseller will order it for you.

To Maud Earle, with Julius Steger.—My dear child, you really must modify those unpleasant staccato notes in your speaking voice if you hope to succeed.

To Phyllis Lee, with "Commencement Days."—That's a pretty opening song you have. What is it about?

To only a few of you.—Don't run away with the idea that soiled satin slippers do not show "from front."

"TALKING PICTURES" IN NEW YORK.

The first actual invasion of "talking" pictures in New York City occurred on Thanksgiving, when the new Camera-phone Theatre at 571 Fulton Street, Brooklyn, opened with the Cameraphone talking pictures.

In addition to the films shown, there is singing and talking in connection with the subjects, which include well-known stage celebrities such as Alice Lloyd, James J. Morton and Eva Tanguay.

The reproduction of the vaudeville acts of Miss Lloyd and Mr. Morton are being given this week. Monday the Brooklynites will see and hear Miss Tanguay.

The Cameraphone people are reported as having paid Miss Tanguay \$2,500 to go through her performance before the camera and phonograph, while Miss Lloyd received \$1,500. The admission to the theatre is at the usual moving picture theatre scale.

The Unique, on 14th Street, New York, the model picture house of the country, also installed the Cameraphone pictures last Monday, when Miss Tanguay was shown. Commencing Nov. 30, the reproduction of the act now being given in vaudeville by Mabel Hite and Mike Donlin will be shown.

The various picture houses along 14th Street which have hotly contested the territory for patronage heretofore have clung closely to the "straight" brand of moving pictures. The nearest approach to a "talking" series was formerly the "worker of the effects" behind the sheet at the Manhattan.

That the Unique has taken up the "talking" pictures of the Cameraphone may be considered to proclaim that the enterprise of that concern, which has brought the Broadway stage into a picture machine, is recognized as the best drawing card a picture house has yet discovered.

A valuable item in connection with the exhibition of the "talking" pictures of the Cameraphone concern is the billing of the artist's name. "Eva Tanguay" has been plastered all over the neighborhood this week, and has drawn more people to the Unique since Monday than that house ever held in a similar period.

It seems the country outside of New York discovered this before the metropolis itself did. Reports from all over for a long time back have mentioned the Cameraphone and its success. Only this week it was reported that a theatrical manager had purchased a theatre purely through the assurance he felt of the success the Cameraphone pictures would bring to his new house.

MORE WESTERN PLACES OPENING.

Chicago, Nov. 25.

The following new moving picture theatres are being opened in the west; San Diego, Cal. (Urban & Schwartz); Dickinson, N. D., Unique; Owatonna, Minn. (D. E. Perrin); Chicago, 1427 Ogden Avenue (Stillwagon & Co.); St. Louis, 2917 Olive Street (C. H. Wittenberg); Sandpoint, O. (Fred B. Walton); Hammond, Ind. (L. Polina); Grand Junction, Colo. (Grand Junction Amusement Co.); Fremont, Neb., Jewell Theatre; Chicago, 448 Fourth Street (C. Bush); Moreland, Ind. (Wm. K. Hoffman); Tulsa, Okla. (Mr. Stevens); Columbia, Mo. (Victor & Wilson); El Reno, Okla. (Hatten & Horner).

MOVING PICTURE NEWS**SWANSON'S EXPENSIVE HOUSE.**

Chicago, Nov. 25.

Probably the finest and most elaborate theatre devoted to moving pictures is Swanson's Theatre, Cottage Grove Avenue and 39th Street, which opened last week. The house is new and up to date. It is the most attractive and invitingly furnished theatre of its kind in the west, costing over \$50,000. It is owned by Wm. H. Swanson, the film renter of this city.

COMEDY WORKING "EFFECTS."

Sydney, Australia, Oct. 10.

The individual responsible for the "effects" at a picture show here evidently has a terrible thirst, or else he is afflicted with an impediment in his speech.

Dogs bark three seconds after they have passed the screen; while various cows are bailed up for milking purposes at a time they are supposed to be browsing in fertile paddocks.

EXPECTS \$50,000 HOUSE.

Chicago, Nov. 25.

Max Daniels is arranging to erect a vaudeville and moving picture theatre at Salt Lake City to cost \$50,000. It will have a seating capacity of 1,100 and will be known as the Lyceum.

PLACING THE PHONOGRAPH.

The matter of placing the phonograph properly for use in "talking pictures" is giving the managers a good deal of trouble. In many cases it has been found necessary to place the instrument behind the sheet, but this is impossible where the projecting surface is of plaster or other solid material.

At the Unique, New York this week, they have stretched a sheet across the front of the stage, but this is a most unsatisfactory arrangement, slight movements of the air, draughts, etc., disturbing the surface and ruining the effects. If the curtain could be arranged to drop from above, it would be all right, but none of the picture houses have facility for hanging drops.

The Unique curtain runs on overhead wires and has to be drawn aside when subjects other than "talking pictures" occupy the stage. This causes the wrinkles. It is the opinion of many that even the placing of the phonograph to one side concealed only by a parlor screen, is better, although that is at best most unsatisfactory.

The Globe, a moving picture theatre at Clinton, Mo., has been destroyed by fire. Loss covered by insurance.

At the Unique, New York, the management is starting a commendable movement. An illuminated sign at the side of the stage displays the names of the various acts as they appear. None of the moving picture places issue programs, and the public is never let into the secret of the act's names. The Unique is the first house that appears to have given this point any consideration.

MOVING PICTURE REVIEWS**"Mary Stuart."**

Manhattan.

There's someone around the Pathé Bros.' factory who either drinks absinthe or eats Welch rarebits. The Pathé people turn out enough "flopsters" to have one readily believe the whole crowd have the "dope" habit, for most of the Pathé pictures which "flop" have some unnecessary intended-to-be gruesome finale. With "Mary, Queen of the Scots," however, the finish where Mary has her head chopped off by order of Queen Elizabeth becomes comedy through the axe plainly showing itself to be the crudest kind of a "prop." The entire picture is "propy" and "fakey." As a historical recital, it is without value, for one without knowledge of Mary's sad finish could not follow it. Alone the picture tells nothing. Where the absinthe worked in this instance was not in the finale so much as in the coloring. So many colors in such a short time have probably never before been seen. The only dress which seemed lifelike in the mass of court costumes was Mary's, a dark brown, or it may have been a black, or perhaps it was just a hole in the film, painted over. If "Mary Stuart" isn't the poorest subject artistically ever turned out by Pathé, Pathé ought to send the blue ribbon winner over as another unannounced comedy. *Sime.*

"Do It Now."

Manhattan.

"Do It Now" is a Lubin series, very short—in fact, about the shortest reel ever witnessed, unless for some special reason the run was made so at the Manhattan last Monday. But the picture itself is sufficient reason why it should be brief. It tells of a man, seated in his office, under a sign reading "Do It Now" with the calendar displaying Friday, the 13th. Two or three people entering the office see the instructions hanging and proceed to gently strike the proprietor of the revolving chair. The office boy was extremely polite. He was also realistic as though in fear of losing his job. *Sime.*

"Our Own Little Flat."

Manhattan.

The best thing which could have occurred in "Our Own Little Flat," a Lubin series, was not shown. Something was thrown upon the sheet about the wife in a destitute family going upon the stage. A theatrical agent appeared, and the sheet proclaimed a great success for the young woman. She was even escorted into the street in the broad daylight "after the performance" with many servitors and flowers, but what she did on the stage to gain so much attention no one knows. Even the people on the side street where her uncle lived, and from which house she, her husband and baby had been driven by a crusty old aunt, seemed surprised at her return in state (four-wheeled landau). The neighbors peeked out of the window while a crowd of idlers down near the corner had evidently been told to remain where they were, for they only gaped.

This scene was somewhat funny as often the thought strikes the spectator of what the public surrounding the photographers and actors in a picture must think of some of the wild pranks. The opening views are of the aunt's crustiness, and the family of three, with a maid, sent into the streets. They rent an apartment, securing the furnishings upon the "installment plan." Business not being good with either the husband or the furniture dealer, the installment men descends upon the apartment, removing everything. The wife then utilizes barrels as "props" for furniture and also causes the maid to become an arm-chair, her arms extended with a shawl thrown over her head, a very old burlesque device for comedy. While the picture isn't commendable enough to rave over, it is not so bad. It is one of those which just about passes—and then you have to be in good spirits. *Sime.*

"The Standard Bearer."

Unique.

A good military series is here presented. Nearly all the views are pretty exteriors and the handling of massive battle effects is excellently managed. The color sergeant of a French regiment is seen bidding farewell to wife and baby on his departure for the front (the period being apparently that of the Franco-Prussian war). Various army maneuvers are displayed and then comes the big battle scene, a really admirable bit of stage management. The standard-bearer is wounded, but manages to conceal the regimental colors about his clothing as the enemy comes bursting through the smoke. He is removed to a field hospital dying and secures permission for his wife and baby to visit him there. To the wife he passes the ragged battle flag and she smuggles the precious relic out of danger. The final scene shows the ragged remnants of the French regiment in camp. The wife of the color sergeant in widow's mourning comes to them and returns the tattered standard. Except that the action is interrupted too frequently with inessential scenes the story is unfolded quickly and the incidents hold attention. *Rush.*

"He Who Laughs Last Laughs Best."

Chicago.

The old adage is consistently brought out, and this picture should become popular among exhibitors. A girl is in love with a young chap. He is opposed by her aunt. The girl meets her lover clandestinely. The aunt intercepts a note the girl has written him, making an appointment to be married. The aunt, disguised as the girl, schemes to meet the young fellow with the intention of marrying him herself. The girl, locked in her room, opens the window, discovering a tramp. She gives him a note to her lover which he takes in haste, apprising him of her aunt's strategy. The young man dresses up in the tramp's clothes, leaving the latter in his own attire. He then releases the girl. The lovers hurry to the church in time to witness the marriage of the aunt and the tramp. The aunt is wild with rage at the trick, but the tramp is surprised when she refuses to release him. There are some absurd situations, all of the laugh-producing sort (Essanay Co.).

Frank Weisberg.

CORY SAILS AWAY.

On Tuesday W. E. Cory, general manager of the Hagenbeck-Wallace Circus, with his friend, Dr. Tindolf (Cory's "Dr. Watson") sailed from New York for Paris. Mr. Cory will remain abroad until about the end of December, engaging numbers for the circus next season.

It has been rumored without confirmation that the Hagenbeck-Wallace outfit may come east again next summer. This is not looked upon as probable. Since the disastrous visit that show made to Brooklyn in '07 there has been no hankering for a return engagement. Among show people, the mismanagement of the Brooklyn engagements will never be forgotten.

FRANK MELVILLE DIES SUDDENLY.

While his brother George was working on the New York Hippodrome stage Monday evening, Frank Melville was stricken with an attack of organic heart disease in the office of Wells Hawks, the Hippodrome press agent, and expired immediately. The news was withheld from the younger brother until after the performance, in which he was substituting, Frank having been ill for several days.

Melville had gone to Hawks' office to look up steamship arrivals, having arranged to meet a party of European circus acts which arrived Tuesday on the *Georgic* to replace the present circus part in the Hippodrome show. While he was talking to Mr. Hawks, Melville suddenly pitched forward and before physicians could be summoned, was dead. He had suffered from mild seizures several times before.

Frank Melville was 59 years old and belonged to one of the oldest and best known families in the circus field. He was among the first to accomplish the feat of a somersault on a moving horse, having learned the trick from his father, also Frank Melville. With his father, a sister and two brothers, he was a member of the Barnum-Bailey show for several years. He was later ringmaster with the same organization and left that position to become equestrian director of the Hippodrome.

Melville leaves a widow, Rose Melville, formerly a bareback rider.

SEEKING NEW FIELDS.

The Flying Potters, an aerial casting act including ten people, have arranged to take out a regular circus next season. The Potters were this season with the Norris & Rowe Circus, and it is said they left that outfit short in their payroll account.

During the early spring, according to the plan, they will assemble a show in some middle western town. It will be transported in six cars or so and will hold to the Pacific Coast during the entire season.

"101 RANCH" SOON IN MEXICO.

The Miller Bros.' "101 Ranch" is working across Texas on its way to the Mexican border. The show is due to arrive in Mexico City Dec. 8. In their travels through the Central American republic the showmen from the States are quite likely to encounter opposition with "Dick" Bell, who has a strong following among the natives.

CIRCUS NEWS

NORRIS & ROWE'S FOR SALE.

According to a story which was going the rounds this week the Norris & Rowe Circus property will shortly be placed on the market and sold to the highest bidder. The best information obtainable in New York is to the effect that William M. Donaldson, the Newport (Ky.) printing concern, has taken over the outfit, and is wintering it in California, the proprietors of the show turning over the property as payment on a printing account as well as for certain money advanced by Donaldson early in the season.

The show carried twenty-five cars during the tour last summer. The amount of Donaldson's claim against it is unknown.

LILLIE-CODY DEAL CLOSED.

The deal whereby Maj. Lillie ("Pawnee Bill") and Col. William F. Cody are to travel as joint stars with the Buffalo Bill Wild West exhibition next season has been closed. No announcement has come from the Cody headquarters as to the terms of the transaction, but among circus people supposed to be "in the know" it is the understanding that Maj. Lillie has bought out what is known as the "McCaddon interest." This is the property of Mrs. James A. Bailey, and is said to represent half the value of the show.

Col. Cody will continue with the Wild West, but will appear only for the opening ensemble, Maj. Lillie taking up the star's position for the rest of the performance and also taking over the executive duties which formerly belonged to Col. Cody.

NO PRIVATE CARS, SAY WIRTHS.

Wirth Bros., the Australian circus men, have written to the Marinelli office in Paris claiming some of the foreign acts, booked through the Marinelli branches, expected to have private cars placed at their disposal upon reaching Australia.

The Wirth Bros.' Circus is now playing over there. There have been complaints from artists about accommodations furnished, and in this connection the Wirth Bros. allege the fault was mostly found by the Sydne Bros.

These foreigners, says the letter, asked that they be given a car to sleep in where they could also do their own cooking, and requested that writing utensils be placed at their disposal in order (as Wirth says) "to communicate with their new found lady friends over here."

The circus travels by train. When the jump is not long enough to require a night trip, the aggregation travels the following morning, the artists putting up at some hotel during the night. Otherwise they sleep upon the cars provided for that purpose.

"The objection," say the Wirth Bros., "seems to be we will not allow cooking on the cars. We can not permit this gypsy manner of living. It has brought derision to us from the town people where we have played."

The Messrs. Wirth say not whether the argument over the cooking and writing utensils has been settled, but the surprise which the demands of the Sydne Bros. caused may be gleaned from the letter.

COL. CODY IN NEW YORK.

A big special carrying 150 people from the Buffalo Bill Wild West arrived in New York late Saturday afternoon. The train was made up in Memphis, Tenn., where the last show of the season was given, and came to New York via the Big Four, Lake Shore and Michigan Central and New York Central.

In the company was Col. William F. Cody himself. He went immediately from the train to the Hoffman House, his regular New York headquarters. In conversation with a VARIETY representative the Colonel said:

"I am more than pleased with our 1908 tour. We traveled about 16,000 miles—15,940 to be exact—quite the longest journey the show has ever taken. Everybody enjoyed good health and the show was prosperous.

"I shall remain about ten days in New York and then make tracks for Cody, Wyo., where I propose to herd cattle during the winter. That has all the health resorts beat a city block."

Col. Cody looked far from needing a vacation. He was ruddy and bronzed, the picture of health. He would say nothing about the proposed "Buffalo Bill-Pawnee Bill" deal except:

"The whole business will be settled within the week. We have a meeting scheduled for a day this week and after that, when the details have been agreed upon, we can talk for publication."

The regular train of the show was dispatched from Memphis Friday and arrived at winter quarters in Bridgeport, Conn., Tuesday.

CO-OPERATIVE SHOW FOR MEXICO.

Dewar, the animal trainer, has conceived the idea of working through the West Indies, Mexico and South America with a 10-act tent show during the coming winter.

Several important circus acts which have not yet accepted vaudeville contracts express their willingness to venture in the project. These acts will go through the tour, the circus working on a co-operative basis. Harry Clark has been approached with an offer to act as the general agent.

BIG YEAR FOR ROBINSON.

Cincinnati, Nov. 25.

The John Robinson Circus arrived here Sunday and went into winter quarters at Terrace Park. Forty-five cars made up the circus train. "Gov." Robinson got home a week ago, and with his young wife took up residence in the Robinson home-stead.

According to the "Governor," this has been one of the best years in the history of the show in point of net profit. It is of record that one season about five years ago the circus came home \$156,000 to the good. Although Mr. Robinson did not give out any figures it is said this year was not much below that amount.

During the trip home the circus train ran for hours with all the windows closed and the landscape blotted out by smoke from huge forest fires in Mississippi and Georgia in which millions of dollars worth of timber was destroyed.

OLD RUMOR REVIVES.

The old rumor that the Ringling Bros.' Circus would open next season in Madison Square Garden was about New York this week with a bit more than its original strength. In the absence of any of the Ringlings nothing by way of confirmation or official denial could be secured, but several acts declared that in the notices of re-engagement for the Ringling Circus they had received there was a warning that they would be required to report in Madison Square Garden during March, 1909. The property men are also said to have been given like instructions.

In some quarters this is taken as having no significance, the Ringlings now having gone to Baraboo to winter and the Barnum-Bailey outfit being already safely packed away in Bridgeport. It may be that the Ringling show will assemble in New York and journey to the opening point (Chicago) in a body. However, the guessing contest is re-opened, and is free-for-all.

Maj. Burke did not return to New York with the rest of the Buffalo Bill people. He is spending a week's vacation in Texas. He will be home about the middle of next week, having instructed the new proprietor of Joe Smith's place on 14th Street to that effect. Since Maj. Burke left town on this trip the hotel has changed hands, Smith selling out. It is understood, however, that the accommodation of Maj. Burke was a condition of the transaction, being specified in the original lease.

Walter K. Hill, contracting press agent for the Buffalo Bill Wild West, who has been in Chicago since the No. 1 car finished its season, returned to New York this week.

John F. Adams, secretary to Antonio Publiones, the Cuban circus manager, has booked for his principal through the office of Charles L. Sasse the following attractions: Fredianis, Ernesto Sisters, Tamagata Japs, Carl Damman, Keller Troupe of cyclists, Bowen, Lina and Moll and Ferrari Performing Animals and Menagerie.

The Fassios, a foreign act, opened at the Hippodrome this week.

BRIGHTON'S NEW HOUSE.

Incorporation papers of the Robinson Amusement Co. were filed at Albany this week. The capital is \$100,000, and the concern is under the management of David Robinson, who will erect on the site of the present Proudman's Hotel at Brighton Beach, a restaurant, theatre and casino.

It will open in the summer. The theatre will be named "Brighton's New Music Hall."

Building operations will be commenced next month immediately following the demolition of Proudman's Hotel.

Mr. Robinson has severed his connection with the Music Hall at Brighton, which he directed last summer. Several wealthy and influential men are interested with him in the new venture.

The theatre will likely play vaudeville, although the policy has not been decided upon as yet by Mr. Robinson, who will be in charge of the entire premises.

NEW ACTS NEXT WEEK

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

Jerome and Schwartz, Hammerstein's.
Stanley and Russell, Hammerstein's.
Vesta Victoria, Lincoln Square.
"The Bathing Girls," Fifth Avenue.
The Piasutis, Hippodrome.
Alf Loyal, Hippodrome.
Ten Kudoras, Hippodrome.
3 Athletas, Hippodrome.
4 Deikes, Hippodrome.
Schmergel's Elephants, Hippodrome.
"The Devil's Mate," Fulton, Brooklyn.
"At the Switch Board," Orpheum.
Joe Watson-Toma Hanlon Co., Keeney's,
Harry Blaney and Kitty Wolfe, Proctor's, Newark.
The Golden Troupe, Proctor's, Newark.
The Daleys, Perth Amboy.
Bessie Marlow and Co., Perth Amboy.
Billy Quirk, Perth Amboy.
Petroff's Circus, Bayonne.
Harry Clinton Sawyer, Bayonne.

Annette Kellerman.

"Diablo," Dancing and Aquatic.

Two Sections.

Fifth Avenue.

Who cares whether Annette Kellerman is "The Perfect Woman," as the program states? Who cares, anyway, for "perfect women" such as have exhibited themselves on the stage off and anon? The title of "perfect woman" has been employed time and time again to describe many females. It doesn't commence to bring to the imagination the wholesome beauty of form belonging to Miss Kellerman. She is a rare jewel among women who expose their "figure" to an audience's gaze. There could be no more perfect picture than Miss Kellerman presents as she appears in her diving costume of black silk tights, a one-piece suit enveloping her from the neck to the feet. It fits snugly to the skin. After first entering the water, Miss Kellerman from her head down reminds one of a handsome seal in the elegant physique of a woman trained to physical perfection as far as that is attainable through athletics and acrobatics. That has caused Miss Kellerman to look wholesome in tights. There is nothing suggestive or in the least mite objectionable; just a perfect figure neither sex would tire seeing. Miss Kellerman suggests strength in her build, gained through out-door exercise. Even in the first section, before the young woman's exhibition of fancy diving, one may notice her suppleness, which no hot-house beauty could develop in an atmosphere of cigarette smoke and press agents. Miss Kellerman is an Australian. She has been in this country about six months, making her vaudeville debut, at Keith's, Boston, three weeks ago. Miss Kellerman's act is in two sections, an unnecessary proceeding. The "mirror dance" in the first part of her program could be easily eliminated, when the diving could be preceded only by her very dextrous manipulation of the "Diablo" spool. She is less dancer than athlete. Her diving is fancy, pretty and expert. Miss Kellerman's "standing, sitting dive" (so called by her), is a dandy piece of clean work. In the "neck dive," as the girl lies prostrate on the board preparatory to taking the plunge she leaves

NEW ACTS OF THE WEEK

"The Gibson Girl Review."

Pictorial Musical.

17 Mins.; Full Stage (Special Setting: 8);
One (Special Drop: 8); Two (Special
Drop: 1).
125th Street.

A real production has been placed in vaudeville by Bissing & Sloman. It is called "The Gibson Girl Review," and is pictorially pretty while musically pleasing, with seven good-looking young women to interpret as many types of "The Gibson Girl." "The Gibson Man" is Mr. Barrows, with a splendid, heavy voice to sing one of the best bass songs heard in ever so long, "The Bell in the Light-house," for which Mr. Sloman wrote the music, as he did for the two other musical numbers. Paul West wrote the lyrics. The act is in three scenes, the first an elegantly set artist's studio, with the scenery excelling any yet shown, having an antique scheme in harmony with the surroundings. There is a back drop containing a transparency behind which is a miniature stage. Following posing in a cabinet by the Misses Harrington and Dola Dollard as "The Gibson Girl" and "Bathing Girl," there are a series of six pictures on the small stage, they having been well arranged by Annabelle Whitford, "The Gibson Girl of Broadway." These are mainly posed by Texas Guinan (featured in the billing) and Mr. Barrows. The strains of "The Gibson Widow" run throughout the first scene, and the poses are quickly shown, a drop shutting off the little stage while the subjects are placing themselves. In the second scene, a drop in "one" represents the ocean. There is a continuous electrical play, giving several extremely attractive effects. The girls (in sailor dress) lounge about and sing, Miss Guinan leading as "The Widow," and she is later joined by "The Gibson Man," who renders his solo at this point. The finale is the young women bunched in a yacht speeding through a turbulent ocean, with a cannon salute fired from aboard ship. It is a decidedly new and unique illusion, lasting for a moment, affording a lively finish. "The Gibson Girl Review" is a gem artistically and quite an ornament to a stage. Perhaps if Miss Guinan would relax just a trifle upon her very distinct enunciation for the benefit of her voice, she would more fully justify the special mention on the program. Our choice anyway for the leading job is Miss Dollard.

Sime.

an image which will require a marvelous form to surpass. For a finale after numerous dives have been illustrated, Miss Kellerman does an "Australian splash." This finish indicates the liveliness of her disposition. It is just a squatting jump, but as she likes this, so does she evidence the fondness she has for the water by her exuberant spirits while performing off the board. One is situated on either side of the stage, about seven or eight feet from the ground. A tank below is reflected by an inclined mirror at the back. Miss Kellerman is a great big vaudeville card. Her fame will spread, not alone through her exquisite form, but as well because that is backed up by good looks—and a good, clean act. Sime.

"The Patriot."

Operetta.

23 Mins.; Four (Special Set).
Fifth Avenue.

Albert Sutherland has brought to vaudeville a high grade and "classy" offering, of the calibre which throws sharply into contrast the many "oakum" acts the managers have lately played. A number like "The Patriot" will "advance vaudeville," not give the entertainment a body blow. "The Patriot" is an operetta with lyrics by Stanislaus Stange and music by Julian Edwards. The music verges the singing playlet toward grand opera, the story being told wholly in lyrics with no comedy. It deals of the days of the Revolution, containing an impersonation of George Washington by Huntington May. Mr. May's main contribution is in a resemblance to the Father of His Country as reproduced in the painting of Washington by Rembrandt Peale. Mr. May may have taken his study from Stuart's portrait. Otherwise May slightly mars the performance through his harsh bass voice. It is perhaps made more so by the pleasant vocal qualities of the other singers, especially Antoinette Le Brun, James Stevens and whoever the tenor may be. Mr. Stevens, also a bass, is strikingly in relief to Mr. May. The concerted singing is exceedingly pleasing. Miss Le Brun is the single woman in the cast, with her pure soprano voice always welcome. The lyrical theme is of Washington entering the home of a Tory in the belief the farmer is a friend of the revolutionists. The Tory's daughter is in sympathy with the Americans, but the father covets the reward offered for Washington's head. Washington intends to remain over night in the farm house awaiting the arrival of his army. He is conducted to his rest by the girl. She, fearing treachery, places the General in her own room. Returning, the daughter overhears a plot to murder Washington. The assassin is chosen by the throwing of dice. The lot falls to the father. Holding a dagger, he goes to the bed chamber supposed to hold the sleeping Commander-in-Chief, but fatally stabs his daughter, who has occupied it instead. The sound of the approaching American forces awakens Washington. He reappears, thanks his host and prepares to depart. The father and confederates are amazed at his presence, when the daughter staggers forth, a large unsightly patch of red cloth over her heart. Singing "It Was For Washington," she expires in her father's arms for the sextet-singing finale, two soldiers of the Revolution standing at attention in the doorway to escort their General to the lines. Not alone is patriotism enthused through the likeness of Washington upon the stage, but there are the national airs interwoven in the music to catch the plaudits. The setting is simple, an interior of the farm house main room, scantily furnished, but well laid out, though brightly painted. A "ceiling" effect is obtained. "The Patriot" is an unqualified hit at the Fifth Avenue. It combines good music, interest—and patriotism. Several curtain calls were taken on Monday evening.

Sime.

Fred S. Thomas (Thomas and Noel) and May Hamilton, "The Paper Queen," were married at Williston, N. D., on Nov. 13.

Ray Beveridge and Co. (1).

"The American Venus Up to Date"
(Comedy).

Family (125th Street).

An advance press notice of "The American Venus Up to Date," announced it was written by Christine Hill; arranged by the Baroness Von Wrede, and among the properties would be an enlarged cast of Kuhne Beveridge's work "The American Venus." It may be all true; there is no reason why it should not be. Miss Kuhne is a sister to Ray Beveridge, who played the principal role of wife and model. The husband was taken by a tall sir who imitated a "souse," Harry Lauder and a pianologist. The imitations were probably caused through the "souse." Quite a crowd gathered at the Family for—just between us—everyone thought there would be pulled off a disrobing scene, and—just between us—that's what brought the crowd. This is the day of the undraped as the dog days belonged to the "Salomer." But nothing came off at the Family; not even the drapery from Miss Beveridge. That is the finish. Had Miss Beveridge removed the liberty silk or whatever light cloth it was which covered her form, who can tell but that Aaron Kessler would have had the sketch in Hammerstein's next Monday—or Marty Shea might have placed it for "try outs" on the New Jersey Circuit,—and just between us—Charlie Stevenson might have sent it down to Chase's, Washington. Congress will be in session soon and Charlie will have to give the statesmen some undraped stuff pretty quick if the government is to be run by regular people. But Ray wouldn't uncover, and the "word" had gone forth. It's tough on respectable married men, expecting much and only catching a glimpse of bareness. But for the information of Miss Beveridge (the model, not the modeler) it may be said that unless she decides to do a Maude Odell, it's no use wasting time with "The American Venus Up to Date." It's not up to date. The idea has been done to death, and faded away long ago. The last to attack the Venus thing legitimately was Alice Davenport a couple of seasons back. Vaudeville has advanced since then. If you want to be a real Venus now, you must be naked, and if you are naked enough—just between us—it doesn't matter whether you are a Venus or no.

Sime.

Roland Travers and Co. (1).

Magic.

13 Mins.; Full Stage.

Keeney's, Brooklyn.

"Roland Travers and Co., Novelty Illusionists." The "Co." and the "Novelty Illusionists" are the magician's two best illusions. The "company" consists of a boy who carts away the various paraphernalia after used. Special set makes a good showing and all of the apparatus is brightly attractive. In fact the only weak thing about Travers' performance is the tricks—or rather the execution of them. His routine consists of the simpler of the familiar ones in general use. For the finish and as a feature an impersonation of Ching Ling Foo and a couple of cabinet tricks are shown. The small tricks need no comment, but there is a serious side to the "features." If the Society of American Magicians hear of Travers, it will take the illusionist to task for exposing magic, though Travers be innocent in intent.

Dash.

Ned Nye and Ida Crispi.
Songs and Dances.
20 Mins.; Full Stage.
Keeney's, Brooklyn.

The new act offered by Ned Nye and Ida Crispi is one of those vaudeville puzzles that you bump up against now and then. The act isn't just right nor is it up to what would be expected from a team of the Nye and Crispi standard. If you were asked, however, just where the trouble lies it would be difficult to answer. In the dancing is the strength of the turn. Ned Nye's clever legmania is always liked, and Ida Crispi contributes some eccentric work in the dancing line that is in the same class. There is action without the usual gag; there is variety (each does two single specialties besides the two duet numbers) and a fair grade of comedy is maintained. It may be that there is too much action; too much variety or there is too much attempted without the proper care given to any one thing. The latter seems the most plausible. The "Make-an-art-dance" craze which has blossomed out so strongly since the summer season life saver, "Salome" appeared, has not missed this pair. They have for a finish "The Mesmeristic Dance." It is just as good as the others of its kind, but not strong enough to right that indefinable something that is wrong. Mr. Nye and Miss Crispi should be able to frame a dancing act only for vaudeville that would be unknown on the "Layoff Circuit."

Dash.

D'Arc's Marionettes.
"A Night With the Stars."
14 Mins.; Full Stage.
Lincoln Square.

A partly new idea is contained in this new puppet show. The novelty is that while the little figures go through their mimic impersonations of well known artists, one of the two manipulators sings a characteristic song. The dolls are worked by a man and woman, both of whom show themselves before the opening of the number. They are of good appearance, the woman wearing a neat soubrette frock of purple and the man evening waistcoat and house jacket. Perhaps the best of the "impersonations" was the Harry Lauder. The figure was put through a series of motions closely following the original and the man of the act sang "My Daisy" with a closer approach to fidelity than any of the regular mimics that have attempted it. Among the other "impersonations" were R. G. Knowles, Alice Lloyd, Vesta Tilley and George Lashwood. One detail that could be improved in the act is the use of lighter colored hangings. With the dark red background at present, the strings by which the dolls are worked are easily visible and when the spot illuminates the figures the wires are so apparent they distract attention. The act is a novelty, through the impersonations occupying the stage the time alone, and at the Lincoln Square Monday night, its first American appearance, scored a generous hit.

Rush.

The Blessings, a foreign act never before on this side, have been booked for the Orpheum Circuit. A woman understander of unusual strength and muscular development is featured. This is said to be an entirely different organization from the turn of the same name which has toured in this country.

The Vindobonos.
Comedy Musical.
15 Mins.; Full Stage.
Colonial.

The Vindobonos are two men. Billed as a "Novelty European Offering" they have a decided foreign flavor, particularly in their rough comedy at the opening. One of the pair makes up in grotesque fashion, the other playing straight and wearing evening clothes. The latter is a capital violin soloist, but has made poor selection of music. His first number was composed of what might be called "manual gymnastics," a performance chosen to display his dexterity in fingering without regard to melody. A second number was very pretty, and, worked up by means of a novel trick, gave the act an immensely effective finale. The trick consisted in the introduction of a caged canary bird. The violinist gave a curious bird imitation on his instrument and occasionally the real bird was seemingly made to trill a series of notes, the effect being worked probably from the wings. The comedian's best bit was that involving a score or more of broken violins. The comedy throughout is very mechanical and forced and the more real music the team give the better their turn will be. In a late place at the Colonial this week the Vindobonos did only fairly.

Rush.

Herr Schmidt and Company (1).
"The Human Pillar."
14 Mins.; Full Stage.
"The Rollickers," Empire, Brooklyn.

This is a combination of "cycle whirl" and strength test. It contains a good one-minute thrill, but so much time is taken up with the setting of apparatus, donning of harness and "stalling" around that one becomes rather tired. Strength tests of this sort, beside, have rather gone out of fashion. A saucer track is supported on four wooden posts about the height of a tall man's shoulders, with guy ropes holding it rigid. A rider climbs into the track and does several straight revolutions on a foot power wheel. Herr Schmidt then appears. He is a very German-looking person of tremendous size, running more to fleshiness than to muscular development. A set of brackets is harnessed to his shoulders. Schmidt steps under the track and by straightening up lifts it and rider several inches from its supports. The posts are knocked out and Schmidt holds the apparatus steady with the aid of the now tightened guy ropes, while the rider does a quarter of a mile around the "saucer." At the finish the posts are returned and Schmidt steps out. The audience at the Empire where the act was shown last week as an added attraction, accepted it rather mildly.

Rush.

OUT OF TOWN

Joe Goodwin.
Character Monolog.
One; 16 Mins.
Young's Pier, Atlantic City.

Here's a boy telling dialect stories in a really enjoyable way. He opened with a comic song. For an encore Goodwin talked a sentimental one, which, while very well received, is not in harmony with the act. Joe Goodwin should surely be heard from later.

J. B. Pulaaki.

Dolesch and Zillbauer.
Musical.
11 Mins.; One.
Orpheum, New Orleans.

Dolesch and Zillbauer, foreign musical act, made their first American appearance at the Orpheum Monday. Both are men. Concertinas are the only instruments employed to play classical selections upon. The number received but a mild reception. It is doubtful if it will prove strong enough as an imported act should be to warrant being brought over here.

O. M. Samuel

Fred Singer.
Musical Fantasy.
19 Mins.; One; Full Stage; Close in One.
Majestic, Chicago.

The setting shows the interior of a violin maker's shop, and a synopsis gives the history of a violin he holds. During the discourse, overcome with emotion he falls into slumber. A woman attired as a spirit of "Music" appears and tells him his violin will be played by the great masters. The scene changes to full stage. A cabinet is placed in the center in which he makes quick changes, representing musical geniuses, such as Paganini, Sarasate, Joachim, Kubelik and Ramenyi, the latter his best impersonation. Following these the scene is shifted to its first locale and he appears as if aroused from a fantastic dream, proceeding to play the violin, and after a few strains drops to the floor, supposedly dead. The woman who appears as the "genius" wears pretty knickerbockers and assists in the changes. Her foreign accent somewhat interferes. Mr. Singer is an exceptionally good violinist. The final change is rather slow and could be hastened. The act is novel and evidently arranged to exploit the talents of Mr. Singer. The middle section is strikingly similar to the act now being presented by Lamberti.

Frank Wiesberg.

Miss Ines and Mons. Taki.
Musical Eccentrics.
13 Mins.; One.
Majestic, Chicago.

New to America, according to announcement, the act shows singing and imitations of musical instruments, with some comedy by the male member that is decidedly European. The woman has a cultivated soprano voice and sings several foreign selections excellently, while her partner assists with a deep bass. His imitation of bells was clever. A duet in Italian with harp accompaniment proved the best of the act, which was well received.

Frank Wiesberg.

Connelly and Webb.
Sketch.
19 Mins. Full stage.
Majestic, Chicago.

First appearance here. The features are the piano manipulations of Connelly and the singing of Miss Webb. There is fairly amusing dialog concerning the episodes of a college chap's sweetheart. There is not much story to the arrangement, but whatever was served impressed. Connelly's playing the piano is a good sized factor in the success the act met with.

Frank Wiesberg.

Binns and Binns, the musical act, have returned from England.

HAMMERSTEIN'S.

There are one or two weak spots in the Hammerstein bill this week, but otherwise it is a rather good all around show. The usual capacity attendance was on hand Monday night. Hammerstein's is the place where the audiences form their own opinions as to merit, and they are not backward either way. They must be credited with being the first audience to pass up "Dixie" without a hand. Their "wise" reputation was hurt later, however, when they fell for one or two extremely poor imitations, just like an ordinary audience. Too much mustn't be expected at once though. Now that the Cincinnati Southerners have been subdued, almost anything can be looked for.

The hit of the evening came in the nature of a surprise. Each of the knowing ones who passed the Victoria doorman with a vacant stare, upon looking over the program would never have selected the winner. It was the Arlington Four. The boys are doing exactly the same act as when seen at the house earlier in the season. They are working much more easily and with more confidence than then, but this alone would not have made the vast difference in their showing. It is more a matter of position. The act was on "Number 2" previously; now it is opening after the intermission; not an easy spot at Hammerstein's either. The comedian of the Four was just as big a hit as Harry Cooper of the Empire City Quartet is at this house. The comedian of Avery and Hart should see this boy do an imitation of Bert Williams; there's something to it. The Arlington Four are stepping in the right direction and if they continue to come as fast as they have up to now, just watch 'em.

Clarice Mayne was moved from "No. 4" to "No. 7," the softest spot on the program, and the change helped her a whole lot. Miss Mayne is rather a peculiar proposition. As a single turn, the act goes very well, but after it is all over, strange to say, the girl is about the only item in the offering which leaves no impression. You remember a catchy song, a clever comedy accompanist, and Geo. May's orchestra, but the singer not at all. There are of course, the imitations, but imitations never really "fall down," regardless of who the mimic may be. Miss Mayne holds one record, however. Her Harry Lauder is the poorest yet.

What's all this talk about Maude Odell? Valeska Suratt has it all over her, coming and going. Besides Valeska doesn't confine herself to the "take off"; she "puts on" as well and such gowns and hats! The setting at the opening is about the handsomest thing yet shown in the stage dressing. Billy Gould is in all along with his light and airy patter, together with songs which tickle the Forty-Second Streeters.

Arnold Daly closed the first half. You have to sit back and think, but it all isn't worth two thoughts. James Harrigan is next to closing and making good, not bad for James. The juggler goes over the line in his talk a couple of times, but the Hammersteins like that sort of thing, and it helped his hit.

The Gleasons and Fred Houlihan have placed their dancing specialty away up on the top. Paul Florus opened with a light xylophone number. O'Brien Havel did quite well, and Amelie Rose closed.

Dash.

BLUE RIBBON GIRLS.

The recent addition of Hilda Carle and her "Red Raven Cadets" to the "Blue Ribbon Girls" has very likely upset the burlesque of that performance, as it was played before the act's entry. Miss Carle and her girls now close the burlesque and the show, in their very nice drill, including change of costumes.

To permit of this and hold the entertainment within a reasonable time limit, the burlesque seems all torn to pieces. It is "The Raw Recruit," by Allen and Burnett. The "special" songs written for the piece are not sung.

William Keller scores the hit of the burlesque and through that the hit of the show in a comedy way. As "the raw recruit" Keller had his comedy with Billy K. Wells and Harry Ward. A scene in "one" during the burlesque was stretched out until it seemed the men were "stalling," but there was good "army" business in it, and previously there was some real fun (also new) between Wells, Ward, a policeman and a mail-box.

The reason for Keller scoring is most simple. Wells as a Hebrew and Ward as a "Dutchman" each appeared in the first part, olio and burlesque with hardly a change of clothing, let alone dialects or make-ups. Though perhaps the audience did not know it, they had grown tired of both characters. Ward is a fair sort of "Dutchman," much better in that character than Wells as a Hebrew. Wells is a careless worker, forgetting the dialect often, and has failed to live up to the promise he showed a couple of seasons ago.

In Well's singing monolog (olio), he has a few parodies and a copy of Cliff Gordon's political speech, including in this copy even some talk Gordon has used now and again.

On the other hand Ward, during the specialty of Ward and Raymond, shows some of the prettiest dancing which has been seen in a very long while and established the act as one of the big successes of the show through this, although good judgment should tell him to drop most of the talk, a sample being that his wife is "one" and he is "nothing" in the family, making "ten" in all. This is quite as poorly chosen as the program line about Wells which reads, "Everybody is so sick, I'm glad to see the ink well." A great deal was not expected from Wells after reading that. Miss Raymond dances fairly, but is not dressed likewise. Possibly appearing before a street drop induced her to wear the cloak at the opening. It is not becoming. Stripping to tight pantalets after, she dances a clog under the spot-light.

Keller and Jimmy Lane have been drafted from the original company which appeared in vaudeville playing Searl Allen's "The Traveling Man." Three scenes have been made of the piece: the interior of the Grand Central, the exterior of the train sheds, and the interior of the Pullman. In the latter most of the action and business takes place, Florence Mills playing Phoebe Snow, and Billy Evans, the drummer.

They secure a great deal from the final scene, although it is too long. Messrs. Keller, Evans and Lane all play swiftly, bringing lots of laughs, while Miss Mills is a pretty woman, with a not over-strong voice, albeit a pleasant one, and

she should have something more than the bit of song given her at the opening.

The opening of the first part is one of the best ever seen in a burlesque show. It is worked in much the same way that many a finale of the first or second act of a musical comedy has been. There is constant action and change of leaders, Pauline Moran, Miss Raymond, Miss Mills and the comedians being concerned in it.

During the opening piece renamed "The Blue Ribbons En Route" (and which carries a logical story) the chorus girls are on the job. They have been well trained, and wear some pretty costumes. Their dancing isn't merely a movement of the feet.

There seems to be no soubrette. Everyone in the show, male and female, with the exception of the Misses Carle and Mills, can dance. If there is a soubrette, Miss Moran is it. She is a smiling girl who works hard all the time, and gets something out of it. In "I Could Learn to Love a Girl Like You," which Miss Moran led, she secured five legitimate encores. Five-count 'em. This isn't like telling it yourself. In "A Minstrel Show For Mine," if Miss Moran would not try to sing quite so much, her voice will last longer.

The Three Perry Sisters are semi-principals, furnishing the comedy of the first part with the comedians through a swinging door, the girls looking for a husband, dog and parrot respectively, all bearing the same name. It is not an unusual farcical situation.

The sisters made up the third and last olio number with "In Chorus Life." "The Wedding of the Nightie and the Pajamas," a song capable of considerable effect, is lost by the girls. They should have two verses, and some one should teach incidental business in connection with it.

"The Red Ravens" drill well, but although girls, the small number (nine) do not compare them favorably with the boys who do this same sort in quantities of fifteen or more.

The early indications were that "The Blue Ribbons" would be about the best show which has played hereabouts. It isn't, but still is first class entertainment.

Five of the principals do not appear in the olio. The management has sacrificed much for the "Traveling Man" of the first part and Miss Carle's act in the burlesque. When in addition to this one recollects the repetition of Wells and Ward, the good results obtained by the company are a little short of remarkable. *Sime.*

THE ROLLICKERS.

Some few changes have occurred in the organization of "The Rollickers" this year. William J. Patton is in the straight part formerly played by Ed Morton and Nat S. Jerome has Jos. K. Watson's role opposite Will H. Cohan, Hazel Sanger, the prima donna, is also new to the cast. Otherwise the company is the same and the vehicle (an adapted version of "Bankers and Brokers") remains in use.

Jerome does not make as good a partner for Cohan as Watson did. This is probably not Jerome's fault, but rather because of his methods. There are times when he overworks in an effort to get his "fat" lines over and the pair do not play up to each other as did the old combination. This is not said in disparagement of

Jerome's work, for he handles his Hebrew with a good deal of certainty, slipping only when he tries too hard to secure laughs.

This is Cohan's second season with the organization. He has the work well in hand, placing his comedy to good effect. Both he and Jerome get the big type.

One of the best bits of trick work that has been shown in burlesque is the entrance of the two comedians. Everybody in the show works it up through a fast chase and at the finish the pair make a quiet appearance. It won perhaps the biggest laugh of the first part. The business with the shackles that followed got another laugh, thanks to a funny walk, and the five minutes they held the stage was solid laughter. All through the two-act piece they had scenes of just about the right length, never tiring, and their parodies introduced during the second act held the show up.

Patton made a decidedly satisfactory "straight," a happy variation from the general burlesque rule. He plays with repose and talks easily and naturally, beside which he sang very agreeably. Alfred K. Hall is back in his old part with a funny catch line which he is a bit inclined to overwork, but which made an immense hit with the audience.

The principal women have been happily selected. Violet Pearl, rather more Tanguayesque than formerly, is all over the stage. She gets more action out of her songs and dances than two ordinary burlesque soubrettes, and wears clothes that are bright without being flashy. She has plenty of them, too. Miss Pearl has improved vastly in the past year and gives promise of going steadily ahead. She has good ideas and the ability to put them through. Her "audience" song was splendidly handled.

Miss Sanger was suffering from a severe cold last week and her singing found her at a disadvantage. She is of generous proportions, but handles herself with a good deal of stately grace and in the matter of clothes almost rivals the soubrette. Her duet in the first part was perhaps her best and she did nicely with the finale of the same part. Grace Patton contented herself with looking well, without attempting to sing and offering very little talk. She did look very well, too, and thereby fulfilled her mission.

The Thiess production adds another affirmative to the debate as to whether the burlesque olio has not seen its best day. What simple little specialties are used in the show are introduced incidentally during the pieces. These include an excellent dance by Patton and Hall, Al Hall's "Empire Pony Ballet," Cohan and Jerome's series of parodies and Daisy d'Cuesta with a toe dance.

Between pieces Madeline Gordon, at other times a humble chorister, delivered the surprise of the evening, with a series of capital songs. The turn was designed to fill in the gap for stage setting purposes, but it proved a decidedly entertaining ten minutes. Miss Gordon has the gift of handling dialect songs, and needs only a better stage bearing and someone to show her how to wear clothes. The costuming of her single act was a travesty. A shabby skirt with a fringe of stray threads hanging down, a shabby pair of slippers and a seedy looking waist, emphasized by an unbecoming way

of arranging her hair, gave her a sort of forlorn appearance, but she had scarcely got through her first chorus of a "coon" song when everybody was at attention. Miss Gordon should have a song in the pieces. Much valuable material is lost while she remains in the chorus.

The sixteen choristers are divided into show girls and "ponies," the latter being a neat lively octet of workers. They took five encores after singing "Taffy" and at all times helped the stage picture with their animated presence and good looks. All the girls are nicely costumed, there being rather more than the average number of changes, all bright and pretty. A good deal of care has been put into the "production" which is well above the burlesque average in all its details.

The company is strong in the presence of good male voices. Beside Patton, Harry Hewett in an unimportant part and Matt Taylor did uncommonly well with their songs, and four male voices, combined into a quartet, sang off stage for the opening of the second act, giving a very pretty touch to a quiet scene.

The more or less consecutive story of the old Yorke and Adams' piece is retained. The comedy plot holds the action together without becoming obtrusive and a constant succession of musical ensembles and various "bits" holds interest closely.

"The Rollickers" holds easily the place it gained last season, its first on the Western Burlesque Wheel, when it was conceded as second to none as a clean, modern burlesque entertainment. It is entirely free from suggestiveness, but one minor violation of good taste was the frequency with which the principal comedians resorted to the use of profanity for a laugh. This should be curbed. They can be funny without it. *Rush.*

LINCOLN SQUARE.

Those who watch theatricals with an eye singly upon the box office results are rather inclined to regard things with the cynical attitude that justifies successful showmanship without considering the means which make it successful. The results only count.

Which observation is occasioned by watching the exhibition given at the Lincoln Square this week by Maude Odell. You couldn't well call it an "act." Exhibition is a better term, and you are permitted to take "exhibition" in any of its manifold shades of meaning. "Salomes" we have had without number, and other things that offended what is left in us of the Puritanical, but Maude Odell has it on all the other so far that ordinary language languishes and typewritten adjectives retire abashed. If this isn't sufficiently plain, let it be said at once that the English "beauty's" open flaunt of crude nakedness is as bold an affront upon American decency as has ever been attempted outside a *banding*.

The managers may prate about "demonstration of physical perfection," "artistic display" and all the rest of the bromides, but Maude Odell is at the Lincoln Square this week because she has been found to arouse an attraction that is potent because it is *risque*—and *risque* isn't the proper term either, because it expresses the clever veneer with which the French manage to soften their worst outrages. This is blunt, crude, British nastiness. We all understand that mere nudity is

not offensive, indeed it is the opposite when it is in its proper surroundings. The offense in the Odell instance is in the intent. In no case that has appeared in New York vaudeville has the deliberate purpose to pander to a disagreeable taste been more apparent.

You who saw Miss Odell during the earlier days of her opening week may take exception to it, but this week's Maude is not the coy and statuesque creature. Some of her earlier poses are rather pretty, but there can be no excuse for the final "exposition." So called "showmanship" must stop somewhere. The desire of the manager to "make talk" and start public discussion must have some limit, or where are we going to land? But why further; let us dismiss a disagreeable subject?

The rest of the show is satisfactory with the possible exception of Josephine Ainsley. Miss Ainsley followed Adamini and Taylor, who made probably one of the best opening turns that has appeared hereabouts in a long time. They have a splendid layout of instrumental and vocal music, and earned more applause in their disadvantageous place than several of the other numbers that worked under better conditions. Miss Ainsley's songs following this act were cut down to two, and, although she retired to fair applause, the handicap was felt.

D'Aro's Marionettes (New Acts) followed and scored a substantial hit, while George W. Day ("No. 4") more than matched it in volume of applause. Day has a trick that is all his own. After eight or ten minutes of pure comedy patter he works in a bit of well balanced sentiment that is immensely effective. Then for an encore that is as certain as clock-strike, he comes back with more nonsense and does a laughing finish. The scheme recommends itself, both as a first rate expedient to engineer laughs and as a skilful arrangement to throw comedy material into relief. Barnold's Pantomime closed the first half to immense applause.

After the intermission came Maude Odell. Most of the audience, it may be presumed came to see Maude, and it needed a pretty fast number to follow. Josephine Sabel, who has not been seen a great deal hereabouts lately, had the job. Miss Sabel got to the audience with a catchy "coon" song and followed it most effectively with a burlesque on the "Odell incident" (another refusal to call it an act).

Amelia Bingham closed the show, and if anyone tells you again that a dramatic sketch (for such is the classification which must include Miss Bingham's offering) can never close a show containing fast entertainment and a lewd "sensation," tell them about "Big Moments From Great Plays" this week.

The preceding bill had apparently said the last word in vaudeville amusement when Miss Bingham took the stage. Applause had been uncommonly enthusiastic and laughter had run riot. Nevertheless the legitimate star held her audience until her final moment. *Rush.*

There will be another concert at the Circle to-morrow night. There was one last Sunday at which a very appreciative crowd gathered. That is to say, they made up in noise what they lacked in numbers.

FIFTH AVENUE.

A high grade show is on view at the Fifth Avenue this week, bolstered up greatly by two new and excellent offerings, both on the novelty style—for vaudeville—one (Annette Kellerman) decidedly so. Miss Kellerman with the other, "The Patriot," under New Acts.

There is just enough comedy on the bill to give it the requisite flavor, balanced nicely by the variety injected into it. William Rock and Maude Fulton make their return, after a short absence, to this house, with the act last offered at Hammerstein's, Miss Fulton having replaced "The Shop Girl" number with a "coon" song, rather a poor substitute. Mr. Rock does his usual excellent work as "The Devil," even though the audience finds it hard to accept him seriously, and the number scored as well on Monday evening as it ever did.

It is no light show to follow. The further down an act was located the more difficult it became, which speaks well for it becoming necessary to close Julius Tannen's turn by the lights and orchestra announcing the next—and last—act.

Mr. Tannen has a great deal of new and laughable matter, mostly "panning" London, but well worded and is well delivered. A couple of "dental" stories are really clever, and Mr. Tannen, to keep the laughs on these apart, shifted to the "Venetian Blind." At least he is credited with so doing, for he could not intentionally have used that time honored "gag" otherwise. The "Bill's Letter" recitation is hardly worth the while, though it secures a good-sized laugh, but Mr. Tannen has no complaint. In the hardest program spot, he was one of the biggest hits.

"The Star Bout" closed the show. This "boxing act" has not changed for the better since first presented. The portion in "one" is of lesser account than then, while the sparring does not compare with the exhibition first given. The act pleased, but it is far from what it should be after playing so long.

Foster and Foster were placed for the difficult job of following the successful singing sketch ("The Patriot") but won out handily. It was also the third act, hand-running, to introduce patriotic airs, Foster and Foster having one for their introductory music.

The other was the "No. 2" number, Ruby Raymond and Co., the "Co." consisting of two boys, one in blackface. It is a very good act of its sort, combining three styles of dancing, acrobatic, loose and hardshoe, Miss Raymond being the acrobatic dancer. The act needs to be brought together by the dropping of the opening dialog, also more harmony practiced in the trio singing, the shorter boy (James Graham) having an extraordinarily discordant voice. Miss Raymond is a pretty girl of youthful looks, with much animation and an excellent dancer in her line. James M. Hughes, blackfaced, might go even further in his loose dance, a big applause winner.

A couple of odd incidents occurred through the make-up of the bills. Two moving pictures were run through in the center to permit of the setting for Miss Kellerman's second section, while Foster and Foster were obliged to give their act wholly in "one," with one of the partners remarking to the other "sit down," though no chair was in sight. *Sime.*

KEENEY'S.

Though the bill at Keeney's this week is far ahead of anything the house has held recently, it did not cause any great difference in the attendance. Tuesday night the nearly half a house, for a cold-blooded crowd, had the world whipped. The pictures may have pleased, but if they liked anything else on the program, they have one grand original way of showing it. And there were no less than four acts fully deserving of a little bit better than being a hit.

Clayton White and Marie Stuart may be credited with going as well as anyone. "Cherie" is there. It is one of vaudeville's surest, and when the bright snappy lines and excellent work of the principals fail to arouse more than a few titters, it's almost time to either get or hire a new audience. The one thing in the act that really went well was Miss Stuart's French song; they knew they didn't understand that. Mr. White's slang should have been a riot by the same token.

"Anna Laughlin and Joseph Howard" the program reads now. "My Sister's Big Beau" hasn't changed the slightest. Miss Laughlin simply steps in and fills the vacancy left by Mabel Barrison. One charitable change wrought is the omission of Miss Barrison's song, "What's the Good of a Pair of Trousers if They Haven't Got a Man Inside." Miss Laughlin may have "kicked" on that; she had one coming. The value of the act has not been decreased any. Both girls do exactly the same style of work and Miss Laughlin has learned to say "yesh" just as cutely and prettily. Mr. Howard has now only to ask Mike Donlin for his tailor's address.

Charles Semon, a guaranteed laugh deliverer, had to be contented with a few fitful outbursts of applause and several scattered giggles. He referred once or twice to the audiences in Portland. Mr. Semon need never mention that town again. Besides his value as a laughing number, Semon furnishes music of a better brand than many acts who depend entirely on musical ability.

Spenser Kelly and Frederic Rose, after they had rid themselves of several selections evidently chosen to suit themselves, managed to secure as much as the rest through a medley.

Marion and Heins do a two-man minstrels. There is an interlocutor and end man. The end man works in blackface, sings a couple of "coon" numbers and looks like Lew Sully. The interlocutor sings two ballads. They were "I Don't Want Morning to Come" and "I Never Cared for Anyone the Way I Care for You." It isn't just right to keep the writer's name a secret.

The Three Ernests closed the program with a first-rate comedy bar and trampoline act. There isn't anything prettier in the acrobatic line than the horizontal bar work when it's good. The Three Ernests are all of that. The comedy plays an important part. Ned Nye and Ida Crispi and Roland Travers and Co. are under New Acts. *Dash.*

Sadie Jansell ate some untrained oysters last week, and had an attack of ptomaine poisoning. It's foolish to eat these wild animals without a health certificate attached to each one.

COLONIAL.

Mr. Williams seems to think lightly of the drawing value of Maude Odell at the Lincoln Square this week, for in place of the big "sensation" which the Morris establishment flaunts to the public, Mr. Williams offers a show of even merit, unassisted by a "drawing card." There are no extraordinary attractions at the Colonial, absolutely nothing to draw the crowd except a very entertaining vaudeville show, with its values distributed.

Nat M. Wills gave the bill a good finish. The show was most jerky and uncertain in its playing, and it was not until W. C. Fields appeared No. 3 that the applause reached proportions that might be considered as measuring up to a successful bill.

Julius Steger and his company of players first touched the particular chord that responds to intelligent sentimental appeal. There is no getting away from the fact that "The Fifth Commandment" works an immense influence upon a vaudeville audience. Its sentiment is well calculated to, awaken emotion without becoming maudlin, and throughout the presentation is adequate and convincing. Closing the first half Steger held the attention of his audience completely, and at his well-devised climax won rounds and rounds of applause—indeed, enough to justify even the supporting company in taking a bow or two.

Wills got the house immediately upon his entrance. He has returned to the old system of making his start with the operatic medley. This is a good move. There is a distinct question whether Wills is not funnier as a singer of parodies than as a talking comedian. In any event, this week's audience at the Colonial found him extremely funny in either department. His was a large success, although he was in his usual difficult position—next to closing the show.

W. C. Fields makes his first appearance since his return from the other side. The comedy juggling act remains entirely unchanged. Fields is still the peer of the funny jugglers.

Winona Winter calls herself "The Little 'Cheer Up Girl,'" a catchy title and a particularly applicable one. Miss Winter does only a short bit of her ventriloquial specialty, for the rest singing several songs in her own most attractive person and doing an impersonation or two which were not quite so attractive. Miss Winter exerts a large appeal through her youthful beauty and girlish manner. She is an altogether delightful picture in a modish frock of pink. A couple of pretty songs in her agreeable voice—a curious suggestion of rich boy soprano—clinched a substantial success.

"Commencement Day," with Phyllis Lee, opened the intermission. The comedy of the Jack Mason act is not very convincing. The presence of a tongue-tied youth and a "cissy" among a body of West Point cadets is a pretty long stretch of imagination. The singing went nicely, however. The Vindobonos (New Acts) and the Hassan Ben Ali troupe of Arabs, closing, were the others in the last half, while Marino, Navaro and Marino opened the bill, followed by The Kemps. *Rush.*

Annette Kellerman holds over at the Fifth Avenue next week.

VARIETY ARTISTS' ROUTES

FOR WEEK NOV. 30

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from NOV. 29 to DEC. 6, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"B. E.," "BURLESQUE ROUTE."

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

A
Abdallah Bros., Three, 1235 Golden Gate, Frisco.
Adams, Mabelle, 7, Orpheum, Salt Lake.
Ader Trio, 2228 N. 3, Phila.
Adelya, Box 240, Champaign, Ill.
Address & Livingston, San Carlos, Kay West.
Aeburn, The, 220 Colo. Ave., Chicago.
Abern. Chas., Troupe, Poll's, Scranton; 7, Poll's, Wilkes-Barre.
Albani, 1416 Broadway, N. Y. C.
Alberl, Giulio, Scribner's Big Show, B. E.
Albino & La Brant, 212 E. 25, N. Y.
Alburtus & Millar, 7, Empire, Hackney, Eng.
Aldo & Vauzouer, 254 W. 24, N. Y.
Alexandra & Bertie, 41 Acra Lane, London, Eng.
Alexander & Scott, Nov., Mallin, Hanover, Ger.
Alexis & Schall, Orpheum, Portland, Ore.
Anderson, Madge, 2613 Pk. Heights, Balti., Md.
Allen, Chas. H., 431 S. Morgan, Chicago.
Allen, A. D. Co., 74 Pleasant, Montclair, N. J.
Allen, Searle & Violet, 223 E. 14, N. Y.
Allen, Leon & Bertie, Columbia, Chicago.
Ally George, 319 W. 65, N. Y.
AM, Hunter & All, Claude St. & N. Y. Ave., Allison, Mr. & Mrs., Green Room Club, N. Y.
Allman & McFarland, San Carlos, Kay West, Fla.; 7, Orpheum, Tampa, Fla.
Alpha Trio, Grand, Nashville; 7, Orpheum, Evansville, Ind.
Alpine Troupe, North Ave., Chicago.
Alvena, Seller Trio, Mardi Gras Beauties, B. E.
Alvaretta, Thoro, Jersey Lakes, B. E.
Alyce, Fete H., Bullock Comedy Co.
American Dancers, Six, Keith's, Phila.
American Trio, 65 Penn Ave., Newark, N. J.
Anderson, Four, Broadway, Loganport, Ind.
Anderson & Guise, Hathaway's, New Bedford; 7, Hathaway's, Lowell.
Angel Sisters, 713 W. N. York, Indianapolis.
Apple Bros., 240 W. 4, N. Y.
Archer, Bob, Jolly Girls Co., B. E.
Arbell Bros., Majestic, Ft. Worth; 7, Majestic, Dallas.
Arde & Edde, 500 E. 84, N. Y.
Arizona Troupe, 351 E. 16, N. Y.
Arlington Four, E. & P. 126th St., N. Y.; 7, Proctor's, Troy.
Armeda, City of Yesterday, Lyceum, Lithbridge, Ab., Can.
Armstrong & Levering, Empire Burlesquers, B. E.
Armstrong & Verne, Columbia, Cincinnati; 7, Anderson, Louisville.
Armed Grace, Majestic, Ft. Worth; 7, Majestic, Dallas.
Arnold & Fallx, Family, Lancaster, Pa.
Arville, Dorothy, Roseligh Court, 96th, N. Y.
Astaire, The, 43 Eldorado, Highwood Pk., N. J.
Auberts, Lea, 14 Frobel Str. Ill., Hamburg, Ger.
Auburn, Three, 325 Beacon, Somerville, Mass.
Aurea, The, St. Hygata, Southend-on-Sea, Eng.
Auger, Capt., Co. 13 Lawrence Rd., So. Baling, London, England.
Aunties, The, Majestic, Little Rock; 7, Majestic, Ft. Worth.
Aunties, Toasting, 7, City of Leeds, Eng.
Avery, W., 1400 Forestville, Chicago.
Ayres, Howard, 2411 So. Alder, Phila.
Asards, The, 229 W. 38, N. Y.

Bennett, Phil, Poll's, Hartford; 7, Poll's, Waterbury.
Bertina & Brockway, 311 Third, New York.
BIG & Bang, Bijou, Devil's Lake, N. D.
Big City Quartet, Orpheum, Memphis.
Bissett & Scott, Orpheum, Kansas City.
Black Patti Troubadours, Denton, Tex.; 7, Waco, Tex.
Black Patti Troubadours, Oklahoma City, Okla.
Blake & Amber, Empire, York, Eng.
Blaney & Wolf, 267 W. 44, N. Y.
Blaney, E. Clay, & Wolfe, Kitty, Proctor's, Newark.
Bijou Comedy Trio, Watson's Burlesquers, B. E.
Bingham, 325 Beacon, Somerville, Mass.
Black & White Trio, 544 Columbus, N. Y.
Black & Leslie, Star, Green Bay, Wis.
Blanchin & Hehr, Family, Hazleton, Pa.; 7, Family, Carbondale, Pa.
Blanchard, Cliff, Royal Slave Co.
Blanchet Bros., Keeney's, New Britain; 7, Keeney's, Brooklyn.
Bloodell, Mysterians, & Co., 15 Second St., N. Y.
Bloom, Harry, Columbia, Pottsville, Pa., Indef.
Blum, Emma & Burr, Hathaway's, New Bedford; 7, Auditorium, Lynn, Mass.
Bimbo, The, Majestic, Kalamazoo, Mich.; 7, Bijou, Battle Creek, Mich.
Bon-Morce, Orpheum, Harrisburg.
Booth-Gordon Trio, 1523 Broadway, N. Y.
Boothback Quartet, Poll's, Waterbury, Conn.; 7, Poll's, Waterbury, Conn.
Boulden & Quinn, Fantages', Portland, Ore.

Carlo, Hilda & Co., Blue Ribbons, B. E.
Carlises, The, 308 W. 43, N. Y.
Carson, Frank, Wigwam, San Francisco.
Carson sisters, Saratoga, B. E.
Carter, Chas. J., Milton, Queens, Sydney, Aus.
Carter, Lillian, Irwin's Majestics, B. E.
Carey & Stamp, 63 Court St., Brooklyn, N. Y.
Casey & Le Clair, Hudson, Union Hill, N. J.
Castellano & Bro., 303 8d St., Brooklyn.
Carson & Willard, Bennett's, Montreal; 7, Bennett's, Ottawa.
Ceballos, Halarium & Rosell, 779 State, Bridgeport, Conn.; 7, Grove road, Clapham Park, London.
Chadwick Trio, 7, Orpheum, Butte.
Chase, J. Percy, Bijou, Oshkosh, Wis., Indef.
Cherie, Doris, Follies of the Day, B. E.
Chevalier, Louis, & Co., Novelty, Denver.
Chinquilla & Nowell, Broadway, Middletown, O.; 7, Orpheum, Zanesville, O.
Christopher, Chris., 49 5th Ave., Chicago.
Christy, Wayne G., 207 W. 45, N. Y.
Church City Four, Strolling Players, B. R.
Claire, Ina, Bennett's, Hamilton, Can.; 7, Bennett's, London.
Clarendon & Scarlet, Orpheum, Minneapolis.
Clark & Turner, 144 W. 64, N. Y.
Clarke, Wilfred, Orpheum, Butte.
Clayton, Belle, Moon, Jamestown, N. Y.
Clayton & Drew, Bijou, Dubuque, Ia.; 7, Majestic, Cedar Rapids.
Clermont, The, 129 W. 27, N. Y.
Clifford & Almes, Alamo, Birmingham, Ala.; 7, Palace, Memphis, Tenn.
Cogan & Bancroft, 1553 B'way, N. Y.
Cogswell, Thoro, Touring Mexico, '04-'09.
Cole & Clemens, O. H., Ridgeway, Pa.; 7, Theatre, Ashabula, O.
Cole, Will, Haymarket, Chicago.
Coleman & La Mont, Hippo Rink, Birmingham.
Colonial Quartet, 1862 Page, San Francisco.
Colonial Septets, Empire, Sheffield, Eng.
Colonna & Cunningham, 7, Hippo, Mertheys, Lydville, So. Wales.
Columbia Musical Trio, De Rue Bros. Minstrels.
Columbian Five, 126 Midland, Findlay, O.
Comrades, Four, 834 Trinity, N. Y.
Conley, Anna & Effie, Poll's, Scranton; 7, Armory, Binghamton.
Courtney & Jeanette, 658 14th Pl., Chicago.
Connelly, Mr. & Mrs. E., 6140 Indiana, Oldham, Eng.
Connelly & Wabb, Garrick, Burlington, Is.
Coun, Downey & Willard, 484 Wabash, Detroit.
Conroy, Lesmaire & Co., Shea's, Buffalo; 7, Shea's, Buffalo.
Conroy, The Maire & Co., Shea's, Buffalo.
Conway & Leland, 7, Hippo, Manchester, Eng.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cook, Joe & Bro., Orpheum, Denver.
Cooke, Maurice E., Olympic, Chicago.
Cooper, James & Lecker, Seattle, Seattle, Wash.

Darrow, Stuart, Mr. & Mrs., Poll's, Waterbury; 7, Poll's, Worcester.
Davis, Edwards, Orpheum, Harrisburg, Pa.; 7, Lyric, Dayton.
Davy & Harlow, 445 E. Carned, Detroit.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, Mark & Laura, Orpheum, Marietta, O.; 7, Theatreium, Massillon, O.
Dawson & Whitefield, Daisy Duches, B. E.
Davis Bros., El Heavy Minstrels.
Day, Carita, 322 Mot. Ave., N. Y.
Dean & Dean, Tomas Ferr, Cienfuegos, Cuba.
Deaves, Harry & Co., Grand Forks, N. D.
DeWitt & Miller, Hippodrome, Buffalo, Indef.
De Cortet & Elgo, Ruby, Memphis, Tenn.
De Fur & Estes, 2319 Bellfontain, Indianapolis.
De Hollis & Valdora, Colonial Belles, B. E.
De Yon Hubert, 294 Prospect Pl., Brooklyn.
De Velde & Zeida, Hudson, Union Hill, N. J.
Delavoye & Frits, Ostrich Farm, Jacksonville, Fla.
Deming, Joe & Co., Family, Butte.
Delmar & Delmar, 94 Heury, N. Y. C.
Delmore & Darroll, Majestic, Evansville, Ind.; 7, Majestic, Birmingham.
Delmore, Misses, Haymarket, Chicago.
Delmore & Queida, Dockstader's, Wilmington, Del.; 7, Young's, Atlantic City, N. J.
Deiton, Al. H., 329 19, Milwaukee.
Demasco, The, 112 N. 9, Phila.
Denker, Rose, Gayety, Pittsburg; 7, Gayety, Columbia, O.
Deono Bros., Dec. 1-15, Hanover, Ger.
Desmond Trio, Coliseum, New Castle, Pa.; 7, Auditorium, York, Pa.
Devil, The, Los Angeles, Cal.
De Renzo & La Due, 479 Genesee, Ironton, N. J.
De Vere & Greenwood, 9, Maple Fr., Newton Centre, Mass.
De Verne, Thelma, & Co., 4572 Yates, Denver.
De Young, Tom, 156 E. 113, N. Y.
Diamond, Jim, Kentucky Belles, B. E.
Diamond & Smith, Alpha, Erie, Pa.; 7, Family, Gloversville, N. Y.
Dieckie Bros., Bijou, Jackson, Mich.; 7, Bijou, Ann Arbor, Mich.
Dixie, Harris & Francis, 243 E. Jefferson, Decatur, Ill.
Dixon, Bowers & Dixon, 756 5th Ave., N. Y.
Donnelly & Botali, N. Y. Stars, B. E.
Doherty & Harlow, 296 Broad, Brooklyn, N. Y.
Doherty Sisters, Orpheum, Harrisburg, Pa.; 7, Proctor's, Troy.
Dooley, Jed, Keith's, Providence; 7, Keeney's, Brooklyn, N. Y.
Dorach & Russell, Los Angeles, Cal.
Dotson, Howard, 1558 Broadway, N. Y.
Dove & Lee, Imperial, B. E.
Draw, Dorothy, 16 St. Martin St., London, Eng.
Drew, Lowell B., 4329 Pechin, Roxborough, Phila.
Dudley, O. E., Crystal, Ind., Indef.
Duffy, Dan J., Lincoln Apts., Atlantic City.
Duncan, A. O., Orpheum, Sioux City, Ia.
Duncan, Jack, City Sports, N. B.
Dunbars, Four, Anderson, Louisville, Ky.; 7, Anderson, Louisville.
Dunedin Troupe, 418 Strand, London, W. C., Eng.
Dunn, Harvey, De Rue Bros. Minstrels.
Dupres, Fred, Colonial, Lawrence.

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Bowen, Whalen & Florence, 2533 Mass., Cambridge, Mass.
Bowers, Walters & Crocker, G. O. H., Indianapolis.
Bowers Comedy Quar., Runaway Girls, B. E.
Bowen Bros., Majestic, Birmingham.
Boyes, Jack, 1523 Broadway, N. Y.
Boyd, Two, 1290 So. Decatur, Montgomery, Ala.
Brady & Mahoney, Irwin's Big Show, B. E.
Bradford, The, 230 W. 41, N. Y.
Breakway Barlows, Crystal, Braddock, Pa.
Breen, Harry, Hathaway's, Malden, Mass.; 7, Hathaway's, Lynn.
Brigham, Anna K., 23 Exchange, Binghamton.
Brinkley's, The, 424 W. 89, N. Y.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Brittons, The, Greenpoint, Brooklyn, N. Y.; 7, Empire, Hoboken.
Broad, Billy, Columbia, Brooklyn, N. Y.; 7, New, N. Y.
Brooks & Vedder, Majestic, Denver.
Brooks & Denton, 670 9th, N. Y.
Brooks, Franklin A., 1115 So. Clinton, Rochester, N. Y.
Brooks & Jeanette, Keith's, Phila.
Brown, Ruthwell, 60 W. 125, N. Y.
Brown & Jay, 131 Denway, Seattle.
Brown Bros., Family, Davenport, Ia.
Bruce, The, Bijou, Flint, Mich.
Brunettes, Cycling, 231 Cross, Lowell, Mass.
Bryant & Saville, Lyceum, New Kensington, Pa.
Buch Bros., Edson St., Ridgefield Pk., N. J.
Burke, John Mae, Haymarket, Chicago.
Burke, John F., Gem, Tampa, Fla., Indef.
Buckley, John, Pan Handia Peto Co.
Burns & Emerson, 1 Place Riediten, Paris.
Burns, Eddie, Clara Turner Stock Co., Indef.
Burt, Glenn, City Sports, B. E.
Burt, Laura, & Stanford, Henry, Lyric, Dayton, O.; 7, Majestic, Johnstown, Pa.
Burton & Burton, Al, Boston, B. R.
Burton, Hughes & Burton, 522 Stanton, Niles, O.
Burton & Vasa, 25, Haskin, Providence, E. I.
Bush, Herman, Bijou, Lafayette, Ind.
Bush & Elliott, 1874 55 St., Brooklyn.
Buster Brown & Tige, 40 W. 26, N. Y.
Butler & Bassett, 129 W. 90, N. Y.
Butt, Chas., Crystal, Menasha, Wis., Indef.
Byers & Hermann, Orpheum, Seattle.
Byrne-Golson Players, O. E., Chattanooga, Tenn.
Byron & Langdon, Orpheum, Omaha.

Cooper, Harry L., Williams' Imperials, B. E.
Cosar, Mr. & Mrs. John, Unique, Minneapolis.
Courtney & Dunn, 223 E. 18, N. Y.
Courtney & Jeanette, Fairylaud, Bristol, Tenn.
Cowper, Jimmie, 95 Carroll, Binghamton.
Crawford & Manning, 116 Lawrence, Brooklyn.
Crawford, Pat, El Heavy Minstrels.
Craig, Musical, 285 E. 109, N. Y.
Cremes, De Witt, 633 Church, Ann Arbor, Mich.
Cressy & Dayne, Keith's, Phila.; 7, K. & P. 5th Ave., N. Y.
Crimmins & Gore, Bijou, Bay City, Mich.; 7, Bijou, Saginaw, Mich.
Crofts, Dick & Co., 7, Orpheum, Denver.
Crown, Morria, 21 Alfred Place, London, England.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham & Marion, Maryland, Baltimore.
Curtis, Sam J., & Co., Keith's, Boston; 7, Utica, N. Y.
Curson Sisters, Nov. 30, Apollo, Vienna, Aus.
Cutty's, Musical, Keith's, Boston; 7, Keith's, Cleveland.

D'Alvini, Rocky Point, B. E., Indef.
Daly & O'Brien, 418 Strand, London, Eng.
Dare, Harry, 325 E. 14, N. Y.

Early & Late, Century Girls, B. E.
Eckhoff & Gordon, Rice & Barton's Gaiety, B. E.
Edinger Sisters, James Adams Co., E. F. D. No. 1, Trenton, N. J.
Edwards, Fred E., Bucklen Hotel, Elkhart, Ind.
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
Edwards', Gus, School Days, Smith's, Hamilton, O.; 7, Alhambra, Milwaukee.
Edyth, Rose, 345 W. 23, N. Y.
El Barto Family, 2531 No. Hollywood, Phila.
Elastic Trio, Majestic, Pittsburg, Indef.
Elliotts, The, O. H., B. E., Pittsburg, Indef.
Emerson, Connie, 41 Holland Rd., Brixton, London.
Emerson & Baldwin, Folies Berges, Paris, France.
Emmett, Gracie & Co., Orpheum, Portland.
Empire Comedy Four, Bennett's, Hamilton; 7, Bennett's, Ottawa.
Englemarell, 252 Flint, Rochester, N. Y.
Esmaralda Sisters, Nov. 1-30, Forrius, Budapest, Hungary.
Espe, Dutton & Espe, Orpheum, New Orleans.
Evans & Lloyd, 922 E. 12, Brooklyn.
Evers, Geo. W., Majestic, Cedar Rapids, Ia.; 7, Varieties, Canton, Ill.
Exela & Franks, Dreamland, Travers City, Mich.

B
Baraban Russian Troupe, 109 E. 116th, N. Y.
Beader, La Velle Trio, Varieties, Terre Haute, Ind.
Bachman, Marie, Grand, Los Angeles, Indef.
Baerwastel, Harry, Bijou, Racine, Wis., Indef.
Banks Breasale Duo, Keith's, Providence; 7, Keith's, Boston.
Banyan, Alfred, National, Steubenville, O.
Barber & Palmer, 617 W. 22, So. Omaha, Neb.
Bargalla, A. J., Gus Edwards' Schooldays Co.
Barrett & Belle, New Century Girls, B. E.
Barry & Wolford, Hathaway's, Lowell; 7, Hathaway's, New edford.
Barrett & Conway, City Sports, B. E.
Barron, Enbe, 20 E. 68, N. Y.
Barratt, Marjoria, Bijou, Duluth, Minn.
Barry & Hughes, Orpheum, St. Paul.
Barold, Miale, Haymarket, Chicago.
Barren, F. Roy, & Crawford, Besiege, Colonial, Lawrence, Mass.; 7, Poll's, Waterbury.
Barton, Harry, 402 P. Kern City, Cal.
Barto & McOse, Sam T. Jack's Gaiety Girls, B. E.
Bassett, Edward, Empire, Hoboken, N. J.; 7, Empire, Paterson.
Batro & McOse, 319 No. Second, Reading.
Battie, Wm. Carl, Keith's, Boston; 7, Keith's, Malden.
Bean, Wm. C., Dec., Hippo, London, Eng., Indef.
Be Amos, The, 2442 Charlot, Chicago.
Beimal, Mudcal, 240 E. 87th, N. Y.
Bernier & Stella, San Francisco.
Berol, William, C. H. Lehman, 100 Johnson, Union Course, Boro, Queens, N. Y.
Beyer, Ben & Bro., 1498 Bryant, N. Y.
Beard, Billy, 1401 Dayton, Savannah, Ga.
Beauvais, Arthur & Co., Victor House, Chicago.
Beattie, Bob, Little Nemo Co., Indef.
Becher & Mave, Lyric, Bridgeport, N. J., Indef.
Behrend, Musical, 53 Springfeld, Newark.
Belford, Al G. Olympia, Manchester, N. H.
Bell & Richards, 211 E. 14, N. Y.
Bellicale Bros., Poll's, New Bedford; 7, Empire, Hoboken.

C
Cain Sisters, Empire, Youngstown, O., Indef.
Callahan & St. George, Coliseum, London, Eng.
Callph, The, Oakland, Cal.
Cameron & Byrne, 91 Bartlette, San Francisco.
Campbell & Brady, Hastings' Big Show, R. E.
Campbell, Emerin & Co., 7, Orpheum, Butte.
Carberry & Stanton, Lyric, Danville, Ill.
Carr Trio, Musical, 129 W. 90, N. Y.
Carbery Bros., Hathaway's, Lowell; 7, Hathaway's, Brockton, Mass.
Carillo, Leo, care of Variety, N. Y.
Carraya, The, 19, Perry, Pittsburg.

F
Fairchild, Mr. & Mrs. F., 1640 47, Chicago.
Fantas, Two, Lynn, Concordia, Kas.
Farlardaux, Camille, Rice & Barton's Gaiety, B. E.
Farrell, Billy, Moss & Stoll, London, Eng.

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Fay, Anna Eva, Melrose Highlands, Mass.
Fay, Frank & Gertrude, 77 Walton Pl., Chicago.
Felix & Barry, Orpheum, Allentown; 7, Orpheum, Reading.
Fentelle & Carr, Majestic, Chicago.
Ferguson, Dick & Barney, Grand, Sacramento, Cal.
Ferguson & Du Free, 313 E. 71, N. Y.
Ferguson, Frank & Co., 132 Monroe, Chicago.
Fiddler & Shelton, Keith's, Phila.
Field Bros., 62 E. 108, N. Y.
Fields, Harry W., Poll's, Hartford.
Fields, W. C., Hippodrome, London, Eng., indef.
Finnie, Jack, 1911 So. Chadwick, Phila.
Flake & McDonough, 201 W. 108, N. Y.
Fitzgerald, H. V., Family, Chaseter, Pa.
Flaherty, Dan, City Sports, B. R.
Flomen & Roth, Star, Chicago.
Fleming, Mammie, Young's, Atlantic City, N. J.
Fletcher, Chas. Leonard, Empire, Hoboken; 7, Empire, Paterson.
Floods, Four, K. & P. 5th Ave., N. Y.; 7, K. & P. 125th St., N. Y.
Fonda, Dell & Fonda, Orpheum, Spokane.
Fendell, Sam'l J., Strolling Players Co., B. R.
Fords, Four, G. O. H., Indianapolis; 7, Columbia, Cincinnati.
Fords, Famous, 591 Gates, Brooklyn.
Forrester & Lloyd, 1353 B'way, N. Y.
Four, Dainty, Columbia, St. Louis.
Fox, Imro, Orpheum, Omaha.
Fox, Imro, Orpheum, Kansas City.
Fox & Evans, Academy, Richmond, Va.; 7, Ford's, Baltimore.
Francis, Emma, Dec. 1-31, Bonachers, Vienna, Aus.
Franklin & Green, Colonial, N. Y.; 7, Orpheum, Brooklyn.
Fredo, Geo., Bijou, Oshkosh, Wis.
Frederick Musical Trio, 107 E. 31, N. Y.
Frey, Fred, Dreamland, E. Liverpool, O.; 7, Auditorium, Latrobe, Pa.
Frey Trio, c. o. C. D. Frey, Chicago Eve. Post, Chicago.
Franciscos, The, Miner's Merry Entertainers, B. R.
Freeman Bros., Rose Sydell's London Belles, B. R.
Freeman, Frank E., Hastings' Show, B. R.
Frevoll, Frederick, O. H., Danville, Pa.; 7, O. H., Williamsport, Pa.
Frosto & Weyman, Family, Williamsport, Pa.
Fullerton, Lew J., 98 Sumner Pl., Buffalo.
Fun in a Boarding House, Shubert's, Utica, N. Y.

Gabriel's Kid, Bricklayers, B. R.
Gaffney Girls, B'way Gaiety Girls, B. R.

Gainsboro Girl, Bennett's, Quebec; 7, Bennett's, Montreal.
Gallig's Monkeys, 804 N. Maplewood, Chicago.
Galloway, Bert, Davis, Braddock, Pa.
Garden & Summers, 140 W. 42, N. Y.
Gardiner, Three, Children, 1958 W. 8, Phila.
Gardiner & Vincent, Orpheum, Minneapolis.
Gardner, Eddie, Savoy, Fall River; 7, Keeney's, New Britain, Conn.
Garcey-Musical Co., 2738 N. Dover, Phila.

BILLY GASTON AND ETHEL GREEN

Nov. 30, Orpheum, Oakland.

Gavin, Platt & Peaches, Keith's, Portland.
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.
Geiger & Walters, Shea's, Buffalo.
Genaro & Band, Orpheum, Salt Lake.
Genter & Gilmore, Majestic, Chicago.
Gibson, Fay, Standard, Lavenport, Ia., indef.
Gibson, Sydney C., Hopkins, Louisville.
Gill & Aker, 501 Springfield, Newark.
Gilmore, Mildred, City Sports, B. R.
Glose, Augusta, 7, Columbia, Spokane.
Gilroy, Haynes & Montgomery, Bennett's, Ottawa; 7, Bennett's, Montreal.
Gleasons, The, & Houlihan, Proctor's, Albany.
Glocker, Chas. & Anna, "Follies of 1907" Co.
Glover, Edna May, Gay Musical Co.
Godfrey & Henderson, Bijou, Flint, Mich.
Godfrey & Eriksen, Reed Hotel, Ogden, Utah.
Golden & Hughes, 14th St., N. Y.
Goldman, Abe, New Century Girls Co., B. R.
Goldsmith & Hoppe, Orpheum, Rockford, Ill.
Gordon & Marx, Bijou, Danville, Ill.
Gordon, Belle, P. O. Box 40, N. Y. C.
Gossain, Bob, Orpheum, Chillicothe, O.; 7, Orpheum, Marietta, O.
Gould & Rice, 32d Smith, Providence.
Goolmans, Musical, Hathaway's, Malden.
Gotch, Frank A., & Co., 7, Empire, Leeds, Eng.
Gottlieb, Amy, 446 N. St. Lewis, Chicago.
Graces, The, 207 W. 88, N. Y.
Graham, R. Dime, Walla Walla, Wash., indef.
Graham & Lawrence, Keith's, Philadelphia.
Grant, Bert & Bertha, Bennett's, Ottawa; 7, Bennett's, Montreal.
Grant, Sydney, 269 W. 261, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Armory, Binghamton.
Gregory, Frank L., Hippo., Leeds, Eng.
Grimm & Satchell, Fantasia's, Portland, Ore.
Gruet & Gruet, William's Imperials, B. R.
Guerlin, Louis, Metropolitan Hotel, Brockton, Mass.
GUILD, Martin J., Orpheum, Sidney, O.; 7, Empire, Trenton, O.

Haggarty & Le Clair, 129 17th St., Detroit.
Hale, Lillian & Co., 3010 N. Marine, Phila.
Hale & Hart, 7th, Pittsfield, Mass.
Haley & McKinnon, Duckings, B. R.
Hallman & Collins, Wash. Society Girls, B. R.
Halliday & Curley, Bijou, Duluth, Minn.
Hanna, Hugo, William Tell House, Boston.
Handler, Lew, 1613 Broadway, N. Y.
Handler, Louis, Orpheum, Spokane.
Haney & Hays, Wick, New Kensington, Pa.
Hanson, 1087 Tremont, Boston.
Hanson, Mildred, Family, Williamsport, Pa.; 7, Family, Milton, Pa.
Hanvey & Baylis, Orpheum, Lima, O.; 7, Orpheum, Canton, O.
Hanson, 1087 Tremont, Boston.
Harris, Sam, 16 Repton, Manchester, Eng.
Harrison, Glee W., 624 Acklin, Toledo.
Harrison, Al., Follies of the Day Co., B. R.
Harrison-West Trio, Empire, Milwaukee.
Harvey, W. B., & Co., 3814 Park Heights, Balto.
Harvey, Elsie, & Boys, Columbia, Cincinnati; 7, Anderson, Louisville.
Hassan Ben Ali's Arabs, Orpheum, Brooklyn; 7, Alhambra, N. Y.
Hastings & Wilson, 168 Dearborn, Chicago.
Matches, The, 311 W. 37, N. Y.
Hawkins, Jack, Haymarket, Chicago.
Hawley, E. F., & Co., 55 11, Detroit.
Hayes & Wynne, 7, Empire, Palace, Liverpool, Eng.
Hayman & Franklin, St. Kilda Hotel, N. Y.
Hayter & Janet, Empire, Grand Forks, N. D.
Hazard, Lynne & Bonnie, 251 E. 31, Chicago.
Healy, Jeff & La Vern, Rice & Barton, B. R.
Heard & Rutter, Keith's, Providence.
Helm Children, Hathaway's, Brockton; 7, Empire, Hoboken.
Helston, Whally & Lottie, Crystal, St. Joe, Mo.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Henry & Young, 270 W. 39, N. Y.
Herbert Bros., 1863 Broadway, N. Y.
Herbert, Mona, Main St., Peoria, Ill.
Herrman, The Great, Theatre Bouffes, Moscow, Russia.
Herrmann, Adelaide, G. O. H., Auburn, N. Y.
Herron, Bertie, Temple, Detroit; 7, Shea's, Buffalo.
Hatts, The, 7, Empire, Wolverhampton, Eng.
Hibbert & Green, Orpheum, St. Louis.
Hickman Bros. & Co., Colonial, Norfolk; 7, Trent, Trenton, N. J.
Hickman, Willis & Co., Pearl River, N. Y.
Hill, Cherry & Hill, Watertown, N. Y.; 7, Hudson, Union Hill, N. J.
Hill & Whitaker, Keith's, Portland; 7, Colonial, Lawrence, Kansas.
Milton Troupe, City Sports, B. R.
Hillyers, Three, 192 Bay 25th St., Bensonhurst, N. Y.
Hoch, Emil & Co., K. & P. 5th Ave., N. Y.; 7, K. & P. 125th St., N. Y.
Hoffmann, Cycling, Stanley Hotel, 3 No. Clark, Chicago.
Holt, Alf., 41 Lisle, London, W. E. Wng.
Houston, Fritz & Ryan, Bijou, Dubque, Ia.; Howard & Howard, Orpheum, Denver.
Howard & Co., Bernice, 3007 Calumet, Chicago.
Howard & St. Clair, Vandeville Club, London.
Howard Bros., Nov. 24-31, Eldorado, Nice, France.
Howard Harry & Mae, Star, Wilkesburg, Pa.; 7, Star, Carnegie, Pa.
Howe, Laura, 298 Harvard, Brookline, Mass.
Howard's Ponies & Dogs, Poll's, Springfield; 7, Poll's, Bridgeport.
Hoyt & McDonald, Family, Rock Island, Ill.

Huehn, Musical, Crystal, Colorado Springs, Col.
Hugel Bros., 118 E. 24th, Erie, Pa.
Hunt, Musical, Crystal, Pueblo, Col.
Hurd & Chaine, Lyre, Pa.
Hughes' Musical Trio, 7, Keith's, Columbus, O.
Hughes, Johnny & Marie, Olympic, Chicago.
Hughes Musical Trio, Bennett's, London; 7, Keith's, Columbus, O.
Hurler, Musical, 152 Magnolia, Elizabeth, N. J.
Hunt, Arthur, 50 Arthur, Toronto, Can.
Hyde, Mr. & Mrs. Robt., London, Manchester, Va.
Hylands, Three, 22 Cherry, Danbury, Conn.

Ingram & Hyatt, Crescent, Chattanooga, Tenn.
Innes & Ryan, Folly, Oklahoma City, Okla.
International Musical Trio, 275 So. 5, Brooklyn, Irving, Thomas R. Palm, Syracuse, Indef.
Irving, Musical, 80 Boston, Newark, N. J.
Italia, Broadway, Middletown, O.; 7, Orpheum, Sidney, O.

Jacobs & West, 205 E. 2d St., Jamestown, N. Y.
Jacobs & Sordel, Garrick, Burlington, Ia.
James & Prior, 119 2d Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jarrell Co., Bijou, Superior, Wis.
Jennings, Arthur, Grand, San Diego, Cal.
Jennings & Jewell, Majestic, Galveston.
Jennings & Renfrew, Empire, Paterson, N. J.; 7, Proctor's, Newark.
Jesse, John W., Lid Lifters, B. R.
Johnson E. Melvin, Johnson Hotel, Lafayette, Ind.
Johnstone, Lorimer, Ontario Hotel, Chicago.
Johnson, Musical, 16 St. Martins, London, W. C., Eng.
Johnson Bros. & Johnson, Lyric, Binghamton, N. Y.

Johnson & Cooke, G. O. H., Grand Rapids; 7, Bijou, Lansing, Mich.
Johnson, Honey, 39, Tremont, Cambridge, Mass.
Johnson & Wells, Cook's, Rochester.
Jolly & Wild, Wigwam, San Francisco.
Jones, William E., Gem, Newark, N. J., indef.
Jones & Mayo, 144 W. 88, N. Y.
Jones & Sullivan, N. Y.
Jordan, Five Juggling, Maryland, Balto.; 7, Orpheum, Harrisburg.
Joyces, The, 43 Howard, Boston.
Jules & Markon, Barlow Minstrels.
Julian & Dyer, Bijou, Dubque, Ia.
Juniper & Hayes, 120 W. 27th, N. Y.

Kalden, New Albany, O.
Karno, Fred, Co., Maryland, Baltimore, Md.
Kartolo's, Juggling, De Rue Bros., Minnetria.
Kantman Bros., Poll's, Hartford; 7, Poll's, Worcester.

Keene, J. Warren, Orpheum, Easton, Pa.; 7, Orpheum, Reading, Pa.
Keegan & Mack, Cowey Corner Girls, B. R.
Keely, Lillian, Folly, Chicago.
Kelle, Edw., & Sidonne, Dixon, & Lower Court, Chicago.
Keith & De Mont, 722 W. 14th Pl., Chicago.
Kelly, Sam & Ida, Grand, Portland, Ore.
Kelly, Walter C., Hotel Cecil, London, Eng.
Keller, Major, Poll's, Waterbury, Indef.
Keller, Jesse, National, Havana, Cuba.
Kendall, Preston, 254 W. 46, N. Y.
Kenton, Dorothy, Dec., Wintergarten, Berlin, Ger.
Kenyon & Healy, 232 Murray, Newark, N. J.
Keogh & Francis, Bennett's, London; 7, Bennett's, London.
Kimball & Donovan, Family, Milton, Pa.
King, Alice, City Sports, B. R.
Kingston & Thomas, Star Show Girls, B. R.
Kirby, Arthur, Colonial, Pittsfield, Mass.; 7, O. H., Holyoke, Mass.
Kirk, Clifton, Majestic, Birmingham; 7, Majestic, Little Rock.
Knight & Co., Harlan, Comedy Club, N. Y.
Kobers, Three, Majestic, St. Paul.
Koppes, The, 117 W. 23, N. Y.
Kohl, Gus & Marion, 911 Fourth, Milwaukee.
Kokla, Mignette, 804 N. Maplewood, Chicago.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kooper, Harry J., Banter Brown Co.
Kratons, The, Wintergarten, Berlin, Ger.
Kretore, 119 Wash., Altoona, Pa.
Kurtis-Bunse, Varieties, Canton, Ill.
Kuryilo, Edward J., Proctor's, Newark, N. J.
Kyle, Ingram & Co., Parish, Ithaca, N. Y.; 7, Antique, Watertown, N. Y.

La Belle, Veola, Dec. 1-15, Salon, Margerita, Rome, Italy.
La Clair & West, Fairland, Columbia, S. C.
La Fleur, Great, Orpheum, Portland, Ore.
La Tour, Irene, Poll's, Bridgeport; 7, Poll's, Hartford.
La Tour, Irene, Orpheum, Easton, Pa.; 80, Poll's, Bridgeport.
La Mar, Sadie, Strolling Players, B. R.
La Mass Bros., Romacher, Vienna, Austria.
La Rose, Musical, 228 E. 1st, El Paso, Tex.
La Salle & Lind, Richmond Hotel, Chicago.
La Salle Singing Four, 228 La Salle, Chicago.
La Tell Bros., 2843 Tullip, Phila.
La Toska, Phil., Family, Billings, Mont.
La Tour Sisters, Golden Cuck, B. R.
La Centra & La Rue, 2401 2d Ave., N. Y.
La Clair, Harry, 245 W. 13, N. Y.
La Dent, Frank K. & P. 5th Ave., N. Y.; 7, Chase's Washington.

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Lamb's Manikins, Majestic, Cedar Rapids, Ia.
Larall Sisters, 143 Golden Gate, San Francisco.
Lawson & Nason, Tivoli, Cape Town, So. Af.
Landing, Edward, Majestic, Little Rock, indef.
Lang, George, Crystal, Bedford, Ind.; indef.
Larkin, Frank J., 240 N. Franklin, Phila.
Larson-Riva Troupe, Bijou, Oshkosh, Wis.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Vera, Wonderful, Clara Tarnes Stock Co.
Laurie, L. Vogel's, Minnetria.
Laurie & Cimarion Trio, Columbia, St. Louis.
Laurie, Edward, Orpheum, Des Moines.
Lawrence & Healy, Bijou, Decatur, Ill.
La Gray, Dollie, Bijou, Racine, Wis., indef.
Laurie & Leonard, Orpheum, Seattle.
La Valle, Rose, City Sports, B. R.
La Zar, 168 Dearborn, Ave., Chicago.
Leads & La Mar, Hathaway's, Lowell; 7, Hathaway's, Brockton, Mass.
Leigh, Lisle & Co., Poll's, Springfield, Mass.
Le Pages, Great, Nov. 1-Dec. 31, Empire, London, Eng.
Le Fevre & St. John, 1853 Broadway, N. Y.
Leighton, Three, 1553 Broadway, N. Y.
Lehotta, Three, Poll's, Wilkes-Barre, Pa.
Lee, James P., Unique, Los Angeles, indef.
Le Clair & Sampson, Majestic, Chicago.
Le Roy & May, Lyric, Du Quoin, Ill.
Le Roy & Le Roy, Crystal, Nelsonville, O.; 7, Electric, Athens, O.
Leipzig, Nat., Anderson, Louisville; 7, Columbia, Cincinnati.
Leonard, Chas. F., Reilly & Woods, B. R.
Leonard & Phillips, Lyric, Muskogee, Okla.
Leonard & Drake, 1090 Park Pl., Brooklyn.
Leo, Arthur, 1688 Richland, Baltimore.
Leo, Jolly, 736 Carmen, Camden, N. J.
Leville & Sinclair, 218 W. 111, N. Y.
Lewis, Har & Co., 181 Broadway, N. Y.
Lewis & Lake, 2411 North, Kansas City, Mo.
Lewis & Green, Orpheum, Los Angeles.
Lewis & Chaplin, Anderson, Louisville; 7, Columbia, Cincinnati.
Lockette, Mattee, Orpheum, Harrisburg, Pa.; 7, Wilkes-Barre, Pa.
Lockwood & Bynson, Orpheum, New Orleans, La.
Lohse & Wilkens, Burk's Shows, B. R.
Lola, Dreamland, Newport News, Va.
Lola, Dreamland, Newport News, Va.
Lloyd, Herbert, 36 Great Wilson, Leeds, Eng.
Long, John, Family, Erie, Pa., indef.
Lorraine, Oscar, Poll's, Springfield; 7, Keith's, Portland.
Loretta, Epps & Co., Orpheum, St. Paul.
Luce & Luce, Lyric, Dayton, O.; 7, G. O. H., Wheeling, W. Va.
Lucas, Jimmie, Proctor's, Troy; 7, Colonial, Lawrence, Mass.
Luelle, Marguerite, Hans & Nise Co.
"Lula King," Varieties, Leeds, Eng.
Lynton, Chris., Empire, Los Angeles, indef.
Lyons & Parks, Poll's, Scranton; 7, Keith's, Phila.
Lyra, Three, Fashion Plates Co., B. R.

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 Marlon & Lillian, Majestic, Houston.
 Mario Trio, Anderson, Louisville; 7, Columbia, Cincinnati.
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 Martin & Martinez, 771 Rush, Los Angeles.
 Marshall, Bert, 238 Spicer, Akron, O.
 Marsh, Joe, Lyric, Ft. Wayne.
 Martell, Two, 141 1/2 St., Portland, Ore.
 Martin & Couch, Majestic, Sioux Falls, So. Dak.
 Martlo, Dave & Percie, Kentucky Belles, B. E.
 Martinette & Sylvester, Haymarket, Chicago.
 Martynne, Great, & Co., 7, Majestic, Montgomery.
 Masons, Four, & Corinne, Frances, P. O. Box 12, Fairhaven, N. J.
 Mathews, Juggling, Majestic, Galveston.
 Maurice & Perrin Co., 113 Chestnut, St. Louis.
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 Maxwell & Dudley, Majestic, Cedar Rapids, Ia.
 Mase, Edna, Jersey, B. E.
 McCabe, Jack, New Century Girls, B. E.
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 McCormack, Hugh, & Wallace, Flora De Voss Co.
 McCree Davenport, Hagenbeck-Wallace, O. R.
 McCarthy, Myles, Masonic, Ft. Wayne, Ind.
 McCauley, Joe, Gaiety, So. Chicago, Indef.
 McGregor, Lulu, Grand, Altoona, Pa., Indef.
 McGuire, Tutz, Bijou, Dubuque, Ia.
 McCune & Grant, 636 Benton, Pittsburg.

McLaughlin, Bob, Lyric, Robinson, Ill.
 McPhee & Hill, 7, Orpheum, Sioux City.
 McVeigh & Gris, Cedar Rapids, Ia.
 McWilliams, G. R., 7, Orpheum, Youkers, N. Y.
 Meier & Mora, Favorosi Orpheum, Budapest, Hungary.
 Meirice Bros., 133 Park, Bridgeport.
 Melrose & Kennedy, Chase's, Washington; 7, Shea's, Buffalo.
 Melroy Trio, Sipe's, Kokomo, Ind.
 Melville, George D., Hippo, N. Y., Indef.
 Mendel, 18 Adam St., Strand, W. E., London, England.
 Menckel, c. o. H. Lehman, 100 Johnson, Union Course, Boro Queens, N. Y.
 Merritt, Raymond, Empire, Los Angeles, Indef.
 Merriman Sisters, Behm Show, B. E.
 Methren Sisters, Springfield, Mass.
 Miskel Sanders Troupe, G. O. H., Syracuse; 7, Keith's, Columbia, O.
 Mignou, Helene, Empire, St. Paul, Indef.
 Miley, Kathryn, Proctor's, Newark; 7, Doric, Youkers, N. Y.
 Middleton, Gladys, Bijou, Flint, Mich.; 7, Bijou, Bay City, Mich.
 Millar Musical Four, Girls from Happyland, B. E.
 Millard, Bill & Bob, Cracker Jacks, B. E.
 Miller & Princeton, 88 Olney, Providence.
 Miller, Grace, Phillip's, Richmond, Ind., Indef.
 Miller, L. Frank, Fashion Plates, B. E.
 Miller, Theresa, Criterion, Chicago, Indef.
 Millership Sisters, Miner's Boriesquers, B. E.
 Milman Trio, Orpheum, Oakland.
 Milmar, Chas. & Gypsy, Orpheum, Helena, Mont.
 Miles & Dewey, Gem, Lyon, Mass.
 Mills & Moulton, Mozart, Elmira, N. Y.
 Miles Four, Orpheum, Harrisburg, Pa.; 7, Hudson, Union Hill, N. J.
 Milton, Chas. W., 1801 Gwinnette, Augusta, Ga.
 Minatral Four, Merry Maidens, B. E.
 Miskel-Hunt-Miller, 123 W. 14, Cincinnati, O.
 Mitchell & Grant, Crescent, Schenectady.
 Miska, FIVE, 42 Q. O. H. Bldg., Chicago.
 Montgomery, Geo. P., Orpheum, Hot Springs, Ark., Indef.
 Montague, Mona, Art, Sacramento, Cal.
 Mooney & Holben, 7, Palace, Glasgow, Scot.
 Moorehead, Harry (Dreamland), Norfolk, Va.
 Morgan & McGarry, 45 Wyckoff, Brooklyn.
 Morris & Sherwood Sisters, 508 Pontiac, Dayton, O.
 Morris, Felice & Co., Orpheum, San Francisco.
 Morris & Benson, Fads & Folies, B. E.
 Morse, Billy, Ambrose's, Aberdeen, Wash., Indef.
 Morton & Elliott, Moss & Still Tour, Indef.
 Morton, Hugh, Rialto, Elmira, N. Y., Indef.
 Morton & Stone, Poll's, Waterbury.
 Morton, Ed, Orpheum, Reading, Pa.
 Moto Girl, Coliseum, London, Eng.
 Mowatt's, Five, Grand, Oldham, Eng.
 Mullen & Correll, Cook's, Rochester.
 Muller, Chas. & Muller, Nov. 2-Jan. 1, Alhambra, London, Eng.
 Murray, Eddie, Fisher's, Los Angeles, Indef.
 Murray Sisters, Orpheum, Salt Lake.
 Murray, Elizabeth M., Shea's, Buffalo; 7, Shea's, Toronto.

Murphy & Magee, Rice & Barton's Gaiety, B. E.
 Musketiers, Four, Vanity Fair, B. E.
 My Fancy, 12 Adam St., Strand, W. E., London, England.
 Newell & Niblo, Nov., Apollo, Bochum, Ger.
 Newell & Shevett, Circo Trevino, Monterey, Indef.
 Newhof & Phelps, Bijou, Winnipeg; 7, Bijou, Duluth, Minn.
 Nichols, Four, 510 Deuber, Canton, O.
 Niblo, Victor, Temple, Detroit; 7, Cook's, Rochester.
 Nickel, Earl, 845 E. 40, Chicago.
 Nise & Le Bol, Gaiety, Piacain, Pa.
 Nixon & Moran, Princess, Cleveland; 7, Bijou, Lorain, O.
 Niblette & Marshall, Majestic, Dallas; 7, Majestic, Houston, Tex.
 Noble, Billy, & Joanne Brooks, Wash. Sq., San Francisco.
 Nolan, Fred, World Beaters, B. E.
 Normann, Juggling, Dec. 1-5, Circus Charles, Mons, Belgium.
 Norton, C. Porter, Majestic, Ft. Worth.
 Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
 Norton, Mina, Dime, Walla Walla, Wash., Indef.
 Nossen, The, 179 W. 47, N. Y.
 Nowlin, Dave, Majestic, Little Rock; 7, Majestic, Ft. Worth.
 Nugent, Wm. F., Little Mose Co., Indef.
 Nugent, J. C., The Oaks, Canal Dover, O.

Pauline, Great, Orpheum, Reading.
 Paulinette & Pigo, 2214 S. Broad, Phila.
 Payton & Wilson, 418 W. 88, N. Y.
 Pearson, Goldie & Lee, Majestic, Cleveland, O.; 7, Lyric, Dayton, O.
 Pearce Sisters, Dominion, Winulpeg.
 Peck, Roy, Vogel's, Minstrel.
 Peard & Manny, 275 So. Fifth, Brooklyn.
 Perry & Elliott, Clark's Runaway, B. E.
 Perry, Frank L., 747 Buchanan, Minneapolis.
 Personi, Camille, Majestic, Houston; 7, Majestic, Galveston.
 Fetching, Bros., 16 Packard, Lymanville, B. I.
 Petina, Mlle., Domain, Winulpeg.
 Philippi Bros., Keith's, Portland; 7, Keith's, Providence.
 Philippo Sisters, 140 W. 86, N. Y.
 Pierrots, The, Bennett's, Ottawa; 7, Bennett's, Hamilton.
 Pike Bros., Bijou, Reading, Pa.
 Plice, Harry, Majestic, Ft. Worth; 7, Majestic, Dallas.
 Piper, Frauco, Shubart's, Utica; 7, Proctor's, Troy.
 Poiriers, The, 183 Alwyn, Montreal, Can.
 Pollard, Gene, World Beaters, B. E.
 Polke, Ernie, & Mildred, Orpheum, Denver.
 Pott, Bros. & Co., 67 So. Clark, Chicago.
 Potter & Harris, Poll's, New Haven; 7, Poll's, Waterbury.
 Powers Bros., Alhambra, Chicago.
 Powder & Chapman, Trans-Atlantics, B. E.
 Price, Bob, Starland, Montreal, Indef.
 Primrose Quartette, Bijou, Quincy, Ill.
 Pucks, Two, 166 E. 80, N. Y.
 Paget, George E., Runaway Girls, B. E.
 Purvis, James, New Century Girls, B. E.

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 Renshaw, Bert, Majestic, La Salle, Ill., indef.
 Revell, Nellie, Stock Farm, Greenwood, Ind.
 Reeves, Al., Maryland, Baltimore.
 Reynard, Ed. F., Orpheum, Atlanta; 7, Colonial, Norfolk.
 Rianco, Four, Orpheum, Omaha.
 Rice & Elmer, Bijou, Lansing, Mich.; 7, Indiana, So. Bens.
 Rich Doo, Arcade, Toledo, O.
 Richards, Great, Shubert, Utica; 7, Keith's, Watertown, N. Y.
 Richards & Grover, 2513 7. N. Y.
 Richards & Montrose, 450 So. 1st Ave., Mt. Vernon, N. Y.
 Richards, Ellen, Orpheum, Watertown, N. Y.
 Richardson, John S., 18 Graney Pl., Buffalo.
 Richt, Gertrude, 806 Elm, Buffalo.
 Ritter, Gertrude, 806 Elm, Buffalo.
 Ritter & Foster, 7, Coventry, Eng.
 Rivers & Rochester, Unique, Des Moines, Ia.
 Rosting & Stevens, Majestic, Houston; 7, Majestic, Galveston.
 Robbins & Freeman, Elite, Atlanta, indef.
 Roberts, Signa, Mercedes, Cal.
 Robertson & Fanchette, Bijou, New Brunswick; 7, Young's, Atlantic City.
 Robinson, Alice, 457 Orchard, Chicago.
 Roberts, Hayes & Roberts, Mohawk, Schenectady; 7, Poll's, Bridgeport.
 Roberts, Chas., 216 W. 23, N. Y.
 Roizaine, Julia & Co., Grand, Fargo, N. D.
 Ronaldson, Three, Bijou, Oshkosh, Wis.
 Rose, Elmer A., Boston Belles, B. R.
 Ross & Lewis, 7, Empire, So. Shields, Eng.
 Ross Sisters, 65 Cumberland, Providence.
 Ross & Adams, 11 W. 114, N. Y.
 Rosey, C. W., 1221 So. Wichita, Wichita, Kas.
 Roscoe & Sims, Casino Girls, B. R.
 Rosleya, The, Family, Pittston, Pa., indef.
 Royal Doll Princess, 182 W. 25, N. Y. C.
 Royal Musical Five, 249 So. 9, Brooklyn.
 Roy's Minstrels, 5 Salada Pl., Pittsburg.
 Roys, The, 15th St., Phila., Pa.
 Russell Bros., Birmingham, Y. I.
 Russell & Davis, Idle Hour, Atlanta, indef.
 Russell, Mona, Sam Bernard Co.
 Russell, Will, Haymarket, Chicago.
 Rutledge & Pickering, 133 W. 45, N. Y.
 Ryan & White, Keith's, Boston; 7, Hathaway's, New Bedford.

Sa Van & Hill, Serenaders, B. R.
 Schrode & Mulvey, Poll's, Worcester; 7, Poll's, Hartford.
 Seabury, Ralph, 187 Madison, Paterson, N. J.
 Selbini & Grovini, Orpheum, Yonkers.
 Sevengala, Original, Watertown, N. Y., indef.
 Shedman, W. S., Dumont, N. J., indef.
 Shannona, Four, Saratoga Hotel, Chicago.
 Schefels, Male, Majestic, Denver.
 Schuster, Milton, Palace, Boston, indef.
 Scott, Edouard, Grand, Reno, Nev., indef.
 Semon, Chas. F., Proctor's, Newark; 7, Empire, Hoboken.
 Sears, Gladys, Tiger Lilies, B. R.
 Senetti, Anne, City Sports, B. R.
 Sherman & De Forest Co., Grand, Tacoma, Wash.
 Shields & Galie, Murray, Mack & Co.
 Shihart, Annon, Crystal, Detroit, indef.
 Siblon's Cats, G. O. H., Indianapolis, Ind.
 Silvas, The, G. O. H., Pittsburg; 7, Keith's, Cleveland, O.
 Silveno & Co., 2029 Liberty, Ogden, Utah.
 Simpson, Cora, 718 N. Main, Scranton, Pa.
 Sinclair, Mabel, Olympic, Chicago.
 Six Girls & Teddy Bear, 7, Orpheum, Kansas City.
 Slater & Finch, Tronsdale Bros, Minstrel.
 Sloan, Blanche, Oak Lodge, Cedar Manor, Jamaica.
 Smedley, Effe & Co., 230 W. 34, N. Y.
 Smith, Aerial, Dec. 1-31 Bonacker, Vienna, Aus.
 Smith & Henegney, 272 E. Newark, N. J.
 Smith & Brown, Orpheum, Vancouver, B. C.
 Snyder & Buckley, Orpheum, Spokane.
 Soper, Bert, Star, Altoona, Pa., indef.
 Somers & Storke, Walker, Champagne, Ill.; 7, Majestic, Montgomery, Ala.
 Sound of the Gong, Haymarket, Chicago.
 Spissel Bros. & Mack, Dec. 1-30, Tichey's, Prague, Aus.
 Sprague & Dixon, 506 Mt. Hope Ed., Cincinnati, O.
 Spring Song, San Francisco.
 St. Clair, Annie, 2910 Armour, Chicago.
 Stafford, Alice, Puritan, Fall River; 7, Lyric, Newark, N. J.
 Stafford, Frank & Marie Stone, K. & P. 5th Ave., N. Y.; 7, Trent, Trenton.
 Stanton & Sandberg, Dominion, Waukeg; 7, People's, Cedar Rapids, Ia.
 Steger, Julius, Orpheum, Bklyn.; 7, Alhambra, N. Y.
 Steinert, Thomas, Trio, 469 Lenox, N. Y.
 Stephenson, Chas., 2 Sumach, Toronto, Can.
 Stewarts, Musical, Sam T. Jack's Burlesquers.
 Stoddards, The, Majestic, Houston, Tex.; 7, Majestic, Galveston.
 Strickland, E. C., Crystal, Milwaukee.
 Stuart, J. Francis, Bijou, Salisbury, N. D.
 Stuart & Keeley, 822 College, Indianapolis.
 St. Elmo, Leo, Bijou, Valley City, N. D., indef.
 Sullivan, W. J., Lyric, Roseman, Mont., indef.
 Sullivan Bros., Four, Family, Lebanon, Pa.; 7, Family, Milton, Pa.
 Sully & Phelps, O. H., Elwood, Ind.
 Summerville, Amelia, Majestic, Memphis.
 Sunny South, Cook's, Rochester.
 Susan, Princess, O. H., Bliddeford, Me.; 7, Temple, Chelsea, Mass.
 Sutcliffe Troupe, Colonial, Lawrence, Mass.; 7, Auditorium, Lynn.
 Sweeney & Rooney, Orpheum, Butte.

Talcot, Carson & Co., Grand Forks, N. D.
 Tanean, Felix & Claxton, 331 E. 88, N. Y.
 Taylor, Chas. E., Tiger Lilies, B. R.
 Taylor, Eva & Co., Portland, Ore.
 Taylor & Crawford, Bijou, Anderson, Ind.
 Teed & Lasell, 2000 W. 48, Cleveland.
 Templeton, Robert L., Moss & Stoll Tour, London, Eng.
 Templeton, Paul Francis, 1428 16th, Oakland.
 Ten Dars, Knights, 7, Dublin, Ireland.
 Terrors, Four English, City Sports, B. R.
 Terry & Elmer, National Hotel, Chicago.
 Terry & Lambert, 7, Walsall, Eng.
 Taylor, Viola, Champagne Girls, B. R.
 Terrors, English, City Sports, B. R.
 Texas Steer Quartette, Colonial Belles, B. R.
 Trolley Car Trio, 142 Tunnel, Milwaukee.
 The Quartet, 1553 Broadway, N. Y. C.
 Thomson, Harry, 112 Covert, Brooklyn.
 Thompson Sisters, Majestic, Dallas; 7, Majestic, Houston.
 Thorne, Mr. & Mrs., 444 St. Nicholas, N. Y.
 Thornton, Geo., 1133 Broadway, N. Y.
 Tiches, The, 114 E. 2, Liverpool.
 Till, John & Lonise, 989 Salem, Malden, Mass.
 Toledo, Princess, Marion, Marion, O.; 7, Bijou, Lorain, O.
 Tomkins, William, Orpheum, Portland, Ore.
 Tomkins, Charlotte J., Bijou, La Crosse, Wis.
 Tom, Tumbling, 2789 Fulton, Brooklyn.
 Tom's Copy & Copy, 617 W. School, Chicago.
 Townsend, Charlotte & Co., 620 W. 136, N. Y.
 Travers, Belle, Hotel Navarre, N. Y.
 Trinehart, Dillon & Burke, Gem, Tampa, indef.

Tschernoff's Dogs & Horses, 7, Orpheum, Kansas City.
 Tuches, The, 114 E. 2d, E. Liverpool, O.
 Turner, Bert, Hamilton Sq., Saginaw, Mich.
 Thurston, Leslie, 85 Lexington Ave., N. Y.
 Tyson Sisters, New York Stars, B. R.

U
 Usher, Claude & Fannie, Orpheum, Des Moines.

V
 Valadons, The, Avenue, Wilmington, Del.
 Valdare & Varno, 226 Walnut, Aurora, Ill.
 Van, Billy, Mohawk, Schenectady; 7, Armory, Binghamton.
 Van, Chas. & Fannie, & Co., 22 Hopkins, Bklyn.
 Van Eppes, Jack, 15 W. 64, N. Y.
 Van Gofre & Cotely, Lyric, Galveston; 7, Theatrum, Galveston.
 Van's Imperial Minstrel, Bijou, Quincy, Ill.
 Van Serly Sisters, Austina & Stone, Boston.
 Vardon, Perry & Wilbur, Meogh's Cafe, Chicago.
 Variety Quartette, Colonial Belles, B. R.
 Vasco, 414 Acre Lane, London, Eng.
 Vasco & Co., 1418 Beaver, Allegheny, Pa.
 Vedmars, The, 749 Amsterdam, N. Y.
 Vermette-Carpotti Trio, 451 Breboeuf, Montreal.
 Victorine, Myrtle, Empire, San Francisco.
 Vinton of Solome, Tacoma, Wash.
 Von Dell, Harry, 1553 Broadway, N. Y.
 Von Jerome, Miner's, Powers, N. Y.
 Vynos, The, Empire, Paterson.

Wade & Reynolds, Majestic, Montgomery; 7, Masonic, Birmingham.
 Ward & Harrington, 418 Strand, London, Eng.
 Ward & Hart, 1909 So. 11, Phila.
 Ward & Sheppell, A. Reeves, B. R.
 Warbenberg Bros., 104 E. 14, N. Y., Tausig.
 Walden, White Cottage, O.; 7, New Albany, O.
 Walker, Nella, Empire, Hoboken, N. J.; 7, Empire, Paterson.
 Walker & Magill, 102 Seventh Ave., N. Y.
 Walton, Irvin R., Fada & Polles, B. E.
 Walton, Fred & Co., Dec. 1-30, Wintergarden, Berlin, Ger.
 Walton, Bert & Lottie, 290 E. 14, N. Y.
 Walsh, Lynch & Co., Irwin's Big Show, B. R.
 Walsh, Mary, Fads & Follies, B. R.
 Ward, Tom, 162 Lexington, Brooklyn.
 Watkins, William A., Olympic, Chicago.
 Watson, Stanley W, Empire, Hoboken, N. J.
 Watson, Sammy, Bennett's, Ottawa.
 Watson Sisters, Irwin's Big Show, B. R.
 Watson & Little, 7, Family, Butte.
 Werden, W. L. & Co., 1179 Rocky, Chicago.
 Wheeler's, The, Dec. 1-30, Etablissement, Ronacher, Vienna, Aus.
 White, Ed. B., & Rolla, Almi, Cadillac, Mich.; 7, Dreamland, Travers City, Mich.
 White & Simmonds, Orpheum, Salt Lake.
 Whitehead, Joe, & Grierson, Fla., Red Mill Co., No. 2.
 Whitely & Bell, 20 Bulfinch, Boston.
 Whitman, Frank, Hudson, Union Hill, N. J.
 Wilbur, Carl, 147 W. 45th, N. Y.
 Wilford, Marshall P., Atlantic City, indef.
 Willard & Bond, Grand, Nashville, Tenn.; 7, Orpheum, Evansville, Ind.
 Williams, Frank & Della, Eureka, Cleveland.
 Williams & Gordon, 2222 Indiana, Chicago.
 Williams & Segal, 37 E. Robinson, Allegheny, Pa.
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 Wilson, Thos. H., Haymarket, Chicago.
 Wilson, Tony, Heloise & Amoros Sisters, 20, Orpheum, Kansas City.
 Wilson & Frazier, 145 E. 48, N. Y.
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 Winkler's Madcaps, 20 Rusthall, London, Eng.
 Winkler & Kress, 232 W. 38, N. Y.
 Winston's Sea Lions, Auditorium, Lynn; 7, Keith's, Providence.
 Winter, Winona, 41 W. 64, N. Y.
 Wixton & Eaton, Casino Girls, B. R.
 Wolcott & Mason, Ft. Wayne.
 Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
 Wood Bros., Keith's, Columbus, O.; 7, G. O. H., Syracuse.
 Woodford & Marlboro, 1553 Broadway, N. Y.
 Woodward, Ed & Max, Majestic, St. Paul.
 Wortette, Estelle & Co., Proctor's, Troy.
 World & Kingston, Maryland, Baltimore; 7, Orpheum, Norfolk, Va.
 Wormwood's Dogs & Monkeys, Orpheum, Altoona, Pa.; 7, Orpheum, Johnstown, Pa.
 Wortley, Abbott, 125 Lexington Ave., N. Y.
 Wortley, Minthorne, 125 Lexington Ave., N. Y.
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1908

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Young, Ollie & Bro., Family, Rock Island, Ill.; 7, Orpheum, Rockford, Ill.

Zalno, Jos., 5185 Chancellor, Phila.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zeda, H. L., Midland Hotel, Pueblo, Colo.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al. Gay Masqueraders, B. R.
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BURLESQUE ROUTES

For the weeks of Nov. 30 and Dec. 7.

"L. O." indicates show is "laying off."

Americans, 30-2, Luserna, Wilkes-Barre; 3-5, Gayety, Scranton; 7, Bon Ton, Jersey City.
Avenue Girls, 30, Royal, Montreal; 7, Star, Cleveland.
Behnam Show, 30, Gayety, Pittsburg; 7, Gayety, Columbus.
Big Review, 30, Bowery, N. Y.; 7-9, Lyceum, Troy; 10-12, Gayety, Albany.
Blue Ribbons, 30, Gayety, Phila.; 7, Waldman, Newark.
Bohemians, 30, Imperial, Providence; 7, Columbia, Boston.
Bon Tons, 30, Greenwald, New Orleans; 7, L. O.; 14, Majestic, Kansas City.
Bowery Burlesquers, 30, Gayety, Birmingham; 7, Greenwald, New Orleans.
Brigadiers, 30, Standard, St. Louis; 7, Empire, Chicago.
Broadway Gaiety Girls, 30, Howard, Boston; 7, Imperial, Providence.
Bryant's Extravaganzas, 30, Gayety, Washington; 7, Gayety, Pittsburg.
Casino Girls, 30, Gayety, Hoboken; 7, Harlem Music Hall, N. Y.
Century Girls, 30, Avenue, Detroit; 7, Folly, Chicago.
Champaigne Girls, 30, Empire, Brooklyn; 7-9, Gayety, Scranton; 10-12, Luserna, Wilkes-Barre.
Cherry Blossoms, 30, Empire, Chicago; 7, Empire, Indianapolis.
City Sports, 30, Murray Hill, N. Y.; 7, Gayety, Phila.
Colonial Belles, 30, Standard, Cincinnati.
Cosy Corner Girls, 30, Folly, Chicago; 7, Star, Milwaukee.
Cracker Jacks, 30, L. O.; 7, Majestic, Kansas City.
Dainty Duchesse, 30, Standard, Cincinnati; 7, Bijou, Atlanta.
Dreamlands, 30, Empire, Indianapolis; 7, Buckingham, Louisville.
Ducklings, 30, Trocadero, Phila.
Empire Burlesquers, 30, Eighth Ave., N. Y.
Fads & Follies, 30, Gayety, Milwaukee; 7, Trocadero, Chicago.
Fashion Plates, 30, Star, Cleveland.
Fay Foster, 30, Monumental, Baltimore; 7, Bijou, Phila.
Follies-of-the-Day, 30, Columbia, Boston.
Frolicsome Lambs, 30, Lafayette, Buffalo; 7, Avenue, Detroit.
Golden Crook, 30, Gayety, St. Louis; 7, Euson's, Chicago.
Happyland, 30-2, Empire, Albany; 3-5, Empire, Holyoke; 7, Palace, Boston.
Hastings Show, 30, Palace, Boston; 7, Olympic, Brooklyn.
High Rollers, 30, Euson's, Chicago; 7, Gayety, Milwaukee.
Imperials, 30, Lyceum, Washington; 7, Monumental, Baltimore.
Irwin's Big Show, 30, Garden, Buffalo; 7, Corinthian, Rochester.
Jersey Lilies, 30, Westminster, Providence; 7, Gayety, Boston.
Jolly Girls, 30, Empire, Newark.
Kentucky Belles, 30, Century, Kansas City; 7, Standard, St. Louis.
Knickerbockers, 30, Olympic, N. Y.; 7, Star, Brooklyn.
Majestics, 30, Empire, Cleveland; 7, Garden, Buffalo.

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Morning Glories, 30, Gayety, Detroit; 7, Star & Garter, Chicago.
New York Stars, 30, Gayety, Toronto; 7, Princess, Montreal.
Night Owls, 30, Gayety, Boston; 7-9, Gilmore, Springfield; 10-12, Empire, Albany.
Parisian Widows, 30, Olympic, Brooklyn; 7, Murray Hill, N. Y.
Pat White's Gaiety Girls, 30, Star, Toronto; 7, Lafayette, Buffalo.
Reeve's Beauty Show, 30, Star, Brooklyn; 7, Gayety, Brooklyn.
Rents-Santley, 30, Waldman's, Newark; 7, Gayety, Hoboken.
Rice & Barton, 30, Trocadero, Chicago; 7, Empire, Cleveland.
Rice & Barton's Big Gaiety, 30, Casino, Phila.; 7, Gayety, Baltimore.
Rialto Rounders, 30, Harlem Music Hall, N. Y.; 7, Westminster, Providence.
Rollickers, 30-2, Electra, Schenectady; 3-5, Bijou, Paterson; 7-9, Eighth Ave., N. Y.
Rose Sydel, 30, Empire, Toledo; 7, Gayety, Detroit.
Runaway Girls, 30, Gayety, Brooklyn; 7, Casino, Phila.
Sam Devere, 30-2, St. Joe; 3-5, L. O.; 7, Century, Kansas City.
Sam T. Jack, 30-2, Gayety, Scranton; 3-5, Luserna, Wilkes-Barre.
Scribner's Big Show, 30, Majestic, Kansas City; 7, Gayety, St. Louis.
Serenaders, 30, Princess, Montreal; 7-9, Empire, Albany; 10-12, Empire, Holyoke.
Star Show Girls, 30, London, N. Y.
Strollers, Buckingham, Louisville.
Thoroughbreds, 30, Bon Ton, Jersey City.
Tiger Lilies, 30, Academy, Pittsburg.
Trans-Atlantics, 30, Corinthian, Rochester; 7, Gayety, Toronto.
Travelers, 30-2, Lyceum, Troy; 3-5, Gayety, Albany; 7, Howard, Boston.
Trocaderos, 30-2, Gilmore, Springfield; 3-5, Empire, Albany; 7, Olympic, N. Y.
Uncle Sam's Belles, 30, Star, St. Paul; 7-9, Empire, Des Moines; 10-12, L. O.
Vanity Fair, 30, Bijou, Atlanta; 7, Gayety, Birmingham.
Washington Society Girls, 30-2, Bijou, Paterson; 3-5, Electra, Schenectady.
Watson's Burlesquers, 30, Star, Milwaukee; 7, Dewey, Minneapolis.
World Beaters, 30, Star & Garter; 7, Standard, Cincinnati.
Yankee Doodle Girls, 30, Dewey, Minneapolis; 7, Star, St. Paul.

"Syrano," on the American bill next week, will be John Le Clair, the juggler, who assumes the alias for the week to avoid conflict in billing with Gertie Le Clair on the same program.

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SYRACUSE "JOURNAL."
The Grand was not large enough to accommodate the audiences that came to the opening performance Monday when Alice Lloyd, the English comedienne, arrived. That word "peach," as expressive of femininity, takes on a new and picturesque meaning when the little Lloyd bursts upon the vision—and she bursts at least six times during her act and each time with a new gown. My, but it did seem as if she grew daintier every minute. When it came to descriptive singing, well, you may think you have heard little affinity and bathing songs sung before, but wait until you hear Alice. She is the frosting on the cake, the plums in the pudding and the morsel of the vaudeville bakery.

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The Keith vaudeville show at the Grand is headed by Alice Lloyd, who scores the most emphatic success of any vaudeville artist ever seen in Syracuse. The little woman made a distinctive hit, and was vociferously applauded. Miss Lloyd's style is novel and highly pleasing and she captured her audience completely.

SYRACUSE "POST STANDARD."
With an enviable London and New York reputation as a stage entertainer, Miss Alice Lloyd came to the Grand yesterday afternoon and completely captivated one of the largest matinee audiences of the season. After seeing her one can readily account for her great popularity in English music halls and in metropolitan theatres. As a dainty and artistic chanteuse her equal has never been seen on a Syracuse vaudeville stage and as a drawing card and entertainer she is well worth the big salary, the largest ever received by a single performer at the Grand, which the Keith management pays her.

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

CHICAGO

By FRANK WISBERG.

VARIETY'S Chicago Office, Chicago Opera House Block.

EMPIRE (I. H. Herk, mgr.)—The last time Wm. B. Watson appeared on the west side was at the old Lyceum, then under the management of Thomas Greener. The popularity of Watson was demonstrated Sunday afternoon when an audience filled the Empire almost to capacity and seemed to relish the spontaneous and peculiar humor of the comedian. He still has "Krousenmeyer's Alley" which has been somewhat revised with new dialogue. The most striking feature of the show is the brigade of women. There are twenty-two girls in the chorus. They are the heaviest lot of choristers ever seen together. There are a few heavyweights in the contingent who would look funny enough in long dresses, but to see them in leotards! Even the little subrette who causes so much trouble for her father, Krousenmeyer, is over the middle-class

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himself with the tallest, stoutest and largest bevy of women seen in any show this or last season. It is a good show, with furious comedy of the Watson sort.

STAR AND GARTER (U. J. Herrmann, mgr.)—Irwin's "Majestics," return engagement.

FOLLY (John A. Fennessey, mgr.)—"The Dreamlands."

EUSON'S (Sid J. Euson, mgr.)—"Fads and Follies."

OLYMPIC MUSIC HALL (J. Murdoch, mgr.)—Russell Bros., Hayes and Johnson, Adelaide and Dancers, Nonette, Donald and Carson, Seidom's Venus, Clifford and Burke, Bernard and Seely.

HAYMARKET (W. V. Newkirk, mgr.)—"At the Sound of the Gong," Elsie Fay Sibson's Cats, Eight Melians, Bowers, Walters and Crooker, Keene and Briscoe, The Sandwinas, Poliard, Kid Gabriel and Co., Chas. La Dleux, Bronswick Bros., Genter and Gilmour.

STAR (Tom Carmody, mgr.)—Hallen and Fuller, Rositter Novelty Four, The Mosarts, Alva York, Van-Cleve, Denton and Pets, Laura Bennett, Geo. Hasty.

COLUMBIA—Bill S. Hall and Jennie Colburn,

TO CORRESPONDENTS.

For the issue of Dec. 12 kindly have all matter arrive one day earlier. Also please take notice that whenever a holiday falls upon Thursday, Friday or Saturday, the matter for the week containing the holiday should reach this office one day earlier than customary.

weight limit. She is Miss Bernstein. Miss Bernstein, however, does not sing and sings a few "coon" songs, including a popular one with "coon" plugging aspirations. Billy Spencer plays opposite to Watson. He is a very good Irishman of the type he represents, and commanded attention in the important scenes throughout the show. The international Four sing well-chosen songs very pleasantly. Watson is the centre of interest. The audience laughs at his droolery. The "Salvation" episode is still an asset with Watson. There is an oriental number with a "Cooch" enthusiast. On the program it is called "Salome," and the Salome is Tonya Devere. Watson's show is materially about the same as last year. It is better and larger in equipment. There are a number of good looking and active damsels among the chorus in spite of the weight. Watson is credited with giving the west-siders a "real" burlesque show, as others are fondly with that branch call it, and he has certainly surrounded

Oliver Hare and Co., Tetensfarl Japs, Leon and Bertie Allen, Stevens and Washburn, May Addison, Musical Brothers, Seamon and Mills.

LYCEUM—Four Cates, The Rapiers, Van Haven, The McCarvers.

VIRGINIA—Johnson and Payne, Marathon Comedy Four, Martin and Crouch, Chester Co. **CRYSTAL**—Cora Youngblood, Corson Sextet, Lindstrom and Anderson, Murray's Dogs, Ziegler Trio, Bland and Jones.

PEKIN—Great Martynne, Wincherman's Bears, Banks and Glass, Mile. Grady, Colonial Trio, Tim Owsley.

FALAIS ROYAL—Fred and Dolly Carpenter, Chas. Williams, Kyle and Gurney, Hawes Sisters, Rice Bros.

IOLA—Mlle. Alberta, Three De Monelos, Billy Earthquake, Almee Bernard, Murphy's Lions and Bears.

GRAND (Chicago Heights)—Lavine and Lavine, Dolos and Pearl, Clarence Casad, The Carpenters, Alice Tiffce.

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NORTH AVENUE.—Electro, Ray Wilson and Co., Nelson, Hawkins and Gilbert, The Sharrocks, Glenroy and Russell, Bordley, Angelo and Purcell.

THEATIA.—Ed. Dunkhorst and Co., Alpine Troupe, Lola Milton and Co., Joe Carroll.

MAJESTIC (Lyman G. Glover, mgr.)—Lucy Weston, who has not played here since last season with the "Follies of 1907," is the feature. Miss Weston scored with her catchy songs. Bobby North plays his first vaudeville engagement since his departure from the defunct "Merry-Go-Round," and was a hit. "A Night on a Houseboat," returned. Bond and Benton presented "Handkerchief No. 15." De Haven and Sidney danced energetically and won applause. La Vite-Cimaron Trio offered a travesty and was liked. The Majestic Trio offered a straight singing act and received recognition in an early place. Cole and Coleman are musical. The Mirra-Golems closed, Inea and Taki, Connelly and Webb, Fred Singer (New Acts).

NOTES.—Gabriel and Le Mar's "Buster Brown" act opens on the Sullivan-Considine circuit at Butte, Dec. 19.—The new vaudeville theatre which Miles & Bandy are building in Detroit will be opened in the spring. The house will be first class and better grade vaudeville will be the policy.—John W. Considine, accompanied by Mrs. Considine, passed through here en route to Seattle. A carload of horses, several of which won prizes at the recent horse show in New York, was attached to the regular train. The steeds are owned by Mr. Considine.—The Miles Theatre, Minneapolis, will open the latter part of December. The house seats 1,000. Four shows a day will be given.—Walsh, Lynch and Co., in "Huckins Run," the feature of the numbers of Irwin's "Big Show," will go in vaudeville next season. Time is now being arranged through the Western Vaudeville Association.—De Witt, Young and Sister have been booked solid for forty weeks by the Western Vaudeville Association.—Levins and Wilbur contemplate building a vaudeville theatre at Ottawa, Kan. They have leased the Fraser building for that purpose.—Joe Whitehead, featured with "The Red Mill" this season, is to be a star next season in a new English musical comedy, entitled "His Royal Rabbs."—Plans have been completed for the erection of the new vaudeville theatre at Hammond, Ind., for Dr. T. Edwin Bell and W. S. Butterfield.—A new vaudeville theatre seating 600 will be built at Asheville, N. C., by McLaughlin, manager of the Gayety Theatre, that city.—Nick Long (Long and Cotton) sprained a rib while boarding a car near the Star and Garter theatre, where the act played last week. Mr. Long went through the performance without much difficulty, although suffering considerable pain before medical attention was given.

DENVER

By **CHAS. LONDONER.**
VARIETY'S Denver Office,
1755 Curtis Street.

(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, gen. mgr.)—The bill is topped by Jane Courthope and Co. in "Lucky Jim," a dramatic sketch and the best seen here so far this season. The Snytons, contortionists, billed as their first American appearance, are excellent. Mr. and Mrs. Gene Huggins in "Suppressing the Press" have a snappy piece, played the same way, and it pleased. The Grassys, novelty acrobatics, are very good, while Henry Clive with his magic and patter pleased in a combination of humor and interest. Joe Cook and Bro. in juggling entered a very nice impression.

CRYSTAL (William Weston, mgr.)—The Henmanns went very big. Lester has some good clever talk. Tanner and Gilbert are fair. Kiernan, Cole and Kiernan made a hit through the action, and Winfield Green turned out to be a fair dancer. Burton, as usual, supplied ill songs.

NOTE.—The attendance at the Orpheum and Crystal of late has held up very well.

BOSTON

By **ERNEST L. WAITT.**

KEITH'S.—The Eight Madcaps failed to arrive on time Monday for either performance having been side-tracked to Philadelphia. Stella Mayhew is headlined. Hart's Rain-Deers, led by Maude Dunn, and Harry Tighe in a new skit, "Books," also good. Novello's Circus, full of novelties, and the Goyt Trio, some act. T. Nelson Downs, magician, nothing extraordinary; Lew Wells, real humorous; Phillip Brothers, balancers; Morrissey and Ayer, with Coban's near-Harrigan song, "Sullivan"; Cook and Sylvia, dancers also.

ORPHEUM.—Grace Hazzard headlines and has a lot of new stuff, her finale being very much extraordinary and pretty. Gracie's growing plump. Harry Corson Clarke has a good sketch, and his impersonations are very life-like. There could be more of them. The Three Rohrs, novel act. Pabst proved the best bird imitator seen here. George Wilson failed to warm 'em up very much. Asco, with Alexander and Bertie, held over. These "hold-over" acts sometimes two or three of them in a week are said to continue to prove detrimental to business. Tim McMahon's "Sundown Girls" are pretty and the act unusually good.

COLUMBIA.—"Bohemians."
FALACHE.—"Farianian Widows," with Salome dance, headed by woman whose voice is a torture to the audience.

HOWARD.—"Empire Burlesquers," with Roger Imhof, a good snappy show. George Thatcher, Will Phillips, Blanchet Brothers and Randolph, Le Maure and King, Sophie Tucker, Phil and Carrie Busnell, La Dell and Ward in the house bill.

NOTES.—It is hinted that Elmer Rogers of the Morris office is to go to Boston to manage the Orpheum there, when W. T. Grover goes to the American, his old house, in New York City.—Ernest L. Waitt, who has been press representative at the Orpheum, Boston, since it opened under William Morris, has resigned and will re-enter active newspaper work, with sketch-

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writing as a pastime.—The William Morris office in Boston is arranging a big circuit of smaller houses through New England. Fred C. Curtis, formerly with Pull's enterprises, having charge of the booking office in Boston.—The Castle Square Theatre, Boston, is the latest to enter the Sunday concert ranks. A squad of State Inspectors was at Keith's, Boston, last Sunday keeping tabs, for some of the acts had gone the limit the previous Sundays.

PHILADELPHIA

By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.)—A real Thanksgiving twilight feast show. Eva Tanguay the big card. She brought along some new songs and several stunning costumes and showed no effects of her recent illness. A crowded house welcomed her warmly. The Czareza Life Guards furnished the only brand new act here, and the girls made a good impression by their splendid drilling. It is too much like several other military acts to cause any startling effects. The Kitemura Japs closed the show with their big acrobatic act. The Musical Cuttys still hold up their reputation. Emmet Devoy and Co. repeated "In Dreamland." There were three single turns by men, in "One," but the difference in the character of the acts avoided a conflict and all scored. Stuart Barnes, with practically

all new material since last heard, proved one of the best liked of all the acts on the bill. Laddie Cliff scored again. Arthur Whitehead offered a pleasing routine of songs and talk and was well liked. Lewers and Mitchell showed a "sister act" new here. It is patterned on that of the Ellmore Sisters and the girls are losing time. One has a good singing voice. If the other can help at all in this line, the change ought to be made at once. The Brothers Damm were liked. Katherine Bartlett did nicely. She made a fine appearance. Eldridge, the sand picture man, pleased. Charles Gibney and Marguerite Earle offered a weak sketch called "The Purple Inn." Marcel's Art Studies, third and final week.

TROCADERO (Charles Cromwell, mgr.)—There is plenty of work for the cleaner in the show given by "The Champagne Girls." A thorough cleaning would almost eliminate the entire first part as far as "business" goes. So much of it is crammed into the first part that the burlesque was a real relief. After all the unnecessary suggestiveness is cut out of the first part attention should be paid to the costumes, for a dirtier lot has not been seen in one show this season, and this does not refer to the chorus alone. The first part is called "Gay Coney Island" and it is composed of hackneyed material with only a few spots where merit is deserving in even the slightest degree. The women figure in most of the suggestive business. Four girls in badly soiled costumes engage in quite

the most daring bit of business with a street vender that has been attempted on any stage here in a long while. There is an undressing scene, worked up to its limit. A "cooch" dancer just about steals the show so far as the numbers go. The dancer pulls a mild wiggle, but it is not bad and is further lessened in effect by the man with the lights. The redeeming feature of the first part is that the comedians are only employed long enough to give the chorus breathing spells. Numbers follow one another quickly. The chorus is composed of willing workers, and the numbers are handled in a satisfactory manner. With decent dressing the girls would make a good appearance. Some of the women principals can sing. Marie Cook may have been suffering from a cold, but it was impossible to understand her. She appears first in a brown outfit that should be hid away at once for it is wholly devoid of life. Alice Lloyd's "Lovelight" number, led by Marie Fisher, is poorly done, and there was a trio number which was just a laugh. There were some impersonations of musical directors which would have flopped completely but for the good work of the chorus. The comedians had poor material to work with and overplayed the characters. A military travesty in three scenes, called "On the Frontier," outlasted the first part. There is considerable old material used here for comedy purposes, but Geoff Phillips in a blackface role, Billy Wild as a scout, and Joe Burton as an

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WALTER **SCHRODE** AND **MULVEY** LIZZIE

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Irishman, handle it well. The burlesque is given unusually elaborate stage setting, and the costuming is clean and attractive. The chorus again comes in for favor, putting over a well-executed drill which won deserved recognition. Miss Croix leads this and wears a military uniform. Pert Mackey dresses up in black velvet and gets her first chance in leading a number, but her voice is no improvement over the others. Marie Fisher makes a funny looking squaw and tries her voice again at the head of an Indian number. Charles Nichols got very little out of the rube role, but handled his part in the burlesque in a capable manner. There is a lot of good, bright talk in the dialog, and with something fresher than the "blow-the-horn" business. "On the Frontier" should be worked into a first-rate burlesque. Billy Wild works hard throughout the show and a big share of what honors there are, belongs to him. Phillips is not funny in the first part, but does good work as a "coon," clinging closely to an imitation of Heath (McIntyre and Heath) and Phillips uses a bit of the talk famous with this pair. Joe Burton does well enough with his Irishman when he is not so noisy, and the same applies to Victor Vass, who appears on the scene in several disguises. Phillips opens the olio with some parodies, meeting with fair success. A sketch called "Western Style," presented by Charles Nichols, Billy Wild, Marie Croix and Marie Fisher scored the hit of the olio. Properly played, it should be an excellent bit of entertainment. As it was the house warmed up to it in fine style. Burton and Vass had a lot of noisy talk, and Wells and Sells were well liked for their comedy acrobatic turn. The show could be greatly improved.

CASINO, (Elias & Koehn, mgrs.).—"Gay Masqueraders."
ELIOT (Sam Dawson, mgr.).—"Thoroughbreds."
GAYETY (Edward Shayne, mgr.).—"Rents-Santley."

AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

Sydney, October 10.

TIVOLI.—Osborne and Brookes, musical, big hit; Barnard's Marionettes and Burt Sheppard,

big hit. Also here Tod Lowen and Ted Kalmans, comedians; Nellie Wilson, Nita Leete, Four Rosebuds, Fanny Powers, Eckfort and Hart, and the marvellous Arabian acrobats.

NATIONAL AMPHITHEATRE.—Vantels, bar experts; Eva Hughes, comedienne; George Jones, Ettie Williams, Jack Kearns, Ernest Pitcher, Max Dahlberg, and Joe Lashwood. Last week Mrs. James Brennan, the wife of the popular proprietor, died.

STANDARD.—Harry Clay has a fine show. In addition he has now sent out a strong dramatic company headed by his daughter Essie. Some of his vaudeville people figure in the legitimate bunch.

At the Oxford Hall pictures have been applauded for the most part by variety. Several prominent Sydney artistes are here, including Elma Anderson, Will Robey and Jim Gaffney.

At Adelaide Tivoli Brandon Cremer has a very strong array of talent. Prominent are Will Tyler, foot equilibrist; Melrose and Menies, patter comedians; Athos, trick skates; Josephine Johnson, Malvena Moore and Will James.

OPERA HOUSE (Melbourne).—Giletti's Dogs and Baboons still here. Likewise Mignonne Kokin. The same bold-overs are strongly in evidence and a fresh influx of talent is urgently needed. Yesterday Goodfellow and Greyson were to have made a reappearance after a considerable absence, and the Marconis, an original electrical act, were looked upon to arouse the audience out of the lethargy.

GAIETY (Melbourne).—The usual combination helping to fill this house nightly. No distinct changes are noticed, the same acts alternating their Sydney and Melbourne times with unflinching regularity.

Harry Rickards, Australia's Vaudeville King, returns in time for the Melbourne Carnival. He has booked many fresh acts, though I am inclined to think that too many reappearance may be looked for.

Brandon Cremer, Adelaide's popular variety entrepreneur, was in Sydney last week, booking.

Ted Holland, of Brisbane, was also here on the same quest.

Sydney A. V. A. is resplendent in its new war paint, and the general surroundings savor of prosperity. What at one time threatened to end in a general upheaval has now been carefully



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smoothed out, thanks to the excellent work of the new committee.

In Melbourne last week a "Green Room Club" was formed by prominent vaudeville people and several members from the legitimate. Commemorative premises have been secured in Bourke street. Any person directly connected with the profession is entitled to membership. Jack Stavordale, Bert Bailey, Fred Bluett, George Deane, J. H. Nann, and Edmund Duggan will be amongst the first office holders.

Fuller of New Zealand, will be booking vaudeville features about December. Whether he will sandwich them between the pictures or play a complete show is not stated.

BALTIMORE, MD.

MARYLAND (F. O. Schanbeiger, mgr. Monday rehearsal 10).—"Love Waltz," good; Dandy George Duo, well received; Lyons and Parkes, very good; Wynn and Lewis, good; Ed. F. Reynard, interesting; Charlotte Parry makes some quick changes; Nelson and Otto, good musical number.—NEW MONUMENTAL (M. Jacobs, mgr.).—"Miss New York, Jr.," away above the majority of the shows seen here.—GAIETY (W. E. Ballauf, mgr.).—Bryant's show, good and pretty chorus.

JOHNNY MEYERS.

BUTTE, MONT.

ORPHEUM (John F. Cordray, mgr.).—Week 21: Snyder and Buckley, great laughter; Edna Phillips, most attractive; Morris and Morris, fun throughout.—FAMILY (Geo. Donahue, mgr.).—Week 21: Columbus, the "dancing horse," best on bill; Wenona-Francis and Co., wonderful performance with firearms. Emelle Benner, good; Spethan, Grattan and Co., liberal applause.

CHAS. SCHEIBAL.

CAMDEN, N. J.

BROADWAY (W. B. McCullen, mgr.).—Show pleasing and business being excellent. Musical Kiefa Family, Jones and Mayo, imitations, well liked; Charles McDonald, and Redding Sisters, good; Adelaide's Animals, big hit; "Betty's Brother's Chum," a sketch by Charles Kinsley, Virginia Ackerman and George Wessels, well liked and promising; Golden and Hughes, black-face, good, and Veroula and Hurifals, comedy acrobats, hit.

G. M. YOUNG.

CHARLESTON, S. C.

MAJESTIC (A. F. Roberts, mgr.).—Raleigh and Raleigh, Washer Bros., Billy Makin, and Herbert the Frogman.—BON AIR (Geo. Gnida, mgr.).—

—Mildred Cox, Cox Family Quintet, and m. p.—IDLE HOUR.—The Musical Smiths, A. J. Wayne, Donald Heath, Jessie Hale and Co.—ACADEMY OF MUSIC.—Last week Wayne Musical Comedy Co. drew good crowds at all performances.

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COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—This week's bill failed to please. The Misses Kirksmith, three good musicians, opened in neat turn. Hathaway and Siegel made a lot of noise dancing, but very shy as singers. Mitchell and Cain offered their old act. Harry H. Richards, supported by Dorothy Daley and Adele G. Ferguson in a comic operetta, "Love a la Mode," very ordinary. Agnes Mahr, assisted by Flora Mahr, in "The American Tommy Atkins," good. Augustin McHugh and Tommy Atkins, good. Melodramatic sketch, "After Six Years," well acted. Hyman Meyer, at the piano, comedy hit of bill. Merlan's Dogs, great.

PEOPLE'S (James E. Fennessey, mgr.).—"Fashion Plates." The chorus best looking yet seen.

STANDARD (Frank J. Clements, house agent).

—Vanity Fair." A chorus of twenty lavishly gowned and well balanced vocally make this company rank among the very best.

AUDITORIUM.—Williams and Culver applauded. Mildred Williams, in "The Girl Ahead," one of the few acts playing this kind of time, carrying its own scenery. Jimmy Wall, black-face, scream. Milano and Alvin, in "The New Woman," Miss Adams, ill. songs, good. "The Musical Trio," excellent.

NEW ROBINSON (S. E. Overpeck, mgr. Sunday rehearsal at 10).—Nelasco, magician, very good; Coleman and Mexis, sharpshooters, clean work; Assella Fontaine, contortionist, good; "The Dancing Sunbeam Girls," clever; Montrose and Hamburg, ill. songs, good.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—McCraw's comedy acrobats, clever; Bertie Herron, won favor; Steeley and Edwards, high class musical; "The Wyoming Whoop," headlines; Stanley and Russell, scores; "Bathing Girls," pleased; Harry Gifford, clever; the Kynasys, novel.—GRAND (J. H. Michael, mgr.).—Enough, marvellous swimmer; Creighton, ventriloquist; the Heelows, comedy skit; Morgan and Chester and others.—MAJESTIC (Meyer Epenstein, mgr.).—Fred

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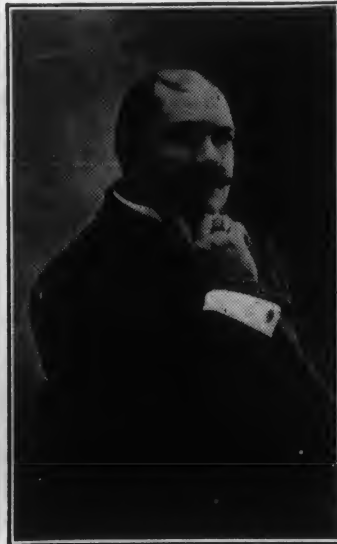
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BIOGRAPH FILMS



Trade Mark

RELEASED DECEMBER 1st, 1908

"THE VALET'S WIFE"

A ROARING FARCE COMEDY BY THE BIOGRAPH

Reggie Van Twiller resided luxuriously in Bachelor Apartments, surrounded by a coterie of agreeable companions. His social duties were that exigent as to prevent his working for a livelihood. Still, the money must come from somewhere. His nearest kin and benefactor was an uncle, the Rev. Eben Haddock, who had often in Reggie's extreme youth lent a helping hand. Knowing that the old man's most ardent wish was that he, Reggie, should marry and settle down, he writes him that he had at last taken a wife, and of course Reggie's allowance was increased. This in time proved inadequate to his mode of living, and a second letter was despatched that his reverence had been made a granduncle, and so another increase in the allowance. For two years everything went well, until one morning when Reggie receives a letter from Uncle stating that he would arrive in New York that day. "Good heavens, I must have a wife, but how?" Well, Timothy Tubbs, the Valet, comes to his rescue and suggests that Mrs. Tubbs play the wife. "Fine, but how about the kid?" "We'll have her bring along a baby." Mrs. Tubbs thinks he means her own baby, a boy of fourteen. Meanwhile the Rev. Eben Haddock has arrived and is anxious to see the family, and at last Mrs. Tubbs dashes in with her boy. She is a sight, but Reggie must make the best of it, but it is out of the question to palm a fourteen year old boy off as a two year old infant, so "Buttons," the hallboy, is hustled to the Orphan Asylum to procure an infant. Excuses are made that it is out with the nurse and will be back shortly. The Asylum nurse arrives with the infant, and, uncovering its face, one look is enough—"Great Jupiter, it's a coon."

LENGTH, 508 FEET



RELEASED DECEMBER 4th, 1908

"MONEY MAD"

THE INSATIABLE GREED FOR GOLD

Wild indeed is the delirium of the poor unfortunate obsessed with the fever of money-madness. How vain is it all; for Mammon has enriched his thousands and has damned his ten thousands. In this Biograph story we present a thrilling episode, illustrating the terrible retribution attending this avariciousness. The central figure is an old miser, who in parsimoniousness is a veritable Harpagon. And, like Foscari, hoarded his money in a secret cellar, where he met his death. We first find him begging on the street. A young girl passes and drops her purse, which the miser picks up. When she returns to regain it he knocks her insensible and makes off. Finding a generous roll of notes in the purse, he goes to the bank to have them exchanged for gold coin. A couple of thugs witness the transaction and are at once infected by the money fever. They follow the miser to his home, the cellar, and while he sleeps they break in and are securing the money when he awakes. They pounce upon him and he is made to pay the penalty of his greed with his life. The thugs go to their own squalid hovel, which is presided over by an old hag. She is sent from the room and they divide the spoils. While the division is equal, each is invidious of the other's store. They retire, both possessed of the same thought, one waiting for the other to fall asleep. One lies with a pistol in hand, the other with dagger. At length one gets up to stab the other, but receives a bullet in his breast. With a mighty effort he plunges the dagger into the heart of his adversary, and both fall over dead. The shot brings in the old hag, who, finding them both dead, seizes their loot and in a frenzy pours it out upon the table. In doing so she knocks the lighted candle to the floor, which ignites the litter of straw and rubbish and the place is soon in flames, incinerating the three. A holocaust upon the altar of Mammon.

LENGTH, 684 FEET

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ORPHEUM CIRCUIT

IMPORTANT ANNOUNCEMENT!

To avoid frequent misunderstanding and also to simplify the booking and the direction of the great number of houses under our management from the East to the West, on and after DECEMBER 1ST, 1908, all the contracts of this company that shall be made with artists will contain a clause providing for the payment of railroad fares ONLY between Missouri River, or common points, and cities west thereof to the Pacific Coast, and then only to those actively engaged in the performance upon the stage.

Particular attention is also called to the fact that on and after that date NO RAILROAD FARES or transportation of any kind will be included in the contracts made with artists for the following-named theatres:

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ORPHEUM THEATER, MINNEAPOLIS
 ORPHEUM THEATER, ST. PAUL
 ORPHEUM THEATER, SIOUX CITY
 MAJESTIC THEATER, DES MOINES

Also any theatre that may hereafter be acquired by this company in the cities mentioned or in other cities within the territory as outlined.

MARTIN BECK,
 General Manager.

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