WILLIAMS HAS METROPOLIS.

Percy Williams announces that he has an assigned seat in the Bronx on which he will construct a theatre. Rumor has it that the house is already built, the manager having secured the Metropolitan. At any rate, Mr. Williams will have a new cut next season, showing some house in the Bronx.

DUNFEE'S IN SYRACUSE TO REOPEN.

Syracuse, April 6. The old Dunfee Theatre in this city which had a season of a little over a year ago has been bought by Joseph Dunfee, the present owner. Mr. Dunfee has represented in this New York paper that he will supply the Proctor with a proposition to take the management after the theatre is thoroughly renovated and an entrance cut through to the main street.

HYDE HUNTING?

William Hyde has been in Chicago the past week looking over the ground in a literal as well as a figurative sense. He has been joined by his father, Richard Hyde, and rumors are afloat regarding Hyde and Behman theaters in various parts of the theatrical district. If they purchase all of the sites already allotted to them, they will own about two-thirds of Chicago.

WESTERN WHEEL HAS LA SALLE.

Chicago, April 6. After having cancelled the fact carefully for two months it is now known that the Empire Circuit (Western Wheel of Burlesque) has secured the La Salle Theatre here. The Western people also have the Folly Theatre, and there will be five burlesque houses in full swing in Chicago for next season from the present indications.

WHITE RATS MOVE.

Following the crowd, the White Rats of America will remove their headquarters from the present location in the St. James Building to the Saranac Hotel, at Forty-second street and Broadway. The hotel will be reserved especially for the rats and a house-warming will be held on April 19.

LILLIAN RUSSELL GETS A DATE.

The Orpheum Theatre in Brooklyn will have Lillian Russell during the week commencing April 16. No other time will be played by the former soprano on the Williams’ circuit or in the vicinity of New York, as far as known.

SWINDLERS CAUGHT.

In the last issue of Variety warning was issued by William Gould against a person representing himself as a friend of W. B. McCallum of the York Opera House, Rochester, who was swindling variety performers on the strength of McCallum’s name. W. Edward Cope, Johnson alias Anderson, and McCue, son of Judge McCue of Kansas City, who appears to have been the dupe of Cope, are in custody in Cincinnati, where they were arrested at the instance of the Ohio State Hotel Association, which brought in a number of bad checks given out by them in Pittsburgh and elsewhere. Harry Corson Clarke was one of the intended victims, but escaped their snares.

WEBER AND FIGURES FIELD.

Weber and Figures have figured much in the news the past week, and the developments reopened the rumor that a reunion between Weber and Fields may soon be announced. These two comedians have offered $2,500 weekly for a number of weeks this summer if they will re-form the old combination. The manager has agreed to have them at $3,000 a week and are said to be willing to increase the offer if necessary.

Such a combination would be particularly advantageous at this time, as Mr. Weber, having found the second house too far below the center of things, has, it is understood, arranged to take over the Circle Theatre, at Broadway and Sixtieth street.

When Percy Williams announced that he would not renew the lease of this theatre after May 1st of the present year negotiations were entered into between the lessor of the house and Weber & Rush, the latter acting for the Columbia Amusement Company (Eastern Burlesque Wheel).

There was a conference last week, as the result of which Weber & Rush, who is believed, were eventually to secure the house, retired in favor of the Weber, who is to take possession next fall.

In the event of Mr. Fields failing to reunite with his old partner it is said he will form a new partnership with Max Rogers of the Rogers Bros, the pair heading a stock burlesque company at the Liberty Theatre in West Forty-second street.

The illness of Max Rogers announced in the daily press was merely an excuse to cover a serious rupture between the two brothers. Gus was in favor of cutting loose from the Klaw & Erlanger management, while Max wished to remain under their control. The tension reached a breaking point last week and a rupture followed. There is a possibility of the breach being healed in the event of a combination between Fields and Max Rogers not being arrived at. Another rumor is to the effect that Lew Fields will head the cast at the Casino next season under a long term contract with the Shuberts.

EMPIRE CIRCUIT INCREASES CAPITAL.

Cincinnati, April 6. The various officers of the Empire Theatre Circuit Company (Western Wheel of Burlesque) met to-day and increased the capital stock from fifty thousand to one million dollars. Those interested explained that an effort to effect a truce with the Western Wheel was unsuccessful and that it becomes necessary to exercise the options secured in Boston, Brooklyn, New York and Baltimore. The Empire Circuit intends to abandon certain cities in the West, but no definite information can be had at present as parties refuse to go on record as to the future of the Western Wheel.

I. A. L. GROWING STRICT.

It is known that the International Artists Loge has issued a decree that no artist belonging to the order shall accept a contract containing two weeks clause. The direct effect will be felt by the managers, who have been booked up to a year ahead, and taken advantage of the clause at their pleasure, leaving the artist in the lurch and unprepared.

HAGENBECK TO BE BLANKETED.

Carl Hagenbeck, the foreign animal dealer and trainer, will put a circus on the road this season, and has secured the services of all the other big shows for that reason.

As an animal dealer, Mr. Hagenbeck enjoyed the patronage of the American circus managers when in need of jungle beasts, but it has been determined that Hagenbeck’s presumptuousness in attempting to enter this country as opposition to his customers needs a severe check.

That will be given the first time by a boycott on the animal industry, and in the second by the larger shows sending their opposition cars ahead of the Hagenbeck aggregation, securing all available display space in the towns and cities.

An option on the most desirable locations will also be taken for the season, and with such well known circus names as Barnum & Bailey, Ringling, Forepaugh-Sells, it is believed by the larger owners that Mr. Hagenbeck will experience considerable difficulty in impressing on the country populace the fact that he is Hagenbeck, and if successful, the troubles will be encountered in securing a suitable site to prove it.

BULL FIGHT FOR DREAMLAND.

Sam Gumpertz, who will be connected with Dreamland at Coney Island again this season, will bring back from Europe the material for a representation of the real bull fights as witnessed in Spain.

Toreadors and ferocious bulls will be among the equipment, but no goro is intended to be shed, as what might have been will be the imagination of the crowd. The imitation article is expected to be the feature of the seaside park for the coming season, it being the first attempt to realistically reproduce this barbarous form of amusement in this part of the country.

JOE HOWARD ON BROADWAY.

"The District Leader" is the drama, mellow or otherwise, which will introduce for the first time Joe Howard, of the variety team of Howard and Emerson, to the Broadway pleasure seekers as a playwright on April 15th at the Walls Theatre.

Howard has many things marked up against him, but no one may speak ill of this play (yet) as it will be the initial product of the genius of the Howard, even a tremor of excitement over the important event running through the foundations of the building wherein the offices of Charles R. Harris are contained, in which Mr. Howard has his headquarters.

Although Mr. Harris will not like it known, he is going to publish all the Howard songs, about eight in number, which are in the drama, but in so legitimate a manner that their absence would be missed.

If "anything" happens to the play, there is vaudeville still doing business at various stands, says the Howard, speaking also for Miss Emerson.

PLIMMER WITH ARMIRI.

Walter Joseph Plimmer, the agent, will join the Morris forces on April 15. Mr. Plimmer has given considerable attention to parks in the past, and will handle this branch of the booking agency in the New York office.

Henderson's, at Coney Island, will open May 12.

SULLIVAN & CONSIDE Plans.

Apparently satisfied with the business of the International Theatre in Chicago, Sullivan and Considine are negotiating for an additional house to be located in the vicinity of Clark and Randolph streets, a more central location and one in direct opposition to the Majestic.

They have also acquired theatres in Terra Haute, Indiana, and Washington, Ind., and are in negotiation for other locations in cities of Ohio and Pennsylvania.

KEITH'S NEW CONNECTIONS.

The recent additions to the Keith booking affiliations include the Bruggequann houses in Jersey City, Paterson and Hoboken, the Valentine in Toledo, Manchester, N. H., and Allegheny, Pa. These houses are now being booked for next season in connection with other Keith time.

HAS ROCKEFELLER'S PROTEGE.

Harry Evans, who was promised a musical education by John D. Rockefeller, and who has been cultivating his voice abroad, will go into vaudeville under the management of Clinton Wilson. He will be the first church singer to come into vaudeville in several years.

WILL SULLIVAN & KRAUS BUILD?

A telephonic confirmation of a report which had this week that Sullivan & Kraus, managers of the Dewey and Gotham burlesque theatres, would build another playhouse for burlesque in the neighborhood of Broadway and Sixty-first street, to be in readiness by next fall.

This would give the firm three houses of this character in this city. In some quarters the impression prevailed that events would land this burlesque portion of the Eastern Wheel in the Circle Theatre.

ALONZO WILL SAIL.

P. Alonzo, booking representative of S. Z. Poli, will sail May 16 for a tour of southern Europe, visiting Paris and London before his return.

MONTGOMERY AND STONE REMAINED.

Cincinnati, April 6. David Montgomery and Fred Stone of "The Wizard of Oz" Co. were served with notice that the United States Court for the Southern District of Ohio had granted a restraining injunction in favor of William M. Gray and Julian Mitchell, trustees under the will of Frederick H. Hamilton, deceased. The trustees claim that Montgomery and Stone will not live up to their contract for the season of 1906-7, and that they are arranging to leave the show the close of the present season. While nothing can be said at this time it is understood that Charles Dillingham will control their services next season.

WILL PROCTOR CHANGE AGENTS?

Following the opening in New York of the Empire Theatre as a vaudeville house with bookings by Myers & Keller, and the intention of the same firm to enter Albany, there has been some talk the past week indicating that F. F. Proctor, who has opposition houses in the cities mentioned, will book through the 31st street firm to avoid a clash of interests.
LEO CARRILLO'S CARTOON OF THE WEEK

E. F. Albee, Morris Meyerfeld, Jr., and Martin Beck called on A. L. Erlanger last Saturday. They wanted to know, etc. To escape discovery they took a hansom cab up Broadway.

A new Crystal theatre will be built in St. Joseph, Mo., by the Crystal circuit people of Colorado and Missouri. It will be opened some time in September.

Variety trusts for the peace of all concerned that B. Othmayer sails positively to-day. He said he would, but this is the third promise.

Leo Carrillo was offered next season by Charles E. Blaney, the melodrama manager, to appear in "The Man Behind the Gun." He has decided upon a novel vaudeville sketch instead.

A report during the week said that the somersaulting automobile at the Barnum-Bailey circus was only an illusion, moving pictures causing a realistic effect.

Seymour and Hill, a big hit at the Third Avenue Theatre, opening this week, have been booked over the Orpheum and Keith circuits by Myers & Keller.

Julian Eltinge, the female impersonator, promises to have a practically new act when he is next seen hereabouts during the spring.

Marshall and King, a "sister act" formerly with "The Queen of the White Slaves," have closed to join the Fays.

An enticing offer was made to Nat Goodwin to enter the variety ranks, but he refused to even consider it. Mr. Goodwin will probably soon appear in a new play written by George M. Cohan.

It is said that Sidney Harrison, the former treasurer of the Grand Opera House in Syracuse (Keith's), lost his position through inciting the ire of Jule Delmar, when the latter was resident manager at that house. Young Mr. Harrison treads on forbidden ground in a racial discussion.

Julian Rose, although having decided to return to vaudeville, registers no complaint against the legitimate drama in which he was a factor as the star of "Fast Life in New York." Mr. Rose admits, though, that that title sounded like a "hammer" to the yokels in the one-night stands.

VARIETY is now on sale throughout the United States and Canada; also in the capitals of Europe. About May 1 a Western branch office of this paper will be established at Chicago.
Why the Vaudeville Artists of America Should Organize

BY EPES W. SARGENT

According to the Program, the official organ of the International Artists' Loge, the new Variety Artists' Federation of England meets with the approval of the Loge and a vote was taken to give that organization the support of the Loge, as long as the V. A. P. shall adhere to the principles of the order.

The V. A. F. is a combination of the I. A. L., the Music Hall Artists' Railway Association, the Water Rats and the Toriers for the purpose of cutting down the barring clause. This works to the great disadvantage of the artist in England and recently one agent declared that a loss of $800 on one act alone had been sustained through the operations of this clause.

One act recently appearing for a single week at the Coliseum was canceled by the above agent for the reason that the Stoll management has persistently cut salaries from thirty to fifty per cent. and by controlling the business the agent has no recourse but to accept or leave the country.

It is to be questioned whether the V. A. F. will succeed in putting down these practices, but it is at least shown that an organization of a sort set forth in these columns recently will receive the support of the I. A. L.

In London the conditions are different from those prevailing here. There the business is largely in one man's hands and the strong conservatism of the Englishman will not permit properly active opposition. Here, however, agents and managers are on an equal footing and can meet for the discussion of mutual grievances.

The V. A. F. embodies practically the same objects as those of the I. A. L. except that instead of a widow's and orphan's fund, an old age pension is established. They have legal protection and will have an official organ, but they will not bar the lesser acts from a participation in the membership and privileges.

The right to visit the meetings of the other body is interchangeable, but the visiting member has only a voice and no vote in the meetings. The same holds good of the executive committees. There will also be an exchange of confidential information. Legal protection will be given the visitor precisely as though he were applying to his own body, but any expense accruing from the same shall be borne by the body of which he is a member. Losses may be had in the same way and each body binds itself to exercise the same care in advising a visiting member as it would show its own people.

The initiation fee of the new order is but sixty cents and the weekly dues only twelve cents.

The novelties are in every way, and the weekly dues only twelve cents.

Houdini with Stair & Havlin

Harry Houdini will organize a vaudeville company, which he is to head, traveling over the Stair & Havlin circuit with it. Houdini is playing this week at Keith's Theater in Boston, making the sixth weekly engagement there within two months, five having been consecutive. He has sent to England for his private car and automobile.

Marine Band May Tour

The United States Marine Band has received permission from the Navy Department to tour Europe this summer for three months as an organization. It is possible that consent will be granted for a series of concerts on this side.

Grovner Was Costly

With the closing of William T. Grover's vaudeville theaters in Brooklyn, there will be a deficiency according to report of $50,000. This will be borne by William Berri, the merchant and owner of the Brooklyn Standard-Union.

An Expenseable Cenacle

Owing to the illness of Mrs. Stuart Darrow, the Darrow's were obliged to cancel their entire tour over the Orpheum circuit. Mr. and Mrs. Darrow will remain in Florida until summer, having taken up a temporary residence at Orange City in that State.

DETRIMENT TO VAUDEVILLE.

Nothing appears so largely on the horizon as a possible menace to vaudeville as the music publishers who are paying artists to sing their songs. Most of this form of using vaudeville as a "plugger" through the paid emissaries of the publishers has grown until it is now recognized.

The payment is made to the artists in various ways from a new hat to a large amount of money. It is not unusual on a bill nowadays to find two acts having the same routine of selections, all published by one firm. It is not clear whether the music publishers believe that a hit can be forced.

Jerome H. Remick & Co. is the most popular firm in this line and has the best of the paid artists on its books. No labor or expense is saved in an attempt to corral singers and musical acts for their benefit, and it has been estimated that it costs the Remick Co., about $50,000 annually for salaries paid to vaudeville artists to sing its songs. There is not a hit in the Remick catalogue at present. The nearest approach to one is "Silver Hocks," a purely instrumental piece, to which words are set and singers ordered to use it in an effort to inflate the sales. What hits the firm published have died out, and still throughout vaudeville you hear the Remick songs. The fact that they fall flat is never occupied by the singers with the additional fact that they gradually fade away from the better houses, suffering reduction in salaries during this transition.

After Remick & Co. follow Hof & Hager, who have at least one pretty number, while another firm, the New York Music Publishing Company, adopts different methods. It prefers to seek the big "name" singers, offering them a large amount to use their songs exclusively. It has succeeded in obtaining one or two of this character, but it was a poor investment, for a couple of weeks at most suffered in vaudeville in each instance.

The successful vocal and instrumental acts are the independent ones; those who take care that they consider the best and must suitably whatever found. The singer must have the songs and the songs must have the singer.

The brevity of artists by musical publishers means the interference of vaudeville-managers if it is carried far enough. That action on the part of the manager is fully justifiable. They pay the artist to entertain their patrons, not to sing the songs of a certain publishing firm because a bonus goes with it.

The artists are cheating themselves and their employers by so doing.

JEANETTE DUREE, who will have baritone for straight vaudeville in a comedy sketch written especially for her by Will D. O'Brien.

TWO NEW ACTS.

A couple of new musical acts, the specialty of Lasky & Rolfe, will soon be given to vaudeville by that firm. One will employ all colored people, while the other will have a novelty in its setting. That will be a sounding bell-shaped arrangement, prettily disguised in color.

WELL! WELL! HERE'S A LEMON.

Cincinnati, April 6

Ben Greer, the English Shakespearean actor who is appearing at the Auditorium this week, states that an offer has been made him to appear in vaudeville for a period of forty weeks in various Shakespearean roles. Mr. Greer states that he has not fully made up his mind, but intimates that he would probably accept as it would enable him thereafter to fulfill his dream of presenting the drama "right" in various college and university towns in this country.

Edward Ford, of the sisters and brothers Ford is a twelve-weeks-old father of a young lady.
HOW FAR WILL K. & E. GO?

The many press dispatches from the Southwest and the rumors in reference to the entry of Klaw & Erlanger, more commonly known in the legitimate theatrical field as the syndicate, into vaudeville are reminiscents of previous announcements of this character by the same firm in the past when some object was hoped to be attained.

Press dispatches or telegrams bearing the "K. & E." signature have no significant value, for they are too often a part of the scheme which involves press work.

Klaw & Erlanger are not seeking vaudeville. There is sufficient work and study cut out for them in their own department to keep all members of the house busy for some time to come, without dabling in an unknown quantity.

Some years ago when the opportunity was ripe an attempt was made and, with some success were placed in charge, the Klaw & Erlanger syndicate could have become a power in vaudeville, but it is too late. The most that may be accomplished now, and that is the object undertaken for its own sake, is the threat of opposition to some of the backers of the Shubert-Belasco-Fisk combination in an endeavor to compel a withdrawal of financial support through the avowal that K. & E. will compete with them in vaudeville, the managers back of the Shuberts in the locality of the threatened invasion having vaudeville interests.

The nearest approach to a definite possibility on the part of the syndicate is the announcement this week that Harry Houdini will organize a road show, traveling over the circuit of Stair & Harlin, who have a chain of the combination houses throughout the country, and are allied with Klaw & Erlanger in the booking of it.

There are several smaller circuits over which vaudeville shows may be played, and time could be given for a continuous season, but the difficulty would be in securing a sufficient number of bills, and also acting as a chain would involve a complicated matter to route the vaudeville end and not conflict with the legitimate.

If Klaw & Erlanger should conclude to press this vaudeville idea into a positive thing, they are inquiring the risk of having the vaudeville managers whom they oppose throw their theatres into the Shubert camp for week stands in retaliation.

This would prove a costly blow to the syndicate, and it is not believed that Klaw & Erlanger or their allies have any more thought of vaudeville at present than has the result of a new lease or a business, regarding their intentions may bring forth.

KEITH GETS TRANEY.

Kitty Tranev has been booked over the Keith circuit, and when Leon Massey found it out he remonstrated with Mr. Albee, who promptly arranged to give him 2½ per cent, commission on the bookings. Since his arrival to take charge of the Marrettai Agency here Massey, with fine European diplomacy, has concluded to switch from the Morris to the Keith bookings.

GROSSMAN IS HAPPY.

William Grossman the theatrical lawyer is buying six inch rugs for all his friends. It is a joy and arrived Wednesday evening. Leonard is the name selected by Mr. Grossman.

Although twenty minutes is supposed to be the limit for a dramatic offering in vaudeville, none of those in the audience, at the Twenty-third Street, this week complained that the garrett scene from "The Little Princess" ran an exact half hour. Most of them would have been glad had it run longer, for a very far-reaching person in this Little Princess and Miss Taliaferro played the part admirably. She looked and acted S Caro and gave to the part a realism that is often lacking in the home. This original scenery was used and Louise Galloway of the original cast was found in her old part. The others were competent, though not brilliantly effective, and there was jarring note. Acts such as this get away from the rut of convention and are the more welcome on that account. Most of those in the audience had probably seen the play when it was produced in complete form, and they were not disappointed in this excerpt—the daintiest scene of the clever play.

NOTE FROM LONDON.

By the time Variety readers are perusing these notes Alfred Butt, the manager of the Palace Theatre, London, will be in New York. His idea, of course, is to look for novelties. One of his chief objectives—so he told me—is to see some American headliners before thinking of booking them for England. He has realized, I think, that a big success in America is not always bound to be duplicated in England, having become associated with the Metropolitan Opera, Italian Grand Opera Company and Covent Garden Opera Company of London, England. She made her debut in vaudeville last year as prima donna of the Metropolitan Opera Quartet, with which organization she toured the United States and South Africa. This year Madame Jacob has her own company and is giving an operatic act of high order. That act, together with the vaudeville act, is publicly endorsed by the enthusiasm which the Metropolitan Opera Trio arouses among its followers.

The Variety Artists Federation, with its splendid new football game, has some scenic effects and intense dramatic situations are the fundamental features in Mr. Corrigan's highly sensational sketch, which follows a series of sketches he presented in vaudeville six years before. The action takes place in the locker room of the Berry Athletic Club, where the half-back (Mr. Corrigan) is training for a football team. An erroneous story that he broke a leg and would not win the game tempts a young man who is emboldened by his employers to stake on the half-back to villainy, and he conspires to keep the player out of the game. In a cleverly arranged scene the half-back is dragged, but enough courage to play the part of the game. There is a delirium when he plays his imaginary football game alone. The coach of the team implores him to return to the field. Mr. Corrigan does some of the best acting seen in vaudeville. A transparent scene in the background, showing a football field and a grandstand, filled with enthusiastic spectators, is the most thrilling scene enacted in the sketch. At the conclusion of the sensational game, the half-back is made the object of the players, singing the Yale Boole. The sketch made a tremendous hit. Mr. Corrigan is supported by Burt Thayer and four other competent players.

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CORKS ON COSTUMES.

"How much do these things cost?" demanded the Human Corkscrew as he took his place at the table and reached for the nearest unsuspecting costumer.

"Twenty cents," answered the head of the table, "Contemplating the purchase of one all around?"

"Behave!" admonished Corks. "If I could buy my own seilds what reason do you suppose I would have for talking to you fellows? The reason I asked was that there was an actor in the other room that me two years ago.

"You should not look a gift horse in the mouth," reminded the head of the table.

"Not a glance," declared Corks, "but I was just wondering. He had two himself. That makes sixty cents for seilds. Now I was up to the department store with him, that's how he came to buy.

"It would drive any man to drink," declared the henpecked looking man. "When I matched that silk for my wife—"

"We were in the paint annex," went on Corks, not noticing the interruption. "I meet him and I says, 'Where to?' and he says, 'Me for some stuff to fix up the act.'"

"I know he needed it. It's the worst looking stuff! Lots of times I'd wonder how he could get along when I see my Garden of Eden with a real-looking picture Eva, couldn't get a look in.

"We go up to the shop and he blows himself to two tons of aluminum paint and a five cent brush and beefs all the way back about what it costs him to keep his act good.

"Say! He's got five weeks with Proctor and Williams' 'Little Lace—Gotham and Novelty. It's all for one and a half per, $150, and he beans about putting on some cheap paint while he's willing to spend more than three times as much for beer."

"He's got an act that's put together with gas pipe. There was a time when he used to paint it white, but since aluminum paint got cheap he uses that and brags about the money he spends on his paint.

"If he had to buy a steamer ticket when he come to America he would have the act all color plate where he uses ten cent paint and he would have real velvet instead of the stuff you get at a mark down sale.

"I wouldn't be doing a darn bit better than he does now, but he would be putting up the act in a way that would make the audience think it was worth better money because with such a fine dressing he must be able to spend a bundle on it."

"Actors go about kicking about the way the manager puts up his scenery, but they don't ever think that a few dollars of the money spent each week may make it a darn sight better looking and worth more money to themselves and the man who hires them.

"They'll blow more for beer than good sketches, but money won't have things done right with their stage dressing and the result is that some lemon comes across with nickel plated stuff and they are all to blame.

"I like my beer, all right," he added, as he reached for his second seild, "but I will spend the cash for a new snake dress any time I need it. Most fellows won't.

It is claimed that B. F. Keil held an option on the Chestnut Street Theatre in Philadelphia.

A UNIQUE CRUSADE.

A unique crusade is being carried on in Yonkers by Henry Myers against a little band of reformers who have sought to do away with Sunday concerts in that annex to New York.

Finding that many evasions of the law had been found in New York, where the charter contains a clause directed against performances on the stage, these clever men of the community secured the passage of a bill prohibiting the presentation of any performance for paid admission on Sunday. Henry Myers, who runs the Boie Theatre, took advantage of this fact to give a free performance, the most amusing feature of which was a thirty-seven minute monologue on the rise of an American citizen to seen song and dance on Sunday if so desired. As no admission fee was charged Myers will continue this free exhibition each Sunday until such time as the cumulative complaints of the citizens and a new ordinance in the change in the ordinance in favor of Sunday performances.

LEONHARDT SETTLES THE SUMMER.

With the closing of the summer for the Novelty in Williamsburg Harry Leonhardt, the manager, will take charge of a music hall at Paradise Park, Fort George. No admission will be charged, the revenue being derived from the sale of refreshments. Leonhardt intends to do his own booking. He announces that Frank Bush and Herbert Brooks will be on the bill for the week in which Decoration Day occurs. The Fort George Amusement Company, of which Joseph Sheneck is president, is making improvements in the resort. An escalator is being built to the top of the bluff where stands the casino.

BIG MONEY FOR ONE WEEK.

Grace Van Studdiford has been engaged for the week of May 12 as the attraction at the "Alps," the former fashionable restaurant which Adolph Buesch, the St. Louis brewer, is running in one of the buildings left over from the Louisiana Purchase Exposition. In consideration of the fact that Miss Van Studdiford sacrificed a week's free time to take the engagement, she will receive, it is said, double her usual salary.

ALHAMBRA THEATRE'S BALL ROOM.

The opening of the ball room connected with the Alhambra Theatre building in Harlem will occur on Tuesday evening, April 17. At that time all of Percy O. Williams' 300 employees in the six vaudeville theatres directed by him in Greater New York will congregate there for a good time. The ball room has been turned over solely to the employees and their friends for that night, and the ball will be an invitation affair.

Six orchestras, one from each house, will combine in an elaborate musical program.

OSCAR COMING BACK.

Oscar Hammerstein, who has been away in Europe gunning for operatic stars, is expected to return on April 20.

A "tryout" at Keith's Union Square last week has netted some twenty-two weeks of booking for the Royal Musical Five on the Keith circuit beginning in September. Also they have been at for eight weeks beginning next month for a Southern trip.

ARTISTS' FORUM.

"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he will be printed in this department. Or any comment that an artist may desire to make.

Also any article or act that disagrees with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Columns pass 400 words and are written on one side of paper only.

Anonymous communications will not be held in strict confidence, if desired.

Mr. Julian Eltinge's affable personality through friends and acquaintances, I was surprised at his complaint in your column of his being "tricked." Our mutual friend, Mrs. Annie Andros Howley, composer of "And She Walks Like This," told me, months ago, of the idea, development and presentation by various artists of the song correctly re-iterated, if my memory proves right, by Mr. Eltinge. Then how absurd to believe those "petty remarks" which have so annoyed Mr. Eltinge.

I emphatically deny having made those remarks.

In conclusion will say I received permission from Mrs. Howley and Joseph Stern, the publisher of the song, to quote.

"Julius" Glass.

April 3, 1906.

Editor Variety.

Sir:—We wish to correct an error made by "Rush" in his review of our act while playing Gotham Theatre, Brooklyn, week of March 19, with Ned Nye and the Rollhoning Girls. He stated that at the end we reappeared in the costumes worn at the opening, which is not true. We make three different changes of costumes, and have never appeared in the same dresses twice.

Reid Sisters.

ANOTHER HAWTRY IN VAUDEVILLE.

William F. Hawtrey, a brother of Charles Hawtrey, the English actor, will enter vaudeville soon. Mr. Hawtrey is now playing in "Gallows," but will leave that organization presently to make his debut under the management of Mr. Ink, Plunkett & Wesley. A comedy sketch has been written for him by F. C. Phillips.

OPERA AT THE ALHAMBRA.

After the season of vaudeville comes to an end at the Alhambra Theatre in Harlem Milton and Sargent Abbott will have a short engagement of comic operas.

HAGENBICK CIRCUS OPENS.

Cincinnati, April 6. The first performances of the Carl Hagenbick Greater Shows were given this week to very enthusiastic audiences. The performance is without doubt among the very best and will establish a reputation as one of the leading circuses. Many of the acts are sensational. Moto, the motorizing monkey, is one. A large monkey acts as chauffeur of a 20 horse power automobile, and races the machine around the arena at break-neck speed. Moto has learned to handle the speed gears, brakes, lever and steering apparatus to such a degree as to make the ride with a horse very thrilling and exciting. The entire performance consists of one hundred and seventy-five acts, in which over four hundred performers take part, which are independent of the trained animal acts. Three rings and two elevated stages are required to give the performance.

Neva Aymar's threat to go into vaudeville was taken up by the Kohl & Castle people, through Myers & Keller, to the extent of securing more than twenty weeks over those two circuits. Miss Aymar, who was the leading woman of the Rogers Brothers organization, will do a straight singing act.

"The Girl From Newhaw," whose last acknowledged place of residence was Broadway, will open at the Orpheum, Mount Vernon, in a week or so, with her usual singing and dancing specialty, for which she carries a special set of scenery and a number of costume changes.

VARIETY.
THE OFFICE BOY ON SALARIES.

"I don't know whether I ought to talk to you or not," said the Office Boy.

Asked what the difficulty was, the Boy replied: "I had my salary raised. The boss asked me why I didn't get a new hat. I picked up my case in a minute. Said I had just buried my father, and was sorry I was holding the whole family. He, but I made it sad. The boss, he almost cried, and raised me a dollar a week. I'm a real magnet now."

"But remember, I didn't kick for a raise."

I make no holder. I get my little seven a week now, and I'm satisfied if I work steadily. When I want more I'll ask for it."

"If he doesn't give it to me I'll quit. I ain't swelled up and think I'm worth a bunch more than I'm getting even if that headliner did tell the boss the other day I was a jewel. And the boss. What do you suppose he said? 'Rhinestone,' and then he says to the fellow, afraid he hadn't caught it, 'Why don't you put that in your next?'"

"Wish I was getting the money some of those vaudeville people pull down. Of course, they always say they are worth more, and a lot of stuff like that, but when I first come to work here, and heard the salaries, I thought everybody in vaudeville must be a millionaire."

"Yet you hear them kicking. It sounds good to me to hear talk in the hundreds."

"And I've a pretty good opinion of any man that can make it."

"You can be super in a big store and not get over ten thousand a year, which is two hundred a week, and a general in the army only gets seventy-five hundred in money, but here every day you hear about this and that person worth a whole lot more than is paid."

"I can't see where the yelps come in. Once in a while an act may be underpaid, but it's only a question of driving a bargain."

"If an act is worth what it asks, it will be paid by the boss. Take anything that's a novelty even a mercantile line, and it doesn't hold its original price forever. There's a reduction after the novelty wears off, other substitutes are secured, while they may not be as good as the original, are good enough to please."

"If I was a vaudeville artist I would be bussing all the time for new ideas. They bring back the money in lumps, no matter how much it costs to get them. I know it's a gamble if they make good or not, but you know what the sports say? 'You can't win where you can't lose.'"

THEO NEWS.
**SHOES OF THE WEEK - BY CHICOT**

**THIRD AVENUE.**

It was apparent from the house and the remarks Monday evening that at the Third Avenue Theatre J. Austin Fynes will have his work cut out in getting a musical comedy for the theatre. Several of those who entered protested at seeing vaudeville instead of a play. On the other hand, from an inspection of the bill and the prices, it was apparent that this will be a matter of no great difficulty, for there were no bad acts on the bill in the regard of the audience, and there were some that will get a lot more money than have usually been paid for the act of their number. Seymour and Hill. They are not new people except to the regulars, but the man is funny enough in his way to come into competition with Kice and Pierrot without repeating a single one of their tricks. He is a splendid tumbler and possesses an idea of humor. He stands in need of some counsel as to the manner of his work, and when he has this he will play a good act for one of the roof gardens. Ekel and Warner opened the show with some rather poor talk and a couple of good parodies. They are nothing new, but they have a good voice, and if they used it well enough they would all be in a place. The Musical Bennetts should either be scolded or scold the stage manager. It all depends upon the quality of the act and the way it is handled on the part of the person who removes their stuff. It is a black art musical act after the manner of the Kleists. The curtains at the corners are opened wide to permit the reception of the instruments and other effects, and the effect is entirely lost. The act is poorly worked at best and the man uses his wife only once, whereas she should be employed throughout the turn. It would be a better act if he did also clench himself, unmasking only at the finish and letting the audience wonder at the self-playing instruments before them. This could easily be arranged by doing away with stringed instruments. The best thing in the act is a side issue; a roman candle in which the ball returns to the tube after being ejected from it. This is distinctly strong. Blodow and Wiley dance in negro fashion, but without marked characterisiticness and Mattie Lockett sang Leila McIntyre's old "Kid" songs in a fashion that made one regret the Leila McIntyre of old even more than when we once saw Miss McIntyre. The Six Reed Birds do their new act "Dodging the Dogs," with a vim that causes wonder as to their infrequent appearances in town. One misses the junior Reed, not that his replacement by Harry Ashton hurts the action, but because we all remember kindly this veteran of the last fair work days. Mr. Ashton is still doing his old act as chipper as ever, even though she is billed as her son's wife. The act is worth while looking at, and it is a pity that it does not more frequently find a place on local bills even though they do have to ask for money for six persons. Wermwood's dogs and monkeys, including three bears and an ant eater, did an act lacking proper presentation. Wermwood has the tricks, but not the showmanship to form up a good program. William Cushing had an uphill job. He had to fight the audience to get them into the gallery before they could be carried away. He had them before he reached his songs, but the next time he has to get next a bunch of bad boys he should sing first. It's a quicker capture. Keller's Zoavas and the Paley Motion Pictures finish off a bill that pleased.

**TWENTY-THIRD STREET.**

What with Mabel Taliaferro and Vestra Victoria heading the Twenty-third Street bill, Mr. Proctor has no cause for complaint on the score of bad business. The matinées are not bad, and Miss Taliaferro's act is new and will be found under that classification. Miss Victoria is repeating the story of her uptown success and is making a hit with the crowd here, but when it comes to development in this country, the probabilities are that she would have turned her attention to parts of the sort played by Eva Williams and Wm. Tucker. As it is she gives the same touch of quaintness to her song characters and has modified considerably the roughness demanded of a music hall artiste. The, act that Miss Polly Girls find plenty of applause awaiting them. The act is well balanced and diversified and please most audiences. Edmund Day has his sketch, "The Vagabond," but it is in no way a hit. It still employs the same fancy costume that would not last in the Arizona desert while she was taking it out of the box. There is so much of good in this act that it is a pity that it should be spoiled by the errors. Howard and North first amuse and then impress with their effective work in "Those Were Happy Days." Miss Jones presents the show. The casting act are doing as well as a closing number. Leoma Thurber (after whom a few cent cigar has been named) does most of her work by proxy, letting four small black huskies while she stands at the side of the stage and encourages them by singing. One of the small boys stands sadly in need of suspenders or safety pins to hold his trousers in place, and presents an expanse of bare black stomach that forcibly reminds of Radha with her tinted "tummy." C. Grant Gardner and Marie Stoddard have something they can do, but they are not the best of the period on either bill. Whoever lays out these programs is woefully ignorant of certain principles of program making. The Sunny South did well with some singing and dancing. They would have done better had the stage been bright enough to permit their dancing to be more closely observed. Mr. and Mrs. Mark Murphy scored their usual hit, and the three Mazou sisters are still undecided as to exactly what sort of an act they should be doing. They make their minds to do a wire act and stick to that. Villetito is back with the motion pictures and the Tamakas.

May D'nie wishes it stated that the former act known as her Artillery Girls is continued in vaudeville under the same management.

May Boley and Her Polly Girls have been booked for forty weeks next season with the Osprey road show by M. S. Bentham.

HARRY BRAHAM.

After a run of twelve weeks at the Eden Miss Harry Braham, an illusionist, will work out time in vaudeville, assisted by Reich, Plunkett & Wesby.

**VARIETY**

**HYDE & BEHAN'S.**

The Girl in the Red Mask is the headline at the Hyde & Behan house this week and is scoring a hit here although it is not her first appearance in Brooklyn. The act is novel, and the artiste a capable person, who would attract attention even without the aid of special scenery and mechanical effects. The second act, the Eight Shebalds, is no more effective than it was. The Miss Pay girl is growing to be a nuisance again and does all the Pay stunts with an air of wondedment that the audience does not perceive her. The reason is that they know the effervesent Pay person here and the copy is neither good enough to be an irritation nor bad enough to be a burlesque. She should be restrained for the sake of the audience. One of the real hits was the work of Gertrude Mansfield and Caryl Willum in "61 Prospect street," a sketch by the late George Emerick, in which the clowns have ample scope for the demonstration of their powers. In these days of quick changes Willum's dual roles of the twin brothers should call for extended comment. In the clown's part he makes a fine distinction between the clerical twin and his sceaphee brother without making any change of costume, yet drawing the audience's performance well that there is never any question as to which is which. It is a better piece of protein playing than is shown by some others in which the different characters are suggested by costumes rather than in the portrayal of the character. Miss Mansfield as the boarding mistresses' daughter has a part well suited to her and the result is a well balanced and thoroughly enjoyable performance. Joe Flynn has cut out some of his songs to make room for more talk and he is getting away with the talk, though his monologue is of by no means a high figure. Flynn has a gift that helps him much. Charles Pelleo does his ventriloquial act with the usual good effect, the act going best after he has stopped talking. This is distinctive. He has all of all the portended tales on the bill. Whoever lays out these programs is woefully ignorant of certain principles of program making. The Sunny South did well with some singing and dancing. They would have done better had the stage been bright enough to permit their dancing to be more closely observed. Mr. and Mrs. Mark Murphy scored their usual hit, and the three Mazou sisters are still undecided as to exactly what sort of an act they should be doing. They make their minds to do a wire act and stick to that. Villetito is back with the motion pictures and the Tamakas.

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The bill at the New York Theatre room from the present plans will consist this summer of five big vaudeville acts, to be followed by a review.
**VARIETY.**

**Shows of the Week - By Rush**

**PASTOR'S.**

Wednesday night's Fourteenth street audience was cold and dyspeptic enough in the early part of the evening to discourage the first few offerings, but when the house woke up the remainder of the bill went well.

J. K. Hutchinson and company in "The Idaho Smasher," follow somewhat the style of "Pals," the sketch running along comedy lines to a climax reminiscent of a fast fight. Mr. Hutchinson's Texas dialect is well done and his support is adequate.

Smirl and Kessner have some good acrobatics and clowning, and the women are especially well. Some of her clowning, however, is not very graceful, but the Pastor audience accepted it as being funny.

Hoey and Lee have some new talk and parodies. They were called upon to deliver all the verses they knew, and yet probably the biggest proportion of the night's applause.

Innes and Ryan, in a dancing and singing sketch, looked and worked very well, particularly as to the woman of the pair, and had a quantity of fairly good talk, some of which, however, had a familiar sound to it. Mr. Innes improved his appearance somewhat by wearing white ties instead of patent leathers.

The straight man of Winans and Cassler, musicians, should improve the delivery of his lines. He talks too fast and almost without expression. Billy Link has the makings of a good comedy act with his Ho-Bo-Chen Regiment. The idea is funny enough, but new talk would help it vastly. Link told a joke that had gone across the footlights earlier in the evening.

Fred Ray's support in his burlesque act is now Lilie Mae Crawford. The burlesque is funny in a rough way, and Miss Crawford works with the mock seriousness necessary to her slim part.

Mr. and Mrs. Nick Hughes came along in the frosty part of the evening and failed to inject any great amount of ginto into the audience. Mr. Hughes' impersonation of an Irish negro and his song were the best things in the sketch.

The others were Texarkana and Walby, a fairly well dressed sister act of the vaudeville type. Pongo and Bimbo with some good gymnastics and comedy, not too good, and Mr. and Mrs. Jack and Harry La Vardo.

**NOVELTY.**

Adelaide Herrmann's magic, which is the feature of the Novelty this week, is rather transparent. In places the crudeness is insistently apparent. Two women are used in a cabinet trick who are easily to be distinguished from each other. This trick is about the only new thing Miss Herrmann carries. Her other tricks lack novelty, but entertained the easy audience of the Novelty.

This week's bill is one of the best the Novelty has had this season. Charles Leonard Fletcher has dropped the death scene from "Drink," replacing it with a character impersonation of Little Nell's grandfather from "The Old Curiosity Shop." The change makes a decided improvement in the act, relieving as it does the horror of a tragedy that marked the old arrangement.

Lilly and Fletcher, a couple of hand-working con artists, started the bill o\'well. They have some appropriate humor and a comedy dance that caught on immediately.

Fields and Ward did not use the regular opening trick at the beginning of their act, but patted out in other places to make up the time lost. There is some good new stuff in the burlesque stock transaction, and a lot of what looked like exposure by Fields was exceedingly good. Ned Nye damages the effect of his Dan Dallysque song by permitting a half smile to break the solemnity of his countenance but twice. The dance that accompanies his solo number is good. The same sort of dance, involving the Rollicking Girls and the Reid Sisters, which accompanies the first song, furnishes opportunity for some quiet but effective work. The Reid Sisters have three costume changes, but the first and last resemble each other in cut and trimming sufficiently to make the audience believe the same unless special notice is taken.

Ford and Dot West have worked up a fast dialogue that runs to a high average of laughs. The acrobatic talk in the beginning is a bit long but the business that follows is laughable. The pair are wise enough to get away while the audience is in the best of humor.

Mrs. Carey, the girl with the banjo, has several brilliant concert numbers and looks nice. Blak's pony and dog circus (reviewed under New Arts) closed the bill.

**ALAHMBRA.**

Keep your eye on Bobby North. Just now he is a comparatively new recruit into vaudeville, but he is destined to be heard from. North's present vehicle is a Hebrew monologue, more or less, spoken by Joe Welch. His talk is pointed and witty, but in depth and subtlety of character drawing falls some-what short of the standard. He was one of the most distinctive hits of the Alahmbra bill this week, although he came along rather late in the entertainment. The prophecy that North will some day, while coming among the top notchers is a fairly safe one.

Fred Karno's Mumming Birds are featured with their English music 'all bur- leque. Billy Ritchie catches the larger percentage of attention, and as "the drunk" in the box does some highly laughable comedy work. The whole sketch went with enthusiasm ending in a whirlwind of laughter in the ridiculous wrestling match. Its comedy is elemental, but at times effective with vaudeville audiences.

Eva, Theresia Renz has her first look in on Harlem. She appeared well enough with her white trappings against the black of the drop but is obviously cramped for room. She makes a fairly graceful figure on the stage. A comedienne in that, her performance is disappointing and hardly worth the time she consumes.

The Orpheus Comedy Four play their comedy pretty strong, particularly in the dressing of the members of the quartet. They make good enough music to create a desire for more of it, to the exclusion of much of their somewhat pointless finnicking. The Alahmbra audiences liked them immensely, and would have had more had not the piece interpolated with the card for the following act.

Macartie's monkeys scored very well, but the trainer has apparently struggled for comedy effects that to a certain extent spoiled the act. The part of the shop was little more than an animal rough-house in which the monkeys did pretty much as they pleased until recalled to discipline by their trainer's whip.

Mr. Kelly of Kelly and Violette has an excellent ballad singing voice, which would be invaluable to a singer of illustrated songs. In his present location it is no very happy situation, for the usual turns of the woman make an unusually good combination.

The St. Onge Brothers have a trick bi- cycle act that is good enough on its merits alone, and is considerably strengthened by a well written and skillfully handled line of comedy talk. Violet Dale is a sprightly soubrette with an appealing voice and a knack of impersonation that just barely falls short of excellence.

The Max Welton troupe of acrobats has a good program of acrobatic tricks on the flying rings. The rings don't fly particularly, but the four men have successfully worked up an act largely consisting of the simultaneous movements of the four men. The work is quiet at all times, and they score through the smoothness of feats, especially difficult.

**GOTHAM.**

Laura Bennett and company come to the Gotham with "Benny Day Down South," but it is a different and considerably improved sketch from that Miss Bennett gave at the Novelty several weeks ago. Nothing has been retained of the original but the ground plan and Miss Bennett's negro specialty. The talk is all new and much of it is good. Frank Tannehill, Jr., who rewrote the sketch, has wisely eliminated the role which made Miss Bennett's success possible for Miss Bennett to get on more sooner. Hercoon song and dance are entertaining and her dialect talk is good.

The Military Octet score strongly in this New York bill, and of their three en- sembles were pretty strong for a small house, but so skillfully is the volume of sound handled that the effect was not dis- aggregate. The organization has surrounded itself with novel and picturesque settings and incidentals, which put it close to the top among musical headliners. The Two Mice in their wire specialty have an act that reaches a high degree of excellence in the acrobatic department, together with a rare and greatly to be desired quality of real comedy.

From Bennett and company have a comedy sketch of value. This week special effort was made to catch the comedy in a broad and rather rough vein to appeal to Gotham audiences, but the skit has manner and the players have ability of a much more artistic performance than they gave this week.

"Jardine's" dogs are a well behaved trio of fox terriers, whose tricks are novel and entertaining. A somerset by one of the animals ending in a standing position and a jump in a "handstand" by another, are the feature tricks of the act. The dogs deserve a better setting than the dingy trappings that Jardine now carries.

Baker and Johnson opened the bill. The best part of the turn was the acrobatic dancing of the woman. The Zingari-trio of gypsy operatic singers scored with their operatic selections.

Mayer Reuveni has lost her small pest pick and now works with only four. There are no changes.

**AMPHION.**

There is nothing in the offering here this week to indicate that the Amphion home for vaudeville is moribund. Hal Davis and Ines Macauley and company in "Pals" are featured. William F. Powell as Higgins, the stable boy, is the comedy hit of the sketch and Mr. Davis performs his part of the strenuous manual labor in the fight scene with the same vigor and enthusiasm as of old.

Zimmer, comedy juggler, opens the show. There is not a great deal of comedy in his single turn, nor is any needed. Zimmer's work is novel and entertaining.

Katie Rooney and company need a lot of revision. The company, which is to say Mr. Rooney, is an ungracious person in his Buster Brown suit. A dinner could become him better. Also why not try out a medley of the late Pat Rooney's old-time songs instead of the solo he now is using?

Lillian Shaw, comedienne, has caught the flavor of the big proportion of sidewalk Hebrew dialect comedians, even to the payment.

Mallory Brothers, Brooks and Halliday make up a colored quartet of musicians. They have several good numbers. The one in one of the selections completely drowned a skillfully played by one of the women.

Smith and Campbell are 'way head of nearly all the "sidewalk conversation- ists," as the program describes it. The talk is funny and bright at all times, and the combination of loud-voiced bally and deferential "mark" has the elements of good humor. They have lost much of the histrionic that used to mar their act.

The Four Bards looking clean and bright in blue tights won their usual reward of applause. Their acts almost entitle them to the honorific name of "American Wonderful Acrobats." Their three high handstands is a remarkably perform- ance. The unpretentious but sensational work of all four sends the audience away talking of them.

Harry and Kate Jackson with their far- circl.Flesh "His Day Off" were one of the laughing hits of the show. Both are clever and finished actors and the sketch is praiseworthy, not an example of excellent comedy, but the early preparation and comedy holds back the development of the farcical plot.

Jennie Jacobs, who has built up an ex- cellent business as a trainer in London, is over here with some good things, and will remain until April 28.

Chevalier Simpson may finish out the season with Henry W. Savage's production of "Woodland." He was after her last week for the role of Prince Eagle, which she created, but was unable to take the part at such short notice. Mr. Proctor be- hind the scenes will release her from her Al- many engagement.
Summer Parks

Park Economy

By Frank Melville.

In any trade the importance of cutting down expenses is evident, but in no business is money handled more extravagantly than in the amusement line, and the operation of the summer park is no exception to the general rule.

The volume of business done by a park is so great that raising capital and expenses, for in the end it is the profits and not the sales that constitute dividends. It is always wise to spend money judiciously to increase business, but it is useless to squander it on foolish extravagances.

In promoting a park nothing is more discouraging to the stockholders than to find that a proposition that should have cost a certain amount of money when finished costs twenty-five or fifty per cent more, and yet such is often the case. A proposition should never cost more than the amount that is subscribed to build it. Many propositions for raising capital to construct a park use all the money that they have originally asked for and when the park is built there is a trailing debt on same. An emergency then arises—the question of raising capital to pay the debt. In some cases, bonds are floated to overcome this, or money borrowed, and by the time the park is paid for (even though it is a successful venture otherwise) the amusement buildings in the park have become worn and capital must be raised to build new devices. No matter what the proposition may be, no more construction should be done than there is money to pay for, and it is unfortunate in this connection that the average park constructor is carried away by enthusiasm and oversteps the bounds of common sense.

A corporation can live beyond its means as well as an individual, and the enthusiasm which is so common in theatrical enterprises is given full sway in regulating the running expenses of many summer parks.

After the running capacity of a plant has been demonstrated, the expense of operating same should be fixed in accordance. The expense of a summer theatre should be regulated by its seating capacity. The prices charged for admission to most summer theatres are low, and there must be a limit placed on the price of admission in order to make the theatre pay. In the average community a theatre is a good paying proposition if it is handled along business lines. Where an admission is charged to the park itself, the matter of free attractions, such as circus acts and bands, must also depend on the earning capacity of the park. In this class of parks the usual custom is to charge the cost of outdoor attractions against the gate receipts.

Probably more difference exists among park managers on the advisability of playing the larger bands than on any other point. The writer believes in playing band attractions at certain times and under certain conditions, but playing the larger bands week after week throughout the entire summer season is not practicable. The statistics of the last two summers showed that the parks depending more on vaudeville and circus attractions paid larger and more legitimate dividends than those that depended on expensive bands. There is a certain element that appreciates band concerts, but as a drawing power to a park legitimate amusements of another nature are the best. A band attraction as an occasional Sunday night feature, or occasionally for a week in New York or other large cities, draws a certain amount of patronage. Many theatres in New York devoted to vaudeville all the round year show conclusively that the drawing power of vaudeville is continually on the increase. This same rule applies to any city of size in the United States. Many park managers will pay from $2,000 to $4,000 weekly to a big band. Half of this amount or less spent for a free open air circus would draw twice the attendance.

In the matter of electric lights a great deal of money is wasted in the lighting of parks, a vast number of lights being where they do not show to the best advantage, and in the modern park the lighting bill is a serious problem. It is unnecessary to use a 16 c. p. light in all cases. On the exterior of many buildings where effect is not desired a 40 or 60 watt bulb will answer the same purpose. Watching the lighting matter carefully will result in saving considerable money for the parks.

Theatre managers are advised to keep a careful record of the number of lights that can be shut off in buildings where they are not in use. The wiring could be so done that on rainy nights or off days half of the lights may be turned alternately off on each building.

When the season is over and the directors meet, each division will take the place of apologies and excuses if only economy were practiced during the time the parks were open. Park economy is not the road to wealth, but the turning point from disaster and failure.

Professor George L. Pierce of Norfolk, Va., will manage Gloss Park at Baltimore this season.

Irre Kiraly will have a spectacular production called "Venice" at Dreamland this summer.

Smith Hall, a veteran newspaper man and agent, will begin his second season as press agent of Wonderland, Minneapolis, May 1.

Thomas G. Ryan of Willard Grove Park will place a $40,000 "Denzel" merry-go-round in the Brighton Beach Park of William A. Reddy, manager.

T. M. Harton, of the company bearing his name, which manufactures the Figure Eight park feature in Pittsburg, will be in New York next week.

Brighton Beach will have a crystal maze under the management of Vic Leavitt, who will also place a similar device in Wonderland at Revere Beach, near Boston.

Joseph Shea has taken an office in the headquarters of Harryton & Seamon in Forty-second street. His is doing some booking for the Jake Wells Southern circuit.

F. C. M. Way, manager of the Twin City Rapid Transit Company is preparing to carry all the holiday seekers from both St. Paul and Minneapolis to their new park on Big Island, Lake Minnetonka.

Clinton Nilson and James D. Flynn, formerly in charge of office affairs in the Weber & Kush concern, have entered into partnership as general agents with offices in the Knickerbocker Theatre Building.

Harry Oseman, who has the pavilion and bathing concession at Lake Harriet, Minn., will return from an extended trip South this month. He expects to open his third season early in May.

The outside privileges at Coney Island are now at much higher figures this year than ever before. Many of the smaller stands sold last year at from $150 to $300 are now bringing $500 and better.

Lake Erie, the park operated by the Northern Texas Traction Co. at Hanley, will be opened about May 1. Captain W. R. Rea has been appointed manager and contracts have been let for a Figure Eight and Shout the Chutes.

Earl C. May, press agent at the Orpheum Theatre, Minneapolis, for the past two seasons, will now manage and contract for the Lake Harriet band concert for the coming season, which opens June 24. This is his second season at Lake Harriet.

Frank Melville of the Knickerbocker Theatre Building has closed contracts whereby he will have for the coming season all the parks he controlled last season. Arrangements were made this week for the last two over the long distance telephone.

Melville & Shultheiser, the extensive park promoters, have secured a location about midway between Newark and Elizabeth, N. J., and will have in readiness for opening next season a Fairyland. It will be the most pretentious summer park in the near vicinity of New York.

The White City at North Fort Worth, Texas, operated by the Fort Worth and Rosen Heights Street Railway Co., will open on Sunday, May 21, and it will not be entirely completed by that time. They announce a theatre, dancing pavilion, roller skating rink, Ferris wheel, miniature railway, glass savers, etc.

The pavilion at Arlington Heights, Fort Worth, Texas, is nearing completion and will include a theatre, dancing pavilion and restaurant. It is understood that the Interstate Amusement Co., who operate the Majestic circuit of vaudeville theatres, are in a deal for the leasing of this resort to form a link in a summer park vaudeville circuit.

L. W. Buckley of the Theor-Madison company is promoter of Dixie Land Park, Chicago. He has been reported to have spent fifty thousand dollars is being spent for improvements.

The theatre will have a seating capacity of 1,400, playing only high class vaudeville. In addition to this, the park will have a free open air circus. Mr. Buckley is negotiating with Frank Melville to furnish the attractions.

Vinewood Park, the summer amusement resort at Topkea, Kansas, which is under the management of the Topkes Street Railway Company, is undergoing extensive improvements, and will be opened to the public May 6.

New features have been added; the theatre has been improved, the Figure Eight has been added, new trucks have been laid down and a miniature railroad and electric swing have been added.

Avon Park (Jos. W. Wess, manager) at Youngstown, O., will open May 27 with a number of new attractions. The park covers 138 acres of land. The buildings have been repainted. The new covered bridge will soon be completed and a new twenty foot fence now surrounds the half mile race track. Nearly 8,000 lights will illuminate the park this season. Ten new automobiles have been purchased to run between Niles, Warren, Youngstown and the park.

The L. A. Thompson Company will have in operation two new places at Coney Island this summer. One will be called "Joe's Park," a scene railway, which is to cost $70,000. Its highest point is 60 feet above the ground. The cars will run on rails on the higher grades, descending into the valley by a drop of 20 feet, and the end of the trip being called "The Cascades." The same concern has rebuilt "The Coal Mine" into a scene railway two miles long.

Fred McLellan, who was the general manager of Luna Park last summer, will in all probability not be in his old position this season. He has been taken into partnership with Austin & Bradwell, who operate several amusement places on Kossuth avenue and the Bowery, Coney Island. His successor has not yet been selected, and all Coney is guessing. Austin Bradwell and Mccollan will operate a new attraction to be called "The Deluge" as well as a toboggan.

The White City in Chicago and the similar named place at Cleveland are both undergoing extensive alterations upon plans for new features. The Chicago park, originally costing $820,000, is to have a new electrical show, "The Chicago Fingers," much in the manner that the Johnstown Flood, has been illustrated throughout the country. The improvements in the Cleveland resort include a roller skating rink. Both parks will open the first Saturday in May.

J. R. Wilson of Rochester, N. Y., who has been connected with the Glen Haven Park in that city, has been appointed general amusement manager for the New York Central Railroad. Mr. Wilson will have charge of all parks over the lines of the Central and its branches. The railroad is buying all trolleys located along its route, and will go into summer amusements on a large scale. Frank Melville, the amusement park director, will have charge of the bookings for all resorts.

Nora Hayes, who has been studying in Paris, leaves for America to play San Francisco, Los Angeles and Chicago dates. After six weeks' work she goes back to London to begin rehearsal with George Edwards' production at the Gaiety.


**NEW REVUE AT THE COLISEUM.**

March 29, 1910

The new revue to be produced at the Coliseum on April 14 by Victor de Cot- tens is expected to work a revolution in the London show business.

Mr. de Cotten has been the author of several productions at the Folies Bergere in Paris, where they proved an enormous success.

If greeted here likewise, it is expected that all the large vaudeville theatres will go for this sort of entertainment, and it will probably interest the American variety managers.

The giant Machinow, who will show up your room service maids' crow's feet, has been a big drawing card in town. You may be prepared to stand right up when this mammoth appears.

The Empire will have a revue at Easter and the Alhambra a new hit in May. In the latter will appear Mlle. Bordin, the prettiest dancer of this Lon- don season.

Variety is the sensation season over here. There is talk of an English paper to be started modeled after it.

**A VARIETY INVENTOR.**

There will be a new airship floating over the arctic summer if this present plans of C. W. Williams of Williams and Hawthorne do not go away.

The team is now touring with Miller & Fith's "Black Crook," and after closing in Boston, will enter vaudeville and fly away the time until warm weather drives them. Mr. Williams, who is of an inventive turn of mind, is doing airship improving during the cold time.

Della Fox has been booked by George Howard under Jack Levy for a summer engagement over the Jive Wells' circuit of parks in the South.

**SEABROOK ALONE.**

Another whack at vaudeville will be taken by Thomas Q. Seabrook commencing April 10, in management with "Mexicanas" having ceased.

It has not been settled whether Jeanette Lowrie, his wife, will appear with his show or not. It alone, giving vaudeville two single turns which may close in one two weeks if not before.

John Lancaster, principal charmer for the Seabrook enterprises, will report April 10 at Columbus, O.

William Courtleigh in "Under the Third Degree" is now being booked by Reigh, Plunkett & Weiley.
The Chas. K. Harris Courier
Erected in the interests of Songs and Singers

Address all communications to

Chas. K. Harris, 960 W. 46 St., New York (Mayer, Cognato, Mgr.)

Vol. 3, New York, April 7, 1896.

No. 8.

EMIL FEIN.

I don't want the greater distinction of being good for a few months.

That's one good point, and I'm not going to start wearing the ring on my finger any more.

I've been a little tired and discouraged since I learned how to play the violin and sing, and I've been trying to get back into the swing of things. But I'm not going to waste my time any more.

I'm going to make a great effort to get back into the swing of things, and I'm going to try to make a great effort to get back into the swing of things. But I'm not going to waste my time any more.

I'm going to make a great effort to get back into the swing of things, and I'm going to try to make a great effort to get back into the swing of things. But I'm not going to waste my time any more.

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COLONIAL. (H. Fred Lewis, mgr.)—The feature of this week is "Penny Royal."

LAKE. (D. H. Docking, mgr.)—Week 2 opened to good business with Sam Dervis's Own Company and "Le Leadville."

MEADOW. (C. M. McKee, mgr.)—"The Three Stooges" is well cared for in theolo. The three Stooges, along with some other performers, have made a hit this week.

NEW YORK, N.y. (N. V. Rogers, Jac. G. Green, mgrs.)—Week 2 featured "The Three Stooges."

NORFOLK, Va. (W. F. Jones, mgr.)—"Leads" and "Lea Drama of Life."
BALTIC CITY, UTAH.

OCTAVID (James F. Bixler, mgr.)—Week 26. This week the first bill was presented consisting of The Three Musketeers, The General and The Three Sultans. In popular sense, were extremely well attended. Harry, Ladd and Wallin, and the kindest.

Goulet was given an encore.

J. P. G. 5th Avenue, 12th st.

JAY E. JOHNSON.

SAN BERNARDINO, CAL.

BROADWAY (Fred Beidelman, mgr.)—Edward Hunt, Program Director, is O.K. and company.

J. E. L. 10th and Mill.

M. H. 10th and Mill.

SAN FRANCISCO, CAL.

ORPHID (John Mohrley, res. mgr.)—Week 25. This week’s program was presented consisting of The Thieves of Bagdad, The General and The Three Musketeers. In popular sense, they were well attended. Alice Kahl and moor pictures—CHUTE’S (Ed Kent, mgr.)—SNOXEUX (Jane K., mgr.)—Cicely, Emily Niles, Lope and Nole, Nellie Montgomery and moving pictures—WANDERER (Wm. Watson, mgr.)—EVERYDAY (Mrs. Hatfield, mgr.)—Hannah, Ills, and Mull’s, The Sages and Iona’s, 8th and Market.

H. 12, 13th.

SCHRICHARD, N. Y.


Near the average.

LEOM. 3rd and State.

MARTEL.

SEATTLE, WASH.

SEATTLE (John Curt, mgr.)—The Empire Company, which opened March 19, had a show on exhibit, and the show was a hit, consequently the shows have been continued. Risch, Rorschach and Rubino are the headliners.

The Empire Company is one of the best in the country.

J. H. C. 10th and State.

H. D. 6th and Main.

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Novelty for Summer Vaudeville and Parks
NAVASSAR
A FULL-TWO-HOUR ENTERTAINMENT
THE NAVASSAR GIRLS
SEMINARY GIRLS
Will Combine Their Different Specialties to Form
A SPECTACULAR MILITARY BAND OF FIFTY GIRLS
FOR SUMMER VAUDEVILLE AND PARKS OPENING MAY 28TH
DIAL @ ARMSTRONG • : — 640 EIGHTH AVENUE, NEW YORK

PETER F. BAKER
IN TEXAS
Makes a Hit With Press and Public
THE HOUSTON CHRONICLE
March 20, 1906.
Then came dear old Pete Baker of "Chris and Anna" fame. He was given a standing ovation. He first indulged in a German song and monologue, which he delivered in the limpid manner that has produced roars of laughter throughout the country for many years past. This was followed by a touching poem, founded on the famous duel of the Robbers Rivals in the sight before the Staglin, which was received with tumultuous applause. In response to the request he sang a dialect song, in which he used ten different dialects. His voice, which was well done that the audience was still both to see him leave, and he was forced to recite a German poem before they would consent to allow him to disappear behind the stage. Mr. Baker is a headliner in every respect, and one of the best shows the Inkladie people have seen over the circuit this year.

SAN ANTONIO LIGHT.
March 28, 1906.
The feature act in our estimation is that of old friend Pete Baker of "Chris and Anna" fame. Here is a real entertainer. What a reception was accorded this old-time favorite? Want a relief to be after those so-called Dutch dialect imitations? Pete Baker opens fire with German song and monologue, delivered as only Pete can. To a tumultuous demand for more he makes a quick change, appearing in a full evening dress, and reciting a poem that touches the heartstrings of every true Texan—the story of a brave gray mare and the Blue Rider. This audience could not see and hear enough of Pete Baker. In fact, when he was compelled to bow to the inevitable demand for more, this time he sang another song and recited another poem. Mr. Baker is the best entertainer ever sent this way by the grace of the Inkladie Amusements Company. He comes to us on his own excellent record. Pete Baker is Pete Baker, and there is only one of his kind. Ambushing down the theatrical tree and into hearts of countless admirers of clean and legitimate entertainment.

SAN ANTONIO GAZETTE.
March 25, 1906.
At the Majestic—Vaudeville.
The usual large crowd of first-nighters was at the Majestic last night, and the general opinion was that the bill was about on a par with its recent predecessors. The greatest hit, judging from the volume of applause, was Pete Baker. It was not until Baker appeared that the house really warmed up, and he was accorded the 1st genuine encore of the evening. He is so well known that he needed no introduction, and his German monologue was really enjoyed. He is the first of the many recited monologues to be called "shape." He showed his versatility by reciting a poem about the Blue Riders, and by singing a song in which he introduced ten dialects. In response to an understandable encore he recited a German poem, "Why I Love My Lager Beer."

SAN ANTONIO DAILY EXPRESS.
Tuesday Morning, March 27, 1906.
Perhaps it is quite within the bounds to pronounce Pete Baker the charming German character actor of the lot of the house. Mr. Baker is an entertainer of very high order; indeed, no single performer who has appeared at the Majestic is up to his standard in the single turn.

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

HAVE YOUR MUSIC PUBLISHED ON Royalty
Send it a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.
PIONEER MUSIC PUBLISHING CO.
220 Manhattan Bldg., Chicago, Ill.

A. H. WOODS
Can use sister acts and sketch teams for next season.

B.L. H. WOODS
and HYLDA HAWTHORNE.
NOVELTY VENTRiloquists
At liberty April 14th. Baker is an entertainer of very high order. Indeed, no single performer who has appeared at the Majestic is up to his standard in the single turn.

ADAMS & MACK
Burlesque Magic—S. & C. Circuit
FAMILY—BROOKLYN—WEEK APRIL 9TH. KELLER'S LEVITATION FOR SALE

AERIAL ACTS OF ALL KINDS. JAPANESE TROUPES. ACROBATIC ACTS. IN FACT EVERYTHING APPROPRIATE TO THE PURPOSE.

LONDON "Music Hall"
The Great English Vaudeville Paper (Weekly)
401 STRAND, W. C.
American Representative—Miss Ida M. Carie, Room 708, St. James Building, where a file of papers can be seen and advertisements will be received.
IN REPLY

To advertisement of Miss Juliet Wood in "Variety" last week, this

NOTICE

is written in the office of "Variety" after showing the billing at both

HAMMERSTEIN'S and PASTOR'S

in neither of which was any reference made to Miss Wood. My billing at both houses has been

FRED RAY & CO.

I have no desire to trade upon Miss Wood's name, and I can not be held responsible for the mistakes of managers.

I also state that Juliet Wood never saw a copy of the "Roman Travesty" that I wrote and played with her, because it has never been copyrighted, and she has no interest whatsoever in the piece.

FRED RAY OF FRED RAY & CO.
VAUDEVILLE AGENTS

WILLIAM MORRIS
HOLLAND BUILDING
1440 BROADWAY, CORNER 40TH ST.
Telephone 953, 954, 955 Bryant.

BOOKING DEPARTMENT
LOUIS FISCHER
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WM. JESSE DAILY.

BUSINESS DEPARTMENT
HUGO MORRIS
WALTER J. FLINNER
P. J. CAREY
MURRAY M. FEIL.

P. G. Williams’ Colonial.
P. G. Williams’ Orpheum.
P. G. Williams’ Alhambra.
P. G. Williams’ Novelty, Blyria.
P. G. Williams’ Gotham, Blyria.
P. G. Williams’ Manhattan Beach.
P. G. Williams’ Bergen Beach.
Henry Myers’ Doris, Yonkers.
Henry Myers’ Atlantic City.
Henry Myers’ Detroit, Cadillac.
Henry Myers’ Brooklyn.
Morriston’s Rockaway.
Henderson’s Coney Island.
St. Nicholas’ Rockaway.

12 WEEKS IN NEW YORK CITY WITHOUT A REPEAT, 12 N. B. It is important that artists send their open time to both the New York and Chicago Offices.

W. M. L. LYKENS
NOW AT ROOM 18 HOLLAND BUILDING
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SOLE BOOKING AGENCY FOR
Dollie Bell’s Dancing Troupes
BIRMINGHAM ORCHESTRA.

CHAS. ESCHERT
with Al Sutherland, St. James Building.
Booking only good acts.

H. B. MARINELLI
NEW YORK PARIS LONDON
Cable: “Ocean” “Upstream” “C. L. C. — Ocean”
St. James Bldg., 1350 Broadway.

FRANK MELVILLE
KNICKERBOCKER THEATRE BUILDING
SUMMER AMUSEMENTS EXCLUSIVELY
CONSTRUCTION AND THEATRICAL ATTRACTIONS

PITROT & GIRARD
International Vaudeville Agents.
1265 Broadway, New York.
Tel. 485 Madison.

PASTOR’S
14th St., 34 Ave., New York.
MONOGRAPHS, MACK AND LAWRENCE.
EDWIN LATELL.
THREE-WEEK CAR TRIP.
Smith, Dell and DePerry.
George—Hunt and Walker—Bertha.
FRASER TRIO.
John, Arch and Adela.
GEOB AND GEORGE.
HARRY SALMON AND IDA CHRISTIE.
CLAIRE AND FLORETT.
John—Wentworth and Vesta—Dah.
Kitto—Buck and Frimover—Vince.
HARRY AND ELSIE ALBERT.
JULES LARRETTE.
THE MIMICORAPH.
THE AMERICAN VAUDEVILLE.

M. S.
BENTHAM
ST. JAMES BLDG., 24th St. and BROADWAY.
Phone 258 Madison Sq.
NEW YORK.

ALBERT SUTHERLAND
VAUDEVILLE BOOKINGS
Phone 258 Madison St.
St. James Building.

ALBERT SUTHERLAND
VAUDEVILLE BOOKINGS
Phone 258 Madison St.
St. James Building.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an odd week you want to fill at short notice write to W. L. DODGETTED, Star Vaudeville, Wilmington, Del.
Can close Monday night and make city east of Chicago to open Monday night.

VAUDEVILLE HEADLINERS AND GOOD STANDARD ACTS
If you have an odd week you want to fill at short notice write to W. L. DODGETTED, Star Vaudeville, Wilmington, Del.
Can close Saturday night and make city east of Chicago to open Monday night.

Percy Willams’
GREATER N. Y. CIRCUIT

HAMMERSTEIN’S THEATRE OF VICTORIA
Next Week Commanding Monday Matinees April 9
Prizes, Sec, 50c, 75c & 10c. Every Day, Sec & 50c. Return of
FRED KARNO’S
MUMMING BIRD IN A NIGHT IN AN ENGLISH MUSIC HALL.
PETER F. DALEY.
Also “LILLY GIRLS.”
Direct from the Hippodrome.

THE MERRYWRIGHT.
Sensational bicyclists.
GERTRUDE MANNFIELD AND CARTY WILBUR.
Comedy team.

PROCTOR’S THEATRE
ANNIVERSARY JUBILEE MONDAY
5 THURSDAY AV. & 69th St.
Main Daily, 15, 25.

1250 TUESDAY
Main Daily, 15, 25.

If I Were King.
Alex. Steiner.
LUIS BILLET.

VAUDEVILLE AGENTS
HOLLAND BUILDING
1440 BROADWAY, CORNER 40TH ST.
Telephone 953, 954, 955 Bryant.

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LOUIS FISCHER
P. J. CAREY
WM. JESSE DAILY.

THE AMERICAN VAUDEVILLE.

CHAS. ESCHERT
with Al Sutherland, St. James Building.
Booking only good acts.

H. B. MARINELLI
NEW YORK PARIS LONDON
Cable: “Ocean” “Upstream” “C. L. C. — Ocean”
St. James Bldg., 1350 Broadway.

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GEOB AND GEORGE.
HARRY SALMON AND IDA CHRISTIE.
CLAIRE AND FLORETT.
John—Wentworth and Vesta—Dah.
Kitto—Buck and Frimover—Vince.
HARRY AND ELSIE ALBERT.
JULES LARRETTE.
THE MIMICORAPH.
THE AMERICAN VAUDEVILLE.

M. S.
BENTHAM
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This season feature act New York Stars

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"The How-de-do-de Vaudeville Man"

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GEORGE AND LIBBY DUPREE
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Characteristic Songs

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Presents THE COLLEGE BOY

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IN HIS LATEST COMEDY,
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"THE NARROW FELLER"

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IN A NEW
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"THE CRIMINAL"

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TIM McMAHON’S
NEW ACT

"Porters on the Banner Blue"

The Greatest Novelty for a Girl Act Ever Given to Vaudeville

WILL BE PRODUCED SOON

Look for the Pumpkin Finish

There are no Girls Like Tim McMahon’s Girls

Address TIM McMAHON, care Variety
LYKENS IN PHILADELPHIA.

William L. Lykens has obtained a lease of the Bijou Theatre in Philadelphia and will open the house as a vaudeville theatre on May 28. Lillian Russell will be the opening attraction.

THIRD AVENUE TO CLOSE.

Shortly after Easter the Third Avenue Theatre will be closed for the season and the summer interval will be devoted to some much needed renovation. The house was kept open after passing to J. Austin Fyne merely to test the tastes of the patrons. Having found out the likes and dislikes of his clientele, Mr. Fyne will shut down until fall, when the campaign will commence in earnest. Some $15,000 will be spent on the house.

That is about the only announcement of importance from the Fyne camp, for the present more time is being spent on the Nickelode i ideas, the five-cent shows having been found tremendously profitable. Stereopticon slides have been added to the entertainment to vary the offering.

CHARLES WARNER AT LAST.

London, April 4.

Despite his refusal of the tempting offers made to him by American vaudeville managers for an appearance there, Charles Warner has succumbed to the blandishments of the English halls, now appearing at the Coliseum in a condensed version of "Drink Me.

To capture Mr. Warner, however, it was necessary to secure a dramatic license for the theatre, which permit held sufficient elasticity to permit Warner's scruples against a vaudeville appearance to be overcome.

PLIMMER RECONSIDERS.

After thinking the matter over, Walter J. Plummer concluded not to accept the offer of William Morris to enter the Morris Booking Office. It is understood that the Western Wheel of Burlesque asked Mr. Plummer to remain a free lance, he having secured many of the foreign acts for this circuit.

Mr. Plummer denies that under the canceled Morris arrangement he was to have turned over such contracts as he has already made.

H. & S. HAVE YORKVILLE.

First payment has been made by Hurig & Seamon to Meyer Binberg for the Yorkville Theatre, and the house will pass to the Harlem managers in due course. Hurig & Seamon have not yet announced their policy. It is to be presumed that it will be vaudeville.

NEW PENNSYLVANIA COMPANY.

The Pennsylvania Amusement Company has advertised in the Lancaster papers its intention of making application for a charter. The leading spirits are New York capitalists, and it is said that the intention is to build a theatre in Lancaster. The capital is placed at $50,000, but this will be increased immediately upon the issuance of the charter.

AMPHION CLOSES.

Next week will see the closing of the Amphion Theatre in Brooklyn as a vaudeville house under the management of William T. Grover.

THE BURLESQUE QUESTION.

There would appear to be some promise of a definite arrangement or a final declaration of war between the Eastern and Western Burlesque Wheels, according to information gleaned along Broadway this week. Practically every stockholder in the Western Wheel was present at a meeting of that corporation held yesterday in which several points from the Eastern managers was submitted to the opposition from the West. Representatives of the Empire circuit from Philadelphia, as olmasını, is understood to have been present, and the whole matter was gone over in detail.

What the result will be no one is prepared to say, except that several men closely allied with the Empire circuit express the belief that the decision arrived at would be final.

The Baltimore conference is said to have been largely brought about by Richard Hyde of Hyde & Behan, who is anxious for a settlement of the present deadlock. The Eastern circuit, according to a Western man, has submitted several provisional suggestions as a basis of a compromise, but in each case the hope for settlement fell through. Now that the matter has reached the stage of a definite proposition in writing, hopes are expressed for some arrangement.

Last week George W. Rife of Baltimore, Col. J. H. Whalen of Louisville, both members of the Drew and Campbell firm of Cleveland, and Harry Williams of Pittsburg, were in New York, and had several conferences at the Hotel Imperial upon the last verbal proposition made by the Eastern Wheel people. But nothing came of this meeting.

Several prominent Western Wheel men who have their headquarters in New York, openly expressed the opinion this week that the two warring factions would never get together.

"The two organizations clash in Baltimore, where their rival houses are close together," said one. "They try hard to affect some working basis upon which they can combine, but the clash of interest in Baltimore and a like situation in several other cities nullify their efforts almost immediately.

Another New York manager, whose affiliations are with the Empire circuit, said: "It is hard to see how we can make a harmonious arrangement. Even supposing there was a unanimous effort to merge, the fact that both parties to the present fight are bound up in contracts that would cost a vast amount of money to forfeit would, in the opinion of many, be sufficient to defeat such an arrangement."

"Unless the Western Wheel folk accede to our terms in practically every detail," continued the Empire circuit manager, "we shall not agree. We are to receive the final decision from the Western people on April 17. While we have a great many houses there would be no difficulty in taking care of them under a peace arrangement; a fait accompli contingency has been provided for."

LILLIAN TO TOUR.

After her engagement at the Orpheum, Brooklyn, week after next, Lillian Russell will head a touring company under the management of William Lykens. She will play the dramatic houses, time having already been secured.

MYERS & KELLER SUE.

Louise Allen Collier has begun suit in a municipal court against the firm of Myers & Keller to recover her salary for last week at the Empire Theatre, Newark. She played matinees immediately thereafter was canceled, upon the demand of the manager. It is said that Mrs. Collier returned to the theatre Monday evening and offered to do a single turn. The place on the bill left vacant by Mrs. Collier's company was taken by two other acts. The agents have been served with summons in the suit.

A POSSIBILITY.

Joe Weber and Marie Dressler are down on the list for the benefit to be given the Crippled Children Society at the New York Theatre this month.

It is stated that they will do a sketch together. If successful and a satisfactory consideration should be offered, Weber and Dressler may appear among the vaudeville announcements of the late spring.

NEW HOUSE IN ATLANTA.

James P. Anderson, proprietor of the Pecheatre Auditorium, Atlanta, Ga., will erect on the site of the present building a house with a seating capacity of 2,500, which will be devoted to vaudeville. He announces that the bills will run from $2,500 to $3,000 weekly. The house will be ready in the fall.

ALL GUessed Right.

Joe Weber used a "mystery" advertisement in the Sunday papers, asking the readers to guess the identity of the greatest woman who would be a feature of his Easter bill. Most persons guessed The Girl in the Red Mask and won, for it is Domino Rouge, who will be the attraction next week, remaining until her services are needed for the New York Bird.

The FAYS COMING.

Anna and Eva Fay are coming to Manhattan's week of April 23 for two weeks engagement. A season running over to the one for the summer depends on this engagement. The Fays are well known outside of New York, but they have never played town.

"His Majesty" Sends Recruits.

With the closing of "His Majesty," new acts in vaudeville have received an impetus. Knute Erickson is the latest, and he has in contemplation a sketch for vaudeville written by Eddie Clark.

Nash Gets More.

P. F. Nash, of the Keith Booking Agency, has had a raise in salary, and now kicks unless he finds $200 in his pay envelope every Saturday.

WATSON WILL BUILD.

William B. Watson and James Elliott, the latter of Columbus, Ohio, will build in that city this spring. The house will be an addition to the Empire circuit.

Marinelli Not to Move.

Through inability to secure space further uptown, the Marinelli Agency will retain its present quarters in the St. James building.

JAMES A. BAILEY DEAD.

James A. Bailey, who had been the executive head of Barnum & Bailey's circus for 25 years, died at his home in Mount Vernon late Wednesday afternoon. Ery sick with a severe chill, he was attended at home after the conversation with Mrs. Bailey and never recovered.

At the deathbed were Mrs. Bailey, Joseph T. McCaddon, Mrs. Hutchinson and her son, who is the treasurer of the Barnum & Bailey organization; Mrs. Dr. Harper and Mrs. Larkin.

Following the announcement of Mr. Bailey's death, there was some discussion as to his successor in the management of the circus. It is believed that George O. Starr, the second in command of affairs, will take the management. Joseph T. McCaddon, Mr. Bailey's brother-in-law, is also talked of. It is believed that should not Mr. Starr be given command, the Bailey interests in the corporation will put Mr. McCaddon in the place.

An Important Announcement.

In the advertising columns of this issue of Variety appears an announcement of considerable importance to vaudeville, and particularly so to managers.

It is that of an unnamed newly organized firm, with a capital of $100,000, formed for the purpose of introducing and producing novelty acts for vaudeville.

At a time when the market is nearly depleted of the best available material for vaudeville novelties, it would appear that this formation is opportune, and has a solid foundation through the members, of whom there are three.

One is a stage manager, whose attention will be given to the artistic side. He is known throughout the country and has unlimited capacity and ability. Another, who will be responsible for all the technical numbers, is a composer of more than ordinary note, known wherever music is played or sung. The business management will be in the hands of the past record of the partner who will assume this end, and having proved him one of the shrewdest of vaudeville promoters.

All productions will be made on a lavish scale, with all limit to expense, the object being to establish a reputation for high grade vaudeville attractions which will become the feature acts wherever played. No special lines will be followed; there will be no particular numbers, musical sketches, "girl acts," sensations, and whatever may be considered adapted for the variety stage. Particular attention is to be given to the artistic side and the expense of each production is estimated at from $4,000 to $6,000.

The secrecy maintained anonymity of the interested persons is for no other reason than the excitation of curiosity. All of the acts now in progress have received booking for the initial openings.

JULIA ROONEY MARRIED.

Julia Rooney of the Rooney Sisters was married in Los Angeles recently to Mr. Weldon, who is in the clothing business there. She will play out her professional engagements, after which she will return to Los Angeles and settle down.
“The Mascot,” on the Western Wheel, closed on short notice at Duluth, Minn., leaving the members several miles from civilization.

Clarence Burdick, of the Bijou, Beloit, Wis., has completed arrangements to open a new vaudeville theatre about May 12 at Elgin, III.

James J. Armstrong, the vaudeville agent, has taken an office at Broadway and Fortieth street in the building that was formerly the Delavan Hotel.

Estelle Wordelette, who was to have played the Empire, Paterson, this week, was compelled to cancel her engagement owing to an attack of tonsillitis.

The Four Marvelous Bards, the tumbling quartet, will add a fifth Bard to their company, which will thereafter be known as the Five Marvelous Bards.

The specialists who have had the care of Lionel Lawrence since his temporary attack of blindness assure him that he will entirely recover his sight within three weeks.

Sherman and De Forrest were billed to play Hyde & Behman this week through some misunderstanding, that team now playing West. Hyams and McIntyre replaced them.

Mabel McKelvey plays a return engagement at Hyde & Behman this week, thereafter departing for Chicago, where she will play another “come again,” followed by a Western tour.

Greene and Wernet, of “Dodds of the Jungle,” will give a “Missionary Man” finish to the act shortly, also adding another person, Charles Berner, to the sketch proper.

Grace Emmett and her company, through the kindness of Hyde & Behman, will appear at Belasco’s Theatre Tuesday, April 17, for the benefit of the New York poor relief fund.

Protein sketches may come and go, but it will require R. A. Roberts himself to return to duplicate the success made by him while over here, both in the story and the changes.

Monroe, Mack and Lawrence were compelled to cancel this week at Pastor’s owing to the illness of one of the members of the trio. Their place was taken by Gordon, Vidoq and Flynn.

Roland West, the Western actor, had his first hearing in a new protein playlet at Pittfield, Mass., this week. The sketch is called “The Criminal” and will be seen next week at Mount Vernon.

The additional charge of ten per cent commission insisted upon by the Hippodrome management lately has caused Thompson & Dunny some embarrassment with acts which were booked direct. An effort was made to levy the tax in a few instances, but the acts declined to accept any but their full salary, and the “commission” was waived for the occasion.

Thomas Marshall of Marshall and Lorraine, while playing the International, at Chicago, sprained his ankle, and Miss Lorraine played out the week alone. A return date was given the team at the same house.

At a meeting recently held at Topeka, Kan., by a number of artists, a vote of thanks was tendered Charles Phelps, the stage manager of the Novelty Theatre there, for his uniform courtesy towards all artists.

Henry Frey, who was formerly with Al H. Woods’ “Traveling Around the World,” which closed this week, will re-enter vaudeville. He was the Hebrew comedian with the Woods production, and will come before vaudeville audiences with a monologue.

Plans were given out this week for alterations in Miner’s Eighth Avenue Theatre. The seats will be replaced and the whole house redecorated inside and out. This is the usual house cleaning process that takes place every three years in the Miner houses.

Joseph F. Driscoll, who was formerly assistant superintendent of Proctor’s Fifth Avenue Theatre, is now looking after the interests of J. Austin Fynes at the Third Avenue Theatre, which he has resigned from the management of the Fifth Avenue Theatre last week.

It is understood that Thompson & Dunny have not yet decided upon the exact nature of the style of amusement to be offered on their new site at Fort George. In any event, there will be no tangible developments before the summer of ’07.

The Duffin-Redcay troupe of casting acrobats left New York for Mexico this week. They will be gone in the land of the castanets and pulque for seven weeks, traveling with the Orin Brothers’ Circus, and will return to these parts some time late in June.

A new acrobatic novelty is being built for the Three Nevaros. Ten people will be used as well as an entirely new setting. The tricks now being done by the trio on the ground will be attempted on the trampoline. Myers & Keller are laying out the time for next season.

Word was received in New York a day or two ago by Jim Collins that his partner, Louis Hart, who was injured in a street accident in London in January and has been in the hospital since, is very much improved and will be well enough within a few weeks to sail for New York.

A. Paul Keith, on behalf of his father’s circuit, offered Thomas J. Ryan of Ryan and Richfield time for several seasons under the same conditions governing the engagement of Creasy and Dryne. Through prior bookings by William Morris, Mr. Ryan was obliged to decline the offer.

At Mayer, the vaudeville agent, is going into the next time for several seasons under the conditions governing the engagement of Creasy and Dryne. Through prior bookings by William Morris, Mr. Ryan was obliged to decline the offer.

Louise Allen Collier is having a new sketch written for her by Frank Bernard to replace her present offering, "A Wild Idea."

The presence of S. Z. Poll and his son, Spergul, in the vicinity of Keibel’s Philadelphia theatre this week gave rise to all sorts of rumors of a conference between that manager and the Keibel people. In point of fact Mr. Poll’s visit was solely for the purpose of conferred with his architect, who has an office in the theatre building.

Hagenbeck’s Horse Riding Bear, an animal act put together by one of Hagenbeck’s former trainers, and touted as 57 different varieties of a novelty, failed to last beyond the Monday matinee at Proctor’s Fifty-eighth Street this week. The feature was the very frightened and unhappy appearance of the bear and its refusal to jump from a horse’s back over the obstacles. The act was featured in foot high red letters in front of the theatre. Vinella’s horses took the vacant place.

A double event happened to Eddie Clark this week. One of the “Winning Widows” smacked him so hard on Monday evening at the Alhambra that Eddie lost a molar which was purely a kiss, which is not considered of the “business,” but the young woman wished to impress upon Edward that she was the genuine article in kinships. The other event was that Mr. Clark got “The Mask” out of press. He announces in the sheet that it will be published at convenience hereafter. Too bad, for Eddie is receiving a good “notice” in this issue of Variety, and we would like to hear the reason why, as promised.

Since Variety’s first issue there has been complaint made that the mailing department of this publication is wound up. The mailing clerk has set up nights and fasted and prayed, yet with each Tuesday there has commenced a stream of complaints on the non-receipt of the papers sent subscribers by route.

The subjoined letter from Alice Hutchings Watson gives a key to the solution already arrived at by Variety. This paper is put into the Post Office at New York on Friday night because it has been requested by the Postmaster and the mail subscribers by route.

To Variety:

“Mr. Waths, if it would be possible for you to run a notice in Variety so that no one could be slipped into the wrapper, it would be appreciated. I would not like to receive the wrappers only to find I had no number subscribed. It was evident to whom it belonged. In another store I got it this week, doubly, dusted up and marbled, of course, by looking in my mail box, but I think you guessed this paper was there, and I have not, my dear sir, the heart to run a notice in Variety, it is the only way I can think of to get it in the other. By the way, I am now studying that mystery again and if I should find the solution, I shall be sure to send it to you. I have tried to solve it myself and have not been able to come to the conclusion that it necessarily tiering in order to remove it.

Yours sincerely,

ALICE WATSON

Watson, Hutchings and Edwards.
Why the Vaudeville Artists
of America Should Organize

It is hardly probable that a comparatively unknown artist will step out and take the initiative in an organization of American vaudeville artists, and the present conditions lead the better known members of the profession to become perfectly satisfied with themselves and proportionately secure.

With the likelihood of "time" for a long while to come, no thought is elsewhere given. But were a society of some nature to be formed, it would be swamped by applications for membership.

In the West there are numerous artists who would grasp the opportunity to find shelter in a society allowing and providing substantial protection, financially and otherwise.

There are many acts in the Western country that, could they have been assured of financial relief if a trip to Eastern vaudeville resulted in failure, would have been here long ago.

Any number of embryo headliners are among these, awaiting their opportunity. A vaudeville organization with small acts enrolled along with the larger ones would completely control the vaudeville situation in this country. There is no doubt or question of this. It is a perfectly plain preposition on its face.

The managers may have houses placed in every dot on the map, but they are elephants if acts can not be booked to fill a bill. The ten-cent theatres have proved that vaudeville will survive with small acts only. Perhaps not in the largest cities, but the other houses could become the nursery for the features.

With all acts as a unit, the ground would be fully covered, and protection afforded every artist. Managers and agents will say that there are so many applicants the situation can never be controlled by the artist, but this is not so, and no one knows that fact better and is more intimate in his knowledge of it than the manager or agent.

A prominent member of a booking agency some time ago stated that there had a "reserve list" of 2,400 applications for vaudeville, which would be of use if the time arrived when the necessity arose. That was a year since, but not one of that list has appeared upon the circuit booked by the agency up to this time.

The present rage for new houses among the managers should not deceive the artists. That is the natural outcome of events. If the leading vaudeville managers neglected their opportunities they would be seized by outsiders. There is a vaudeville lessening over the country and when all available cities have been covered the business must settle down. With the managers it is only a question of making money.

CLIFF GORDON BACK.

Cliff Gordon, who has been the principal in "In New York Town," Willard Holcomb's comedy which closed this week, is to return to the varieties. His opening for the tour, already arranged for him by Myers & Keller, will be at San Francisco June 4.

MUSIC PUBLISHERS AND VAUDEVILLE.

Possibly no article printed relative to the music publishing business caused more comment than the warning to artists in last week's Variety against being deceived in singing songs of no merit for money.

Variety is not making war upon music publishers. That is a business for the men engaged in it, and if they are enabled to gain publicity for their productions on the vaudeville stage or elsewhere, it is to their interest to do so, and the payment of money for the purpose is solely their own affair.

It is the vaudeville artists who have been in the habit of injuring themselves through clinging to the numbers of one house for a monetary consideration that Variety wishes to have guard themselves.

It has become a grounded reason with a great many small purveyors of variety amusements for not engaging a singer who "I can get one from a music publisher for nothing." This means a loss to the artist. When he or she sings at one of these places, whereas the salary would have been perhaps $25 or $30 if paid by the manager, it becomes $15 or $25 when paid by the publisher, who has the singer under obligation and duress through past engagements and threats of non-employment in future. The managers of the smaller places are not to be blamed if they care not so long as a saving in salary has been effected.

It is strictly first class vaudeville houses that are feeling the results. Even to the layman the similarity of its musical numbers has become apparent.

The most successful singers do not accept money to sing songs they otherwise would not. Charles Vaze, the highest paid salaried singer of "coon" songs, does not use the Remick publications exclusively, although her husband is connected with that firm. Louise Dresser is another singer who has never been used out of money from music publishers for singing songs. Both have been highly successful in vaudeville, but neither could have been, as singers, without the proper songs.

Artists may play over the circuits; the Wahb railroad is it. Artists making the jump are requested by the Western managers to use the C. & O. only, as in reworking a breakdown that road will send out a special engine.

It has been calculated that the difference obtained in fares during a year would allow it to send out two engines and perhaps a smoker.

Some artists have been known to ride on the Wahb over the route, and still arrive in St. Louis.

FLETCHER MAY CHANGE PLANS.

Charles Leonard Fletcher has been waiting for the two weeks commencing April 9 for what seemed to him a long time, as this time was kept open to enable Mr. Fletcher to take a short vacation for recreation in a visit to his friends and relatives around Newport.

Through the rest Mr. Fletcher hopes to escape the operation which at one time seemed necessary, because of injuries sustained in a railroad accident recently.

During May a new sketch, "A Dresser from the West" will be produced by Proctor's Alban Theatre, and if it lives up to present expectations Mr. Fletcher will abandon his proposed Australian tour.

KEITH ENJOINED BERZAC.

Last Monday at Baltimore, B. F. Keith, through his attorneys, caused to be served upon Cliffe Berzack, who has an animal act, an injunction restraining him from appearing at the Gayety Theatre (Eastern Wheel of Burlesque) in the Monumental City during the present week.

The injunction was dissolved on Tuesday morning, following the filing of a bond for $5,000 by Berzack on an appeal from the granting of the order.

In the moving papers through which the injunction was issued, it is stated that Berzack had contracted with the Keiths to play certain time next season, and in consideration thereof had agreed not to play any city on the route before the fulfillment of the agreed upon dates.

The bond filed in the court proceedings at Baltimore secures Mr. Keith to the extent of any damage sustained.

Late on the Keith contracts the following clause has been stamped:

NOTICE.

"After signing this contract you must not play in any city where B. F. Keith operates or books for a theatre. Violation of this nullifies the entire time engaged."

VIRGINIA AINSWORTH.

"In Yellow Satin Dames" from the West who became fast to win new honors in the vaudeville world.

THE FIRST FEMALE DRIES.

The first of all feminine "protestants," Charlotte Parry, will play her opening New York engagement at the American Theatre to-morrow (Sunday).

Miss Parry's sketch is called "The Comstock Mystery." She appeared first as a protean artist at Yankees on March 19, and claims seniority on that ground.

Miss Parry is fairly well known as an impersonator, and intends to devote more attention to the quickness of the changes in the several characters she will play than has been herebefore given.

VAUDEVILLE FOR C. O. H.

Chicago, April 13.

After the run of "The Three Graces" at the Chicago Opera House, this theatre will be converted into a vaudeville house by Kohl & Castle, the managers, and will open next season as such. The general impression prevails that K. & C. find vaudeville the more profitable.
HARRY SANDERSON’S BENEFIT.

Tomorrow (Sunday) night at Pastor’s Theatre on Fourteenth street occurs the annual testimonial to Harry S. Sanderson, Mr. Sanderson’s valued treasurer.

Professionally there is no one better known in vaudeville, and none stands higher in the regard of the artists than Mr. Sanderson.

A most attractive bill has been made up of the many volunteers, and Yesta Victoria, the English singer, will appear, this being the first time at the Pastor house in ten years.

Seats will be on sale at the box office of the theatre at noon on Sunday.

JAMES O’DEA QUITE BUSY.

Several prominent vaudevillians have placed commissions with the author of “Hiawatha,” James O’Dea, for sketches and songs. Among them are John T. Kelly, who is going to have a brand new sketch; Alexander Clarke and La Petite Adelais, while Blanche Ring will have two of Mr. O’Dea’s songs to sing.

Anna cabdwell, who staged the Grace Fields offering, will collaborate with Mr. O’Dea.

GERALD GRIFFIN HAS AN ACT.

Although somewhat early for next season, Gerald Griffin, formerly a prominent member of the Proctor Stock Company, is out with an announcement that on September 30 next he will have a novelty act ready for vaudeville to be called the “Five Castillions.” Lottie Walters will also be included in the cast. Clinton Wilson and James D. Flynn have the bookings.

PECULIAR CANCELLATION.

After expending over $100 to get to Hot Springs, Ark., where they were to play the Majestic Theatre, Burton and Rankin received information on Tuesday after playing both Monday shows that they had been canceled.

Up to a late hour the team were attempting to reason why, and find out who would reimburse them for the expense.

McVEIGH AND DALY.

“Humpty-Dumpty” will deliver two more capable artists to vaudeville in John McVeigh and Nellie Daly, who will appear together.

MAYBE THE AIRSHIP AGAIN.

Arrangements are being attempted by Arthur M. Hopkins, of the Ingersoll & Hopkins Co., whereby a suitable site may be obtained for a week in July in Manhattan Borough for the purpose of exhibiting Roy Knabenshue and his flying machine.

Mr. Knabenshue approves of the idea, being interested with Mr. Hopkins in it, and if the place is procured it is probable that a series of balloon races will also add to the attractiveness.

It is not expected that Mr. Knabenshue will make longer flights than are necessary to demonstrate the utility and practicability of his airship, the flying power of which it is claimed are at present in a far nearer state of perfection than when the aerialist started the city the first time by soaring over the sky-scrapers.

MARINELLI TOURING.

H. B. Marinelli left his Paris office last week for an extended tour of the continental cities in search of new material. He will be absent from his office for several weeks.

ST. NICHOLAS RINK.

The management of the St. Nicholas Rink, on 60th street, have in view a thorough overhauling of the place.

It is planned to change the rink into a winter garden for summer, the cooling and freezing apparatus now in use for ice skating to be maintained for the comfort of the patrons.

M. S. Benthom, the vaudeville agent, has been offered the house, and has the proposition under advisement.

KEITH MANAGERS MEET.

During the week the managers of the various houses owned or booked by the Keith Agency have been in the city, attended daily meetings at the St. James Building, where the Keith offices are located.

The purpose is said to be to discuss bookings. Something momentous usually follows.

The Postal Telegraph Boys, a new singing act, will appear at the New York Theatre Sunday night, led by La Belle Blanche.
NEW ACTS OF THE WEEK

Harry Calvo.
Freak Vocalist.
Keith's.

Mr. and Mrs. Mark Monroe.
"The House That Jack Built."
Keeny's.

There is no definite information at hand as to how new this sketch is. It may have arrived from the West. The novelty is in a setting from which the sketch derives its title. It is a combination drop which when unfolded represents a "centre door fancy" setting, complete within itself. With this novel piece of stage property the company now occupies one of the best street corners. There is something resembling a sketch based on mistaken identity, Mrs. Monroe assuming two characters, a French maid and a wife. There is nothing to be said about the French part. "Ze" often pronounced was the woman's conception. The wife was somewhat better. Mr. Monroe is not an actor in the true sense; and the pair received a frosty reception. Outside of the drop mentioned, it is not a sketch; it is a pity.

Salmon and Chester. Pastor's.

Billed as the "Australasian Laughing Team," the pair made its first appearance at Pastor's Theatre this week, and presumably for the first time in town. It is a costuming act, with the man attempting two of Chevalier's numbers, the first of which, "My Old Dutch," he handles nicely and is well made up for the part. There is some talk not to be condemned, and a laughing "impromptu" selection is the finish. While it has no real merit, it pleased the Pastor audience greatly. The costumes are bright, the pair have a good appearance, the woman particularly possessing some magnetism, and with a little effort and advice the act could be reshaped into a first class offering.

Sime.


Two men, one as a clown and the other in a grotesque makeup, do some very good falls, finishing with a dog in a triple迄今， quite some apparatus. Both men were to make up as clowns, working out the tumbling in some more distinctive comedy manner, the dog, which is not an attractive portion of the act, could be eliminated and the team stand on their own merit. Both being first rate tumblers, the solution should be easy.

Sime.

Sime.


Produced for the first time in vaudeville this week at Keeny's, this miniature comic opera is a most ambitious effort in story, music and lyrics. Written by Harold Macfarland, the author of several works of fiction, with the music by Fred W. Jackson, the "Watteau Shepherdess" marks a new era in vaudeville for pretentious productions. It follows comic opera lines without the comedy element, and has twelve people in the cast, carrying on an orchestra, the scene is set in a forest in France during the reign of Louis XV. The King (Alfred Kappeler), invading the woods with his suite, (including the Due de Richelieu, N. K. Cafferty) meets Oliva, a shepherdess (Mabel McCane), with whom he falls in love, preserving an incognito. His tender feeling being reciprocated by the girl, Richelieu attempts a separation by a girl, Richelieu attempts a separation by a girl, and a final recourse de-

clarcs the King's identity to the maiden, who immediately forswears his affections in a melodious singing finale. There is a good deal of music, eight, and a delightful effect and a waltz. The male portion is strong of voice, but the women are weak in that respect. The operetta runs thirty minutes, during twenty minutes of which, after the opening the chorus is not heard. Miss McCanie, of pleasing personality, the prima donna of the tableau opera, has a sweet although small soprano voice, and should have assistance of the chorus whenever available. Mr. Kappeler is a much better tenor than actor, while Mr. Cafferty combines the good qualities of both, having the choice selection of the piece. The music is a trifle high grade possibly for all vaudeville, but "The Watteau Shepherdess" is assured of a cordial reception in all houses where the more refined classes are catered to.

Sime.


About all that is left of "The Isle of Spice" is the girl act headed by Delight Barsch and including the Eight Brookstick Witches, first shown in the West. Two songs are given, the one belonging to the title and an opening number in which the performers are dressed as Japanese. The figures are rather well worked out and it is a lively and well trained bunch of girls. The act drew so many encores that the orchestra got the habit and kept on taking them after the audience had had enough.

Chicout.

Harry and Kate Jackson.
"His Day Off." Pastor's.

The Jacksons have been West for some time and are appearing at Pastor's this week in what is practically a new sketch, retaining some features of the former ones. It is comedy, pure and simple throughout, sometimes very broad, but the efforts are still in obtaining laughter. A wrestling match with a batch of dough is not always considered the essence of fun by the fastidious, nor is the throwing of a plateful of vegetables and a bowl of soup generally so specified, but these tactics amused the Pastor patrons, who fairly howled over the sketch. Mrs. Jackson played the part of a deceived wife with a seriousness worthy a better reward, and Mr. Jackson gained all the points possible.

Sime.

Stanley and Leonard.
Singing and Dancing. Pastor's.

John Stanley, last of Stanley and Brockman, and Grace Leonard, who was lately doing a single turn, have doubled their act in which they call "A Few Vaud-

elle Ideas." There are very few ideas for the amount of time consumed, and the pair would do better independently of each other. Mr. Stanley does a little dance act, and Miss Leonard sang a pop hit and gained him popularity, and Miss Leonard sings "Ain't It Funny What a Difference," but no longer claims it to be an imitation of Ray-

mond Hitchcock. It is a very poor piece of work and she makes it worse by sing-

ing two verses. There is a poor encore when Stanley plays a second-

band comic opera and sings a song remarkable for its badness. He should do more dancing and let the sing-

ing go. The act seemed to please the Pastor & Seamen audience.

Chicout.

"Araco,"
Hyde & Behman's.

"Araco" is on the "Phiroso" order, being a man, without the large body of the usual figure representing an automaton. It is a foreign act, appearing for the first time here at Hyde & Behman's. A woman announces the figure, and there-

after a man attends to the details, the woman sitting at a switchboard, operat-

ing the keys. A wig is nailed to the head of the figure on a false top, and through it glasses are apparently placed in the socket. The tips are held together with pins, placed through them in view of the audience, and the man representing the mechanical figure eulogizes "Phroso" in "lasting frailty, "Araco" is not nearly as well worked. Neither is it a pleasant act to sit through. No applause was given. Unless exceptionally novel, acts of this nature are no longer desired in the better grade of vaudeville. For the smaller houses something might be made of "Araco" if Americans were allowed to handle it for show purposes.

Sime.

Mr. and Mrs. Mark Monroe.
"The House That Jack Built." Keeny's.

There is no definite information at hand as to how new this sketch is. It may have arrived from the West. The novelty is in a setting from which the sketch derives its title. It is a combination drop which when unfolded represents a "centre door fancy" setting, complete within itself. With this novel piece of stage property the company now occupies one of the best street corners. There is something resembling a sketch based on mistaken identity, Mrs. Monroe assuming two characters, a French maid and a wife. There is nothing to be said about the French part. "Ze" often pronounced was the woman's conception. The wife was somewhat better. Mr. Monroe is not an actor in the true sense; and the pair re-

ceived a frosty reception. Outside of the drop mentioned, it is not a sketch; it is a pity.

Sime.

Proctor's Jubilee.

There has been a succession of crowded houses at the Fifth Avenue Theatre this week, where Mr. Proctor has been celebrating his anniversary as a manager. As announced in last week's Variety, a change of play has been made daily with a big headline act from one of the vaudeville theatres supplementing the usual bill. The event has been a notable one, and Mr. Proctor has been enjoying a rush business, none of the worst of the year. The events will come to a close with a big bill of headliners in a Sunday concert to-morrow.

Charles Blake, who closed recently with one of Hurtig & Seamen's companies, has entered upon a partnership with Victor Vass.
VAUDEVILLE "PEANUTS."
The eight "Peanuts" from "The Mayor of Tokio" will appear in vaudeville under the management of Charles Marks, who launched May Boley and "Village Cutups." "Peanuts" describes young women slightly smaller than "squirrels," who are about one-half the size of "amazons." Booking has been secured by Mr. Marks for Western time, and the act will open in Chicago some week during next August.

PARIS WILL PLAY.
"Paris," a Belgian violinist who has accepted this pseudonym, will be one of the features of the bill at Weber's to-morrow night. He appears in a short sketch in which the old tale of Faust and Mephisto is provided with a new motive, the devil permitting an old musician to regain his youth and virility in exchange for his soul. This is his first appearance here.

CIRCUS STARTS.
The Selle-Flotow circus left winter quarters at Denver last week for the South, the opening dates being through Texas. It carries sixty cars this season, and the manager says it is said to be one of the best carried by any tenting organization this year.

DON'T FORGET THE BENEFIT.
Artists are requested not to forget the vaudeville benefit to the Actors' Fund of America, to be given at the Academy of Music on Sunday, April 20, under the charge of Tony Pastor. It is Mr. Pastor's desire to plan this evening as an event of note on the records of the society to which all members of the theatrical profession should feel obligated.

NEW FIRM IN THE ANNEX.
Clint Wilson and James D. Flynn have taken an office in the Knickerbocker Theatre Annex and will conduct a vaudeville agency there.

SAVINGS BANK TO BE OPENED.
A savings bank for artists, not unlike the New York artists' bank, is planned, it being hoped that it will prove helpful to the ranks of performers. The late Mr. Robert H. Clark was the idea, and the late Mr. John H. Albright was the plan, and it is to be continued by Mr. Charles W. C. Hunsinger.

CHEVALIER DE LORIS' NEWEST PIANO.
The cut shows the full-sized piano now used by the Chevalier de Loris in his marksmanship act. It is almost half as large as the one originally shown by him and possesses more than double the tone. Each of the thirty-eight inch and a half targets shown in the base is directly connected with the action of the piano and no recourse is had to clockwork or other mechanical devices, the piano playing being absolutely a test of marksmanship.

ARTISTS' FORUM.
"The Artists' Forum" is for the artists exclusively. Any just complaint any artist may have or considers he has will be printed in this department. Or any comment that an artist may desire to make.

Editor Variety:
"Many artists and agents that disagree with a reviewer on Variety in his review of the artist's work or act may have his criticism of the criticism printed in this column, and it will be answered by the reviewer.

Confin your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

April 7, 1906.

Editor Variety:
Sir—Will you kindly insert the following? Edward Chrisoe (Buell), playwright and actor, died suddenly March 31, aged 68 years. He had been connected with the theatrical profession as an actor and author for over forty-five years and up to three weeks of his death. He was buried from the Actors' Union Rooms, 8 Union Square, Tuesday, April 2. The members of the Actors' Union and the members of Alliance Lodge, K. of P., of which the deceased was a member, attended the funeral in a body. At the time of his death he was financially in easy circumstances. The real cause of his death was being drank, robbed and terribly beaten March 29, from the effects of which he never recovered. He was in entire ignorance as to who the persons were who assaulted him. Friends are trying to find the mystery and bring the culprits to justice. The interment was in Alleghany Lodge, K. of P., plot, Evergreen Cemetery, Associated Vaudeville Artists of America. Asa Harvey D. Fyea, President.

IRVING LEWIS IN VAUDEVILLE.
The managing editor of the Morning Telegraph, Irving Lewis, played vaudeville critic last Monday, reviewing the bill at Proctor's Twenty-third Street Theatre.

Mr. Lewis' first attempt showed promise by having gained considerable knowledge of variety acts in a long experience at trimming the reins of others.

WILL HE?
D. P. Hennessy has been offered a position by the Shuberts at $150 weekly. He is still considering the offer. It is believed that the Shuberts desire his services as the manager of a vaudeville house in Syracuse. This is the second effort that has been made lately to tempt Hennessy from under the Keith wing.

Harold Vokes and Mabel Daly will appear at the Twenty-third Street house this week. "Rip Van Winkle" is now rehearsing the pair.
Shows of the Week — By Sime

TWENTY-THIRD STREET.

Mr. Proctor at the down town house this week in presenting a bill worthy a long trek to see. The feature through newness, Margaret Wycherly (reviewed under New Acts), was distanced by Fred Walton in "Cissie's Dream," who played a return engagement here within a month. There has never appeared upon the American stage a more delightful pantomimist than Mr. Walton, and the second engagement did not impair his drawing power or the appreciation of the audience. The reviewing of the sketch allows an opportunity to catch the points overlooked the first time, and also to take note of the nimbleness of Walton's feet. He is the real Eminent dancer, a comedian with his understandings did he wish to so employ them. Melville Ellis in a musical monologue appealed more to the feminine contingent. He seems to have changed his repertoire of musical selections, singeing one of his songs, a pretty number and one which will become decidedly popular.

The Ellmore Sisters attracted some attention and applause through the elegance of May's diamonds and the waving of Kate's hands, while the Vassar Girls made altogether too much noise on the brasses. Although the foot is the soul of the music should not be blatant at all times, but adapted to conditions. The electrical finale was effective.

Clifton Crawford received a hearty reception after the Kipling recitation, which he does extremely well, much better than some of the lighter material. Mr. Crawford has occasion to use a very pretty young woman during the opening number, who added to the program. Sam Watson with his barn-yard collection of animals pleased because the act is a novelty in its way, crowing chickens at 11 P. M. around town not being a common occurrence. There are two pigs, one a "squelcher" which might be excused and the other a full grown filthy looking hog, never a pleasant picture anywhere, much less in the early morning light in a barnyard, where its presence is entirely unnecessary.

Mr. and Mrs. Mark Murphy in "The Coal Strike" appeared very early owing to the length and excellence of the bill, and Sid Barlow, with Brown and Navarro, was also listed.

A feature of the intermission now is to throw the announcements and pictures of artists to appear the following week upon the screen.

PASTOR'S.

Several disappointments of the scheduled acts caused an almost entire change of bill at Pastor's this week, leaving Cook and Sylvia and Harry and Kate Jackson as equal features. The Jacksons, Salmon and Chester and Wentworth and Vesta are under New Acts.

Cook and Sylvia drew down a great amount of applause. Cook has added several new dance steps, and dances with an ease observable in only a few who do his work of style. Sylvia has discovered the secret of reducing. She never looked better, with a new dressy dress, and an almost trim figure. Gordon, Vidoqo and Flynn in "McKenna's Reception" have lately left a burlesque company. The sketch has not improved, and although the men are fair Irishmen, a background for the act.

Hoyt and Waller in a conversation got some laughs here which could be obtained in no other place, for Hoyt is neither original in method nor talk, and the Fraser Trio went through their routine of dances. It would seem that in the course of years a new dance should have been discovered. Hubert De Veau drew chalk pictures and Jules Larvette, a sleight-of-hand performer, opened the act.

George and Georgie, a man and a boy dressed as a girl, did some acrobatics from the bounding net stretched over a billiard table, the boy concluding with twenty-five consecutive somersaults. Nothing original was done, even the opening, where the man employs a setter bottle, being a copy. He is dressed as a tramp, and upon removing the coat reveals underdressing which is not wholesome looking, even though the character is born out. The makeup of the man is poor also, and there is no possible reason why the boy should dress as a girl.

It does not help the act that a young man from appearing neat in the loose ties.

Leo Stevens and Lillian Keeley have a "drague" act, in which both wear different costumes. Stevens first showing as a Dutchman, in which he is bad and the talk worse. He goes back to the "long cannon of '76," but afterwards with a funny sneeze does better. Miss Keeley would be much better looking did she dress her hair differently, and it would not be amiss to fill in the low neck. She is not at present physically built to make an impressive singing demilune. Burton and Primrose in a character sketch of a servant and tough girl made no impression, and the Trolley Car Trio also appeared.

DEWEY.

The Dewey this week houses Fred Irwin's "Big Show," and it is a well constructed act. There is a good organization, so that it should be preserved. Dewey would be much better looking did she dress her hair differently, and it would not be amiss to fill in the low neck. She is not at present physically built to make an impressive singing demilune. Burton and Primrose in a character sketch script of a servant and tough girl made no impression, and the Trolley Car Trio also appeared.

There is a musical number of high grade, well rendered by the company, and it was enthusiastically applauded. In the final bars the music approached grand rather than comic opera, and the chorus was responsible for the result, being helped out by a "freak" voice in the presence of Elva Bohm. Miss Bohm uses her gift with greater aid to the concerted number than in her olio turn. That is a point brought out by the poor selections she has chosen to sing.

There are six acts between the pieces, one being an imported act, the "Rattenbenders." It consists of a song or two and an act. W. S. Harvey did some showy juggling, appealing to the audience through the cumbrousness of the articles handled, and Carleton and Y ree did a conversation

with songs, on the order of the old team, although, Frank Carleton is not the comedian that Al Carleton was, whom he replaced, allowing the act to continue the use of the name.

There are three comedians led by Will H. Coogan as the inevitable Hebrew. Coohan handles the part with judgment, and, small of stature, can get more out of the part through his size than many another could. The afterpiece there is a really funny bit when Coohan dares a couple of his tormentors to strike him. His dialect is moderately good, but his companions in mirth, Charles F. Buckley and Harry De Frein, are not up to the standard, involving upon Coohan to carry the entire comedy end.

There are seven blondes in front of the chorus at the opening, and the faster looking girls are kept in the back row. While there are plenty of the "merry-merry" none receive a position for the beauty race, and only sing well when all are assembled.

The closing piece, "Wives of the Sultan," was written by Williams and Foster, but does not equal the opening in its setup.

The show must be ranked as one of the leading burlesques of the season, and probably in the van of all others through the conscientious effort.

HYDE & BEHANS.

The disappointments at Hyde & Behan's this week robbed the bill of some comedy, but the show was well balanced, and closed with Henry Lee in impersonations.

Mr. Lee has added Col. Mann, John D. Rockefeller and John Paul Jones to his repertoire, dropping Andrew Carnegie for the Colonel. It is not a good representation from close range, but answers the purpose, the descriptive monologue being sufficiently expressive. As Rockefeller, Mr. Lee wears a poor wig, and as Jones he evidently believes that the sea warrior is the man to whom should be paid the marksmanship degree for other than the costume, it was Mr. Lee himself who looked and spoke the part. The act pleased as it always does, for it has a clever setting. The songs of the best impersonators we have. He is working the changes in quicker time than formerly, adding a snap to the performance.

John Hyams and Leila McIntyre were a solid hit. Hyams has considerable natural humor and does not overdo the German girl in the latter half of the act. Miss McIntyre takes immensely with the women, and her "child" songs are a treat for she does not have to strain for the proper vocal pitch. Some of the dialogue could be cut to allow of another song.

On the occasion that they exceeded Miss McIntyre. Intent study of Miss McIntyre's number would be highly beneficial to Miss Cameron, who undoubtedly has neglected to protect her apartments with increased and all available space on her person is covered with jewels.

Burton and Brooks, in songs and conversation, get a good reception through some of the bright lines and the clever accent with a song which should be kept up to the minute in topical verses. Cherry and Bates, on the bicycles, were the first to show. One good trick was accomplished on two high pedestals, and there is some comedy.

Roberts, Hayes and Roberts in their sketch, which is mainly held up through the dances of the young people, fairly described Burke and Dempsey, in a hard program position, received encore through parodies at the finale. The talk is amusing, but there is a good straight man, and the comedian could do much more with better material.

KEENEYS.

Frank A. Keeney may blame the weather for the poor attendance this week, but the show is really the cause. Other than "The Waitte SHEPERDessa" (under New Acts) there is not an entertaining feature on the program, and the bill falls flat.

The Zennette Sisters, a newly imported juggling act, were obliged to cancel and Leon, Adele and Rice replaced them. Rice has been added to the act since last seen, but is a poor comedian, with little pretense at juggling, which the others do, not in an improved manner. Slips are frequent, and nothing new is attempted.

Mabel Lee, a Brooklyn girl, was also listed to appear, but did not, and an illustrated song act was brought over from New York to fill in. It was probably placed in the house without expense to Mr. Keeney for the week, and did more harm to the bill than a paid artist of inferior type could possibly have done. The skits were sung, neither of which received any applause. It was a striking example of the foolishness of expecting anything worth having for nothing.

Miller Brothers, comedy bicyclists, opened the bill. The comedy end is a reckless riffer, but has a poor idea of how to dress to obtain a comedy effect. An altogether new costume should be seen in the combination of a shirtwaist and a bonnet with a pair of trousers is not humorous. A trick of riding backward down a flight of stairs at the finish for an encore is relied upon as the feature, but the team is not out of the ordinary.

James Richmond Glenroy had difficulty in forcing the audience to believe his old time talk and epistles were funny, and they were not, though heard here for the first time he was laughed at moderately.

Hallenbeck and Parquette, colored men, had two new songs with a few old jokes, but are a little better than the average of this kind. One of the men is the blackest ever, probably made so by lampblack.

The Elgona Brothers in acrobatics, into which an effort is made to inject comedy, just "fake." One of the boys is a good contortionist and could make a good acrobat if properly placed, but there is nothing to the present act in either department. The idea of humor is found in the presentation and Burke replaces the other's face. The team are evidently foreigners.

Mr. and Mrs. Mark Monroe will also be found under New Acts.

Spadoni, the foreign juggler, returns to Proctor's Twenty-third Street on June 18, inaugurating an American tour of 35 weeks.
HUMMELSTEIN'S.

Peter Dailey will do sketching when he comes into vaudeville. Perhaps it may be beneath his dignity to do merely what he does best, but at any rate he will persist in sketching and offering a practically poor brand of vaudeville, largely because he cannot come on the stage and merely sing. He must take money from other people on the stage first to convince them that it really is Peter Dailey. The present sketch shown by William and Mansfield. They changed from "Prospect Street" to "A Bird and a Bottle," and did as well as might be expected in this peculiar house. They gained plenty of real laughs with some genuinely humorous bits. Both played well, Miss Mansfield having, in the role of the woman doctor, the best character in her repertoire. The Kaufmann Troupe were doing their usual real hit with some good trick riding. There are eight in the troupe, and while it is all good work, the pirouettes of one of the young men is so far above the rest that it deserves to be made into a special number. Miss Avevay and Hilda of the Karnow Gaiety Troupe, are doing an act very well. Miss Violette no longer spends most of her time changing her costumes, but stays on the stage and helps out. She makes two changes made in the act of this length, and gains more chance to show her personal hit. Cadieux works on the bounding rope. He has adopted a very dumpy style of costuming, and while he performs the routine tricks he gives no attention to the minor points of finish. The real value of a bounding rope act lies in the gracefulness of the artist. Karno's Mummifying Bill also does a usual rough house bit, while the Zancig held the other end. The close of the bill by working so rapidly that they had the audience interested before they could get out of their seats. A. O. D unstuffed is a new act and a success (a result) in his ventriloquial specialty, and made his usual hit, while there were good motion pictures to close.

COLUMIAL.

While there were several "first appearances here" on the program at the Colonial there were no acts new to the town. The bill was one that looks better on the stage than on paper, with Grace Van Studdiford for the headlining attraction. The son of Satan who has been finding his own peculiar amusement in sitting snuff down from the upper part of the house was at his work Monday night just before her appearance, and the whole right hand section was sneezing in a way that made it hard for Miss Van Studdiford to retain her face expression well in the smile that won't erate, but she sang in good voice and scored a hit. Gus Edward's "School Boys and Girls" made a pleasant impression, though the youngster with what looks like the Hebrew business affair indeed. His labored imitation of his elders struck some in the audience as being funny, but they were in the minority. The act as a whole is decidedly good and the finale won a number of encores. Josephine Cohan and her company in "Friday," the 13th," pleased, though Edward Powers overact to the point of burlesque. Miss Cohan has made rapid strides as an actress. Fred Niblo with his rapid fire talk about half an hour of monologue into twenty minutes. Most of it is good, though there are tales told that have been told before; some in other acts and some in a newspaper story. The fact that he has won a trick of winning his audience and he held them through his turn. Two minor matters are greatly in his favor—he does not sing nor does he break his talk into three parts, like Caesar's Gaul. He tells all that he is going to and then leaves the stage for good. The Brothers Freedo offer a hand standing act on the lines of the work of the Brothers Damm. They perform some capital tricks in hand to hand catches and show some very tiresome comedy. The larger Freedo should awake to the fact that he is not a pantomimist. Charles F. Semon had work to do, but he soon warmed them up and after that he and the audience were fast friends.

He has a new opening song and has made some additions to his talking. The routine tricks are good and they make. The men might get reckless and indulge themselves in new wigs for the Chinese specialty. Those now employed have been in use for several years. The Elite Musical Four lack showmanship. They open with a quartet of trumpets then go to the musical bottles. There is a Saxie quartet and after that accordin playing. To burn the light from the back to brass or else begin less pretentiously. They use the American flag for an applux scene. This sort of thing should be stopped. Howard's Picnics show a very good act and there are pictures.

HURG & SEAMON'S.

Hurlig & Seammon have a very good bill this week and the religious fervor appears to have no bad effect upon the attendance. There is one new act on the bill, the new addition on a new record under New Acts. The headline is Henri French, whose imitations of other entertainers are not entertaining. Mr. French does many things, but only in the unicycling does he hold his own with a small disappearing illusion, makes a bad rag picture, does some fair juggling and impersonates a number of orchestral leaders and composers, an offering that is a bore without being intended to be considered as such. Mr. French attempts to do too much and accomplishes too little. Clayton White, Marie Stuart and Belle D'Arvay make the real hit with "Paris," a sketch now growing old, but still appealing. There is real cleverness in Mr. White's impersonation of the contrasting candidates for the majority and Mrs. Stuart gets the better of the acting. As it opens up with a straw and a white cloth, and a lot of snow. It is evident that the picture was not taken in the vicinity of New York. The unprepared audience, though it is painfully labored in its comedy. Taken in all the show pleases well, as is shown in the large attendance. After Monday an uninvited show finds small support at these houses.

KEITH'S.

They seem to like bicycle acts at Keith's. It was only a couple of weeks ago that the Provenies were there and now it is the Vaudrette troupe with almost the same group formations. The trick work is different Miss Violante, the new female member of the Vaudrette wheel is shown wherein a board is mounted with pedals some three inches from the centre. This is novel, but the rest may scarcely claim that classification. It is skilled, as well as pleasing. The minor costume changes suggested last week have been made, but it is not well to use white costumes as they so easily mar their best in bad shape before the end of the first performance. Delight Barsch and her girls are spoken of in New Acts and a turn coming under that classification only a few weeks ago is the Max Wilson Troupe. The latter close the bill and form a capital number. Scott, Wilson and company have taken up that old idea of an apology for the absence of a member of the team, whereas some one in the house volunteered his services. They have not gain much through this and they are hurt by the "company," a badly handled two-man gaffe. The old act was more compact and therefore better. Felix, Barry and Anderson have a bit of laughter into a half a dozen encores, while the Musical Avolos made much music on four xylophones. There is almost too large a volume of music and the Avolos went successfully well with three bad songs. They are very English and very old. Both faults should be remedied. Lew Hawkins chattered about things and Carroll and Baker did their usual singing and dancing as well as they could. The dancing was good, but they are not clever at the rest of the work. Mill Barlow and Harriet Nicholson do one of those old time stunts in which a tramp pays a call and is entertained instead of being thrown out. If there was any new idea in the act it might pass, but the jokes are as stale as the skit idea and tiresome. Such a thing did a comedy bit before Miss Barbaretto, now in the Cincinnati gags. That has an expressive face is no warrant for the overworking of the expressions and neither is the new business Is to be recommended. It is time you found something new. They are hurting a good turn by not keeping it up to the original standard. St. John and Le Freve have a merry time singing and dancing and Harry Calvey opened the show. He is to be found under New Acts.

TILLER'S PUPILS COMING.

The Empire circuit claims to have made arrangements whereby between two hundred and three hundred English chorus girls will be imported for their burlesque companies next year. Many of the girls are recruited from Tiller's troupes, a number of dancing and singing companies in this country.

PALS IN NEW HANDS.

Hal Davis and Ina MacAleay will re- sign the news act "Pals." The Unprepared Artists. The sketch they used before "Pals" won them away. "Pals" will not be withdrawn, but will be managed by Mr. Davis, the present members of the company being retained except for Mr. Davis and Ina MacAleay.
**SHOWS OF THE WEEK - BY RUSH**

**ALHAMBRA.**

Thomas J. Flynn, who has given to vaudeville about the most delightfully natural Irish character creation it has, is fortunate in getting a worthy successor to the other two chapters of the "Mike Haggerty" series, "Mag Haggerty's Daughter" and "Getting Haggerty's Father" and "Mike Haggerty's Father" are missing. The omission, however, is almost forgivable because of the bubbling fun that runs through the sketch from beginning to end.

Eddie Clark is vacancies for the delectation of Harlem audiences with his six "Winning Widows," Clark gets second money on the Alhambra bill. His "piker" monologue is true to type, and Clark looks the part to the life. It must have cost Clark considerable money and study in "the field" to make up his songs so skillful a drawing. The half dozen widows twon cheerfully and to considerable effect in an effort to make good the descriptive caption on the program, in which Clark calls his offering a "miniature racing musical comedy."

Minnie Harrison doesn't give Turner's animated song about half a chance. The new chorus was permitted to come into the proceedings only for a couple of choruses, while Miss Harrison has three songs all to herself. The dark men behind the song sheet had good voices, and although "Harrison's songs were pleasing, the audience would have had more of the ensembles.

J. K. Murray and Clara Lane are accomplished ballad singers, and their sketch furnishes the excuse for a neat arrangement of musical numbers. The last selection was from "II Trovatore," which ended with a high note that brought the usual applause from the house.

John T. Thorne of the comedy team of Thorne and Carlleton has a unique makeup and talk that is screamingly funny. He sings in great daring, having used several jokes that have been admitted to the chorus form class. That venerable one about a fat sister and a sister Lena is a sample. "Twas a pity, because for the rest the act was a winner.

The Jackson family of trick cyclists close the bill. Their work includes the best things most of the other comics have done, and some that are new. The stunts of the smallest member were particularly good.

Baron and Herbert have some middling comedy acrobats. Forwards by the straight acrobat made up the best of the tumbling. Paul Kolline and the other comics pleased with their banjo playing. Chalk Saunders opened the bill.

**PROCTOR'S FIFTY-EIGHTH STREET.**

Vesta Victoria is making her appearance at Proctor East Side house this week with a new song or two and several of her old ones. It might have been expected that Miss Victoria would fail to obtain quite the degree of enthusiastic appreciation that has met her work before the trade audiences in the city. But the English singer's fame had spread, and Fifty-Eighth Street was prepared to welcome her. Wednesday night demanded the whole reg-}

**THIRD AVENUE.**

The second week of this theatre's career as a vaudeville house opened with a fairly good bill and a rather slim attendance, largely due in all probability to Monday bad weather.

Grace Emmett and company were featured as "Mrs. Munchie and Husband." Miss Emmett has plenty of good comedy lines and uses them to the best advantage. Also she has trimmed down the tendency of the other members of her support to be too much music. The sketch goes rather more quietly than formerly, the change being greatly to its advantage.

James and Bonnie Farley call their farce sketch "A Matrimonial Substitute." It runs to complications bordering on the risque and some of the talk is of the same sort. The situation developed by the appearance of a piano salesman in place of the ladies presented some of the elements of a vaudeville farce and the Parleys manage to make it funny.

Fitzgerald and Trainer, a pair of men, do some dancing that is almost good, but the talk is pointlessly their songs not much better.

Metfiele, Paddock and Edwards do musical numbers after the manner of all the other musical teams, but in the blackface comedy man of the combination there is far more than most of the rest of the musical acts. The comedian has some fairly funny bits of business. In their final number they were too strong to permit the "vowel" to be heard.

A novel "walking dummy" dressed in G. A. R. uniform and a number of bright lines makes Grace Emmett's ventriloquial act fairly well worth while, but he would increase the value of his offering very much by introducing some mechanical features and dressing his figures better.

The "Finnegan's" stories was a long feast from the frosty house and Pongo and Lee, with comedy acrobatics, completed the bill.

**AMPHION.**

Harrigan, the trap juggler, is the feature of the Amphion this week. The program announces that this is his last appearance in vaudeville.

Harrigan had the fourth place on the bill and to him fell the credit on Tuesday afternoon of injecting the saline solution into an almost lifeless audience. He is using the same act, with a few new lines between the tricks. It was due to the fact that he won laughs. Much of his comedy consists in "kidding" his audience in a bolder style than most other performers would dare attempt, but it proceeded Tuesday.

Charles Burke and Grace LeRue followed Harrigan and made good from beginning to end. Miss LeRue is good to look at, good to listen when she sings and her dancing is exceedingly graceful.

There is a good deal of clever fun in their sketch, "The Outside Fun," and in addition the Inky Dinks, who figure as incalculables, are the cleverest pair of picks seen hereabouts in a long time.

The bill opened with Chris Smith and the Johnsons, a trio of colored singers and dancers, who did a quantity of very acceptablecoon shouting and had some negro comedy that was worth while. They were inclined to overplay their comedy, however, and should be coached a bit in this particular.

Nellie Nice should drop her jockey recitation forthwith. It is not funny and lacks all the essentials of a good story. Some of Miss Nice's character songs were excellent, and she looked well.

Joe and Gigert with their comedy acrobatic sketch, ending in a "touch" dance that seemed to please, and the Howard Brothers juggled banjos, accompanying the performance with sounds resembling more or less a familiar air. Their final banjo duet, a concert number, was exceedingly well done.

Carlin and Otto with a German comedy act turned off an entertaining line of talk of the Weber and Fields kind. Their lines are cleverly written and well given. The Ellis-McNally Trio of acrobats closed the afternoon.

**FAMILY.**

The Sullivan-Goodwin Brooklyn House started the week with a hospital list that looked like the last two weeks of the football season. Out of the seven acts on the bill only five were shown on Monday. The Greendevils, who were to have opened the show with an acrobatic act, had to retire from the bill owing to the illness of one of the members, while Cari Doogam, "The Irish Tener," who is a good ventriloquist, was too ill to appear. A substitute was supplied by one of the music publishers.

This box had the unique ideas of English pronunciation, but he possessed a tearful tenor voice of the sort that the audience liked. The illustrated slides were credited to an expert in Bath Beach, where most of the sunset pictures must have been taken, and now wherever it would there be such wild color combinations.

Adams and Mack did burlesque magic. Their work was good in the legerdemain department, and the comedy acts sufficiently broad to meet the comprehension of the Willoughby street audience.

Browning and Bentley do the regular line of Hebrew comedy. Their talk is not worse than the general run of this sort of work in the lower priced houses, and their parodies were fairly intelligible. The two men dress and work very much after the manner of Hoey and Lee.

W. W. O'Brien attempts a petite monologue, some of which is in very bad taste, and the rest very much damaged by carelessness and false pronunciation. In one scene the comedian had a serious moment of the Bertha Chaise affair, a subject that has no business in stage discussion.

The Taylor Twin Sistors are still doing their roller skating, a specialty they do fairly well and by long practice have come to go through their performance with some spirit.

The feature of the bill was "The Sage Brush Widow," a comedy sketch with Joseph J. and Myra Davis Dowling. "The Sage Brush Widow" has been going the rounds of the Sullivan & Considine houses over the West. For purposes of this circuit the sketch has a quantity of acceptable material, but takes too much of its tone from the burlesque to be worth a hearing in better class houses.

Mr. Dowling's Western bad man saves very much of the sort of thing we have been accustomed to see in the ollies of the burlesque houses, with a dressing of blank cartridge explosions to make things look prettier. The idea of a suitor assuming the apparel and manners of a desperado for the purpose of winning his sweetheart is rather poor, and as the basis of a sketch almost as ropey as Mr. Dowling's obvious wig and mustache. Both of the principals of the sketch, however, give some promise of being capable of better things.

**JOE HART A PRODUCER.**

In pursuance of his expressed intention of relinquishing the actorial end of the variety theatrical profession to engage in the managerial phase, Joseph Hart will shortly place an act in vaudeville somewhat on the "girl" order.

Mr. Hart has also taken over "The Crackers," a "girl" act which played one week in town earlier in the season. It will be an entirely new production, the idea only being used.

Florence Saunders will be retained as the leader, and after a preliminary gala in vaudeville soon it may be broadened out for one of the spectacular features on the New York Theatre Roof this summer.

Several ideas for vaudeville numbers taken for Mr. Hart's inspection, they are expected to become quite lively in this division.
The personnel of the company organized for the promotion of the new Dixieland Park at Jacksonville, Florida, mention of which was made in last week's Variety, is made up of the most prominent and wealthy men of that Southern State. D. H. McMillan, the president of the long turfing works that there, and is a millionaire. Among some of the others are J. W. Harris, former Senator, who has corporate interests; W. G. Carter, a large real estate operator; George O. Holmes, retired; A. F. Perry, of Jacksonville's leading bank; Herbert B. Rice, connected with the Florida Life Insurance Company, and several others equally as well known, representative of the leading professional and commercial interests. The new park will be managed by W. L. Buckley, now in New York city consulting with Frank Melville as to the attractions best suited to the resort.

On Thursday one of the cases arising out of the first season's operations is to issue when a suit brought by Herman Rackow against George Considine for breach of contract was decided in favor of the former and a judgment amounting to $1,110.30 awarded. The case arises out of the cancellation of the Rackow Midgets for their failure to take part in the frequent parades designed to attract attention to that concession. An effort was made to sue the Midget City Corporation, but it was found that this company had not been perfected and suit was brought by William Grossman as agent for Rackow against George Considine. Considine contended that he was merely acting as attorney for Edward Burke, but after witnesses had been heard in substantiation of this statement the judge decided to the contrary.

The Wonderland Company which will operate Wonderland at Revere Beach, Mass., through its press agent, William H. Walsh, desires to emphatically contradict the report in Variety on March 31 that the opening date had been postponed or that there are any financial affairs causing any concern. Mr. Walsh says Wonderland will open on Decoration Day as originally planned, when the public will be shown one of the most complete and fully equipped amusement resorts in the country. The company is a Massachusetts corporation, with a capitalization of $400,000 and numbers among its incorporators and bondholders the representative business men of the Bay State. The list of stockholders at Pittsburg numbers thirty, many of which names by Mr. Walsh as among the directorate is imposing and well known in financial circles. About $900,000 has been invested in the plant to date. The Illinois State Zoo and Amusement Company will open this season an amusement park and zoo on a large scale at Springfield, Ill., and is affiliated with B. F. Hinders' Sunbeam Park enterprise. This amusement company now controls 43 parks in the United States, Mexico, Australia and England, including Pittsburg's Luna Park. Mr. Sammis's head-quarters will be in Pittsburg, and from this city he will book all the special attractions for the Ingersoll parks, which work has been heretofore handled by the New York representatives of the company.
CORRESPONDENCE

ALABAMA, N.Y.


ALFRED, N.Y.


ALPENA, MICH.


ATLANTA, GA.

STAR (J. B. Thompson, mg.)—Presented the week of 7: "The Man Who Had Everything," with "Haste." The week was outstanding and the business was excellent.

BALTIMORE, MD.


BATTLE CREEK, MICH.

BLISS (D. W. Butterworth, mg.)—Frank and Murray opened the program at the theatre: Billed with "The Man Who Had Everything," with "Haste." The week was outstanding and the business was excellent.

BLIZZARD (W. F. Marion, mg.)—Frank and Murray opened the program at the theatre: Billed with "The Man Who Had Everything," with "Haste." The week was outstanding and the business was excellent.

BOSTON, MASS.


BROOKLYN, N.Y.

BRIDGEPORT, CONN.

POLIVAS (J. E. Muller, mg.)—Bill week 9: Frank D. Byrne's Peace Congress is the bill of the week. The business was excellent and the week was outstanding.

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DETROIT, MICH.

TEMPLE (L. H. Murray, mg.)—Louise Gunning, soprano; Selma, the Juggler; and the Six Pro- ceeds. Billed with "The Man Who Had Everything," with "Haste." The week was outstanding and the business was excellent.

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<td><strong>BOOKED SOLID UNTIL MAY 6, 1907</strong></td>
<td><strong>THE ORIGINAL</strong></td>
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<td>HILLS AND WILSON “INDIANS ALONG BROADWAY”</td>
<td>“A WARFIELD IN PETTICOATS.”—Town Talks, San Francisco</td>
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<td>FERRY in FAIRYLAND A SENSATIONAL SPECTACULAR ACT OPEN FOR SUMMER ENGAGEMENTS AFTER JUNE 1 ADDRESS WESTERN VAUDEVILLE MANAGERS’ ASSOCIATION, MAJESTIC THEATRE, CHICAGO.</td>
<td>The White City Quartette</td>
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<td>FERRY in FAIRYLAND A SENSATIONAL SPECTACULAR ACT</td>
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Spokane Press—“Sam Rice does one of the best delineations of the Jew character that has been seen here this season. He drew fire recalls his song, ‘Fever Wears.’”

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who appears in six different characters in a new drama entitled

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SPECIAL SCENIC PRODUCTION

By

H. P. KNIGHT

"All her parts played with great cleverness. As the grandmother she gives a surprising counterfeit of old age."—CHARLES DARNTON, Evening World.

"She won an instant success—held the interest of the audience from the moment the curtain rose—a credit to the author, star and excellent company."—VAN NESS HARWOOD, The World.

"The star's work was as nearly perfect as possible. She played six characters, each entirely different from the other, the changes being made in a few seconds—sure of a long run in vaudeville."—R. B. HENNESSEY, The News.

"The rose Abby to an emotional climax. The play was warmly acclaimed by the audience, as were also Miss Wycherly's impersonations."—JOHN CORBIN, N. Y. Sun.

"Miss Wycherly assumed six distinctly different characters, playing each with much skill and finesse. The play is absorbing and was received with much applause."—F. E. MACKAY, Evening Mail.

Week April 2. Albany
All Records Broken

Week April 9. (Holy Week) Proctor's 23d St.
Sold out every performance

April 16. Proctor's 58th St.
April 23. Colonial

April 30. Orpheum May 7. Alhambra

FOR TIME ADDRESS

JACK LEVY, Agent
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NEW YORK
A CHICAGO CONFERENCE.

The Twentieth Century Limited was crowded last Tuesday by theatrical personalities deep in the details of future vaudeville plans. In the party were E. F. Albee, Keith's general manager, and A. L. Erlanger of Klaw & Erlanger, the heads of the theatrical " syndicate." In Chicago they met Morris Meyerfeld, Jr., and the other prominent members of the Western Vaudeville Association, when conferences were held on the vaudeville question. Klaw & Erlanger are engaged through the condition between the Shuberts and Max C. Anderson of Cincinnati, and are using all the power and threats at their command to induce the others interested with Anderson to wean him away from the Shubert side of the legitimate fight. It is presumed that E. F. Albee, who is quite chummy with Erlanger, accepted the opportunity to travel with him to Chicago city to impress upon the associates of the Western Vaudeville Association the necessity for immediate action for a combination of interests to avoid Klaw & Erlanger's possible opposition.

The latest report from Chicago says that a stock company is to be formed between the Keith interests and the Western people. This would indicate that the Albee-Erlander course of procedure accomplished the end sought. Whether Mr. Anderson has been frightened into giving up his connection with the Shubber-Belasco-Fiske side is not known. Lee Shubert, when questioned about the matter, laughed, saying it was not annoying him at all.

AL LEECH REPORTING DIED.

Al Leech is reporting died at Lancaster, Pa. He is touring with "Girls Will Be Girls," and when the company arrived in Lancaster he collapsed. At a consultation no hope was held out for his recovery and it is possible that by the time this issue of Variety reaches the stands the end will have come.

He was well known in vaudeville as the star of a girl act devised by Joseph Hart called The Four Rosebuds. He had suffered from rheumatism and other disorders for years and his collapse after his dance was by no means uncommon.

The stomach disorder took a critical turn the early part of the week and the company was forced to proceed without them.

HERALD SQUARE MATTERS.

It is reported that George Homans is lessee of the Herald Square Theatre by arrangement with the United Cigar Stores Company in the hope that a higher rental may be obtained through some one trying to coax the house away from him. It is said that a lease has been drawn up for Lew Fields and will be signed as soon as that comedian obtains backing.

Sunday concerts will be given at the house by a cast under Homans' management.

ZIEGFELD OFFERS HELD.

Florence Ziegfeld is in town listening for some one to offer large money for Anna Held. F. F. Proctor is said to be holding his lips for the enunciation of the desired sums.

SPLIT SEEMS DEFINITE.

The managers in the Western Wheel are resentful of the dictatorial attitude of the Eastern Wheel toward their interests. It was said by a prominent manager that the demands of the Eastern men provided for eight shows to each wheel, the remainder to be supplied by the Columbia Amusement Company (Eastern Wheel), the abolition of all Eastern houses, including the two Miller-houses and the London in this city, and a general meekness of spirit.

In retaliation the Western men demanded the closing of the houses of the Eastern Wheel in competition with their interests and made the demand knowing full well that it would not be complied with. They are still willing to talk and hold conferences, but they have nothing in mind but making plans for a fight in the fall. It is the general opinion that the combination will not come for a year yet, if at all. The last meeting was held at the Union Square Hotel, Monday evening, when Butler, Fennesy and Sim Williams, of the West, and Jermyn and George K. Kraus finally agreed to disagree.

The matter is described as closed by it is said that the better houses in the two Wheels would have been turned over to the Shuberts, while a vaudeville manager stood ready to take over the entire lot.

NEW "EMPIRE" AT JOHANNESBURG.


Sidney Hyman of South Africa states that his new Empire Theatre at Johannesburg will open on May 14.

Mr. Hyman also said that notwithstanding the general unsettled condition of affairs in that country at present, a most prosperous season is being looked forward to for the new hall.

The opening bill has been booked, and will be headed by Ada Reeve. There will be eleven numbers and the best known Americans on it are DeWitt, Burns and Torrence.

NOTHING FOR DINKINS.

Owing to the shutting down of the houses west of Denver, the western wheel will have to cut down some of the shows. The shows to be eliminated are the six owned by T. W. Dinkins and one of the William E. Watson companies. Dinkins will remain with the wheel, but only as the manager of the Bon Ton in Jersey City.

CREATURE IN TROUBLE.

Crestore, the band master, is in trouble with the Musicians Protective Union over the importation of a new band. The Union threatens to have him prosecuted by the Government for a violation of the Alien Contract Labor Law. It is alleged he has imported an entirely new band, in addition to making things pleasant for him legally, there is a threat of a boycott of any park where he may obtain an engagement. The Ingersoll people, who have him under contract, will play him anyway according to Howard Pew, Creature's manager.

OSCAR ON HIS WAY.

Oscar Hammerstein sails to-day from Liverpool, and upon his return New York will once again look like itself.

The New York Theatre roof garden will open June 4.

C. E. BRAY RESIGNS.

Chicago, April 18.

The resignation of Charles E. Bray as booking manager for the Orpheum Circuit was handed in to-day, and accepted. Mr. Bray will visit West Baden for two weeks, and upon his return may go on to New York. He has no future plans at present.

HURTING & SEAMON GET METROPOLIS.

Hurting & Seamon have a twenty year lease on the Metropulos Theatre, and will play vaudeville there next season. The Yorkville, which has passed to their management, will play combinations unless present plans are changed.

CHICAGO EXCITED.

Chicago, April 20.

There is talk here that Powers' Theatre will be converted into a vaudeville house next season, and the bookings transferred to the Colonial.

The rumor is not authentic, and is supposed to have been spread by A. L. Erlanger of Klaw & Erlanger, who is in town. The object of the baseless move is to frighten the Western Vaudeville Association into coaxing and cajoling Max C. Anderson of Cincinnati to sever his connections with the Shuberts.

UNCERTAIN ABOUT CIRCLE.

Precisely what location will be selected for a house to replace the Circle in the Eastern Wheel has not yet been announced. It is known that George J. Kraus purposely building in the vicinity of Broadway and Sixty-second street, but it was said at the meeting that nothing definite had been decided and that there could be no positive announcement made before next week. It is not believed that the Circle will be taken back into the wheel except as a last resort. The changes necessary to fit the house for burlesque would cost almost as much as a new theatre. There is no gallery to the house at present and but a limited balcony capacity. The house would have to be enlarged and the roof raised to permit the addition of a gallery, thereby bringing the house under the new big regulations of the Building Department, restrictions which have been made except for the erection of the house and from which theatres already built are exempt.

EASTERN WHEEL GOING AHEAD.

That the Columbia Amusement Company, which is allied with the Eastern Wheel Burlesque, is confident that the prospects of peace between the two war ing burlesque factions is very slight was proven the latter part of this week when the lease of the newly built theatre in Indianapolis was secured by the Columbia company.

Sites in Washington and Buffalo which have been held by the Columbia people pending the peace negotiations will now be exorcised, and contracts have been let out for the erection of new Gayety theatres in both places, to open by next season.

The theatre in Indianapolis will be named either Gayety or Majestic. This is the house that the Shuberts announced as their own.

FRISCO ORPHEUM BURNED.

The Orpheum Theatre in San Francisco was among the buildings destroyed in the catastrophe of last Wednesday. A number of lesser houses were also wiped out and considerable usefulness is felt regarding the fate of the artists employed at these houses, most of whom were in hotels in the vicinity of the Orpheum. It will be several days yet before full information can be obtained.

FRISCO CONTRACTS GOOD.

Martin Beck, general manager of the Walter Orpheum Company, has notified the New York office that all engagements for San Francisco will be played. Arrangements have been made for a temporary use until the Orpheum can be rebuilt.

MAY LOSE MARIE.

Marie Dressler goes to London this summer and the report is current that she will be a member of George Edwards company next season. If this is true there will be a big gap in the Weber ranks next season, which physically and figuratively speaking.

POWERS MAY TAKE GARDEN.

Pat Powers may take Madison Square Garden for the summer and turn it into a roller skating rink. The big floor space would give plenty of room for the exploitation of this revived craze.

WILLIAMS WILL BUILD.

Percy Williams has awarded the Fuller Construction Company the contract for building the new house in the Bronx. The location is at the corner of Third avenue and 144th street.

AFTER LILLIAN BLAUVET.

Considerable effort to induce Lillian Blauvelt, the operative singer to enter vaudeville is now made, and the salary offered is not the least.

Miss Blauvelt's last appearance on other than the concert stage was in "A Rose of the Alhambra," a light trifle that peacefully passed from view before reaching the New York goal.

THE LILLIAN RUSSELL COMPANY.

The company surrounding Lillian Russell when the prima donna takes to the road for a tour of the vaudeville houses will be composed of Chevalier De Loris, the sharp shooter; Rice and Prevoir, Greene and Werner, Jack Norworth, Edna Lushy, Canfield and Carleton and Mazatto.

A week or longer will be played at Washington, Bostom, Baltimore, Providence, Buffalo and Philadelphia, but in what order has not yet been determined upon. Neither has it been decided whether the organization will be kept intact for next season.

BERNARD FOR HARRIS.

Sam Bernard has signed for next season with William B. Harris and will stand under that management. Before signing he was approached by Joe Weber with the suggestion that he return to the house on Twenty-ninth street. He replied that he would be glad to be the junior member of the firm of Weber & Bernard, wherein Weber faded away.
The 48th anniversary of Atlantic Garden will occur in May when the 12th Regiment Band will be added to the augmented female orchestra for the occasion.

After the Harry Sanderson benefit at Tony Pastor's Theatre last Sunday night, Grace Tyson of McWaters and Tyson, kissed Mr. Sanderson, but Miss Tyson was stilly and the ocuations stopped right there.

The order of the I. A. L. in London recently at a meeting discussed the vagaries of the customs at American ports over artists' luggage. It was decided that it was a mere matter of luck after all.

Louise Arnot, of Arnot and Gunn, sustained a slight injury to the spine while playing Keith's, Boston, last week, but finished the engagement. The current week at the Union Square had to be canceled, however.

The four Rianos close at the Hippodrome on June 30 and will resume vaudeville bookings.

B. A. Roberts, the English pantomine artist, is receiving contracts on the other side calling for as much as the American managers offered for a return engagement, and it is doubtful if America will see him '88, as expected.

Tom Hearne, "the lazy juggler," still keeps saying he is going home, but we won't believe it until the announcement made on the other side that he has landed. His having "landed" here so hard is the principal reason he doesn't go.

Eugene Jephson of "Just Out of College" is coming into vaudeville with a sketch called "Kentucky '98." He will be managed by M. S. Bentley, who will also handle W. C. Fields, who leaves "The Ham Tree."

Ed M. Markum is contemplating resigning the vaudeville editorship of the Dramatic News.

Ida Emerson will have the leading role in "The District Leader" when that play is shown at Wallack's.

One of the girls in the act known as the Famous Sisters is ill, and at present in a New York hospital.

Dan McAvoy was off the bill at Shea's Buffalo for some reason. Howard and Island replaced him.

"Home Under Ocean" is the title of Herbert De Vries' new act. James B. F. Divoll will assist him.

E. F. Albee, Keith's general manager, recently stated that the circuit had booked Henri De Vries, the Dutch character actor, for $850 a week. Mr. De Vries received while playing around New York in other houses from $1,750 each week down to $1,350.

John L. Kearney leaves the William Macart company this week. A new man has been taken in to fill his place. The act will play Dockstader's, Wilmington, Del., next week.

Loney Haskell, the manager for the past season of Hurtig & Seamon's "In New York Town" may accept a vaudeville dates while preparing for the next tour of the same organization, with which he will continue in the same capacity.

M. A. Shee, who, together with Ed Rush, of the firm of Weber & Rush, does the selecting of the features for the Columbia Amusement Company (Eastern Burlesque Wheel), will sail for the other side during May to look over the European field.

Arthur Prince, the ventriloquist, who created a furore over here, and has been booked to return at $750 weekly next season, is playing an engagement in London now, contracted for some time ago, at $40 a week. He also plays two other theatres the same night at a more attractive salary, but is obliged to live up to the old contract.

Charles K. Harris, the music publisher, has an active "plugger" for his musical numbers in the person of the colored elevator boy of the building which Mr. Harris occupies. The colored boy has taken an oath to sing none but the Harris songs, which he does industriously while travelling up and down. Some people are now using the stairs in the building.

Margaret Wycherly, who is appearing in vaudeville in a protean sketch, will leave about June 1 for an eight weeks trip on the other side. Upon her return, Miss Wycherly expects to resume her vaudeville tour. Bayard Vellier, Miss Wycherly's husband and who is author of her present offering, has a three act play called "The Woman PAYS," in which his publisher will star after the variety dates have been filled.

"Skigee," Variety's seven-year-old vaudeville critic, has given up the vocations to attend to a case of mumps and other boys' ailments, principally marbles and baseball. "Skigee," however, has not forgotten the variety, having made his first bid for a monologue the other day when he said to a relative: "My mother has been married eight years. If she had waited a year I could have gone to the wedding."

The Boston manager, B. F. Keith, had an "interview" in a New York paper last Sunday with the word "paid for" stamped all over it. While Mr. Keith will probably have cause to regret that so few read it, it served to the extent of some alarm in the Keith mind over present conditions, when he would pay for space to interview himself in what is generally conceded to be his own publication, for publicity purposes.

The Howard in Boston will close May 28, reopening August 20, to be again booked through Al Mayer, as formerly.

Charles E. Evans will make a jump to Chicago, playing a single week at the Majestic there and returning to town.

"English artists should be plentiful for importation purposes now that the "barring clause" is in effect in Great Britain."

The Doric Theatre at Camden, N. J., one of the Henry Myers circuit, will open for the first time on Aug. 14 next.

Paul Durand, of the Keith Booking Agency, and Elsie Bohm, of Fred Irwin's Big Show, were married last Sunday.

The Harmony Four will return to England the first week in May after a trip of ten weeks over the Keith circuit.

Vesta Victoria will sail for England May 7. She plays a farewell engagement at the Alhambra before she goes home.

Reich, Plunkett & Wesley have imported Augustus Barrett, a musical monologist, who will shortly be seen in town.

Virginia Earl has recovered sufficiently from her recent operation to leave the hospital, and will resume her vaudeville time next week.

The Karno Mumming Birds will play over the Orpheum Circuit, commencing in May. There is a contract stipulation for fourteen fares.

Ethel Robinson, the singer, intends to take a vacation this summer, having worked for 46 weeks continuously, with only three lapses.

Carl Herz has had his time set back on the Proctor circuit until June and will employ the time in visiting his relatives in the West.

Sirrouge, a woman handcraft expert, will be at Proctor's Newark as opposition to Harry Houdini and his own show. She is said to be good.

Henry Hassagen will reopen the Auditorium, St. Louis, as a dancing hall with vaudeville attractions. He announces that next season he will have a real vaudeville bill.

The Novelty in William-burg will close May 13, a week later than the date originally set. The extension is owing to the engagement of The Great Lafayette show for that week.

Berta Curia, the violinist, who has been ill in the city for the past three months, had to undergo a serious operation on April 9. She is reported out of danger and slowly recovering.

The Razzors were billed at Pastor's this week through an error. They were booked for the date, but owing to the illness of Mrs. Razzor they have not played in the last four weeks.

F. C. Robertson, who is the manager and owner of a theatre in Spokane under the control of the Sullivan-Condlin people, was in the city this week with a party of Western theatrical men.

The New York office of the Marinelli Agency was in receipt this week of a cable from London announcing that the "Flying Stocking Ballet" at the London Coliseum, described in a recent issue of Variety, was very much of a success on its initial presentation.
Why the Vaudeville Artists of America Should Organize

BY SIME.

It is not without the bounds of presumption that the agitation for the organization of the Vaudeville Artists of America will result in the White Rats taking up the question and inviting the artists who are non-members to enroll in that society.

The need for such an organization has been readily recognized by every intelligent man, and the change of front on the part of the prominent members of the White Rats is now apparent.

As previously recounted in this column, the White Rats as an organization in the recent past believed that class rather than numbers, was the solution for the proper protection of artists' interests. According to a well known "Rat" that is no longer so, it is possible that the White Rats will take some decided action in the near future, but upon what lines has not been made known.

The organization is known throughout the vaudeville world in both countries, and has the advantage of being established. If it decides to become the representative Artists' Society of this country the matter of provision and by-laws will likely be corrected and adapted to the new conditions.

There is no basis of fact for the report more than the quotation above, but the Rats are discussing the question in meeting, and the arguments may bear fruit.

The news from Chicago this week that the Western Vaudeville Association and Railroad Artists' convention will be held on or about the 15th, is a matter very necessary to consideration by vaudeville artists as one of the very best reasons why they should organize. Also the report that the Klav & Eblah syndicate, with its malignant influence, has the vaudeville bee very strongly.

The following letters in this issue are indicative of the serious thought given this question by the artists. Variety invites your opinion for publication and your signature will be held in confidence if so requested.

Editor Variety:

Sir:—In every large undertaking, and especially one in which the welfare of a number of persons is to be considered, the mainstay should be based on solid principles, and in this case the artists immediately suggest themselves as covering the necessary statutes.

First—Protection.

Second—Friendship.

Third—Charity.

The first, of course, is the most important and all-powerful. You seek protection from what? Immediately all the wrongs, disputes, worries and entanglements rise up out of the past and seem to stretch far into the future—then the protection of the haven afforded by an association would be realizable. All misunderstandings or complaints would be referred to the committee, and after careful consideration be settled by it and its decision offered for approval to each complaining member and the offending party.

The officers should be men of standing, whose opinion would be weighty and positive, and utmost confidence in the commanding head would have to exist among the members.

The purloining and even out-and-out thieving of acts would not be permitted, and could be stopped by the originals in each case through the medium of the association—how, is evident when a body is arrayed against a single opponent.

There is no profession where so vast a number of wage-earners seem so disinterested in their own progressions through lack of unionism, and most especially it is evident as in the vaudeville ranks. How long must the artist suffer humiliations and annoyances before he realizes that without him and his work there could be no vaudeville? This is not a spirit of anarchy. Each actor individually must become aware that he is a necessary pillar to an artistic and recognized profession, and as soon as its power is centered and directed, he will govern his side of the situation.

Look at the great labor unions and the hold on not only the employer, but the public at large. Think of the protection given by the Masons, Elks and Odd Fellows, and then think of the thousands that could be unionized and interested in a great effort for our betterment.

Secondly: The friendship principle is a valuable aid in advancement of any order, and if adhered to will end all the petty jealousies and individual wrongs.

The artist of to-day needs nothing more than friendship for his fellow-workman. And a closer knowledge of a person produces a more forgiving spirit, and out of this soon might develop the wish for a room in each large city for the reading of native and foreign literature, and there to meet socially our fellow-members, for after all we are not our real selves while in harness.

The last principle, of charity, is not often necessary to suggest to an actor, the fault mostly lies in his giving well but not wisely. The charity in his head should be organized and dealt out with a discriminating hand. Don't let our benefactors in the legitimate outdo us in their Home and Society in preparation for a rainy day. Get one of our own and lay the foundation now and lay it strongly while the necessity for an organization is so paramount.

Here is the chance for a Napoleon of vaudeville to form us all into a safe and lasting army arrayed in defense and protection of our rights, and being formed we would gather as we progress—and progress we would as sure as we are Americans. Theo. Caroe.

Editor Variety:

Sir: I have read from week to week with great interest your articles on "Why Vaudeville Artists of America Should Organize," and every one I speak to about the subject seems to think an organization would be an acquisition to the profession.

An organization in America could easily affiliate with the I. A. L., which I am sure would protect all members of the American organization on the Continent, if the American lodge gave them the same protection over here. This lodge would also be in affiliation with the V. Q. F., which is a new lodge in England only a few weeks old.

The American lodge would soon grow rich and the organization could be introduced as in most of the lodges in Europe the American organization must be a kind of friendly lodge at first like the "Water Rats" in England, afterwards it would be the lodge of the managers, and none in the world. All that seems to lack at present is suggestion through Variety; let some one come forward as a secretary, others suggest what they consider, and the lodge be formed. In this manner there may be something done in promoting what has been neglected and is really needed in America, I would willingly join such an organization and give my services here at once, but as I may leave America any time, I think it best that some one with more settled views come forward. Tom Hearns.

BOOKING BY "SYSTEM."

You can no longer get a quick decision at the Keith Booking Agency. The best that any of the minions in the St. James Building may be able to offer now is to give their personal opinion as to probabilities of booking in the Keith office.

Bookings in the Keith office are being taken care of by a "system," the "system" being a board of all the managers, who meet once or twice a week, or more often if necessary to pass upon all acts and contracts submitted.

Whether this is done for the purpose of holding the outside managers in the dark, or whether no single person in the Keith office is considered competent to know a desirable act or trusted sufficiently to book one, cannot be ascertained.

LOOKS GOOD FOR ARTISTS.

The announcement that William L. Lykens, the booking agent, has secured the Casino Theatre in Philadelphia for vaudeville, means a new state of affairs to a certain extent in vaudeville.

While Mr. Lykens will not admit that he has secured the lease of this house, and will conduct it as a vaudeville theatre for next season, he does not make a denial.

The Casino has had a varied career in the amusement world. Years ago as the Central Theatre it was run as a lodge house, later for vaudeville and afterwards used by the anti-syndicate forces. Stair and Haviland it had last year, and George W. Lederer played a summer season of mixed comedy.

It is now operated by Koenig, Elias and Lederer, playing the shows on the Eastern Wheel of burlesque. It will change hands on May 1st. Two weeks of the burlesque season being canceled and Lillian Russell will be the feature, with her own show, of the opening bill.

This is the first direct invasion of the Keith territory. No information is obtainable as to whether Mr. Lykens is acting on his individual account or has others connected with him in the management, but the consensus of opinion is that he has secured a desirable vaudeville theatre made more so for his purpose through the Keith policy of never playing high-priced acts.

There is very little doubt that before the opening of next season there will be a vaudeville theatre in Boston playing in opposition to Keith's there. As is well known, features may be obtained for vaudeville bills in a Keith town which would sustain an opposition house for a full season at least. It will either oblige B. F. Keith, if peace is not concluded between the present belligerent factions, to accept high-priced acts and play them or see his own bills dwarfed by the opposition.

If the Keith circuit is obliged to change its policy through opposition, it will follow that the big acts will play most of the Keith time.

That will create a new and desirable condition in vaudeville. It will induce the booking of such larger acts that they produce in productions with the certainty of longer time to be had, which means a commensurate rate return.

The only black cloud without a silver lining is that the Keith people upon realizing the condition they will be placed in will immediately sue for peace in an effort to keep out the other side from their present gold mines.

MINER WINS.

Decision was rendered for the defendant in the Tenth District Municipal Court in the action entitled Lykens v. B. F. Miner, by Harry David, a cyclist who did a whirl act under the name of "Lykens." David is known as Thurlowhill.

He was engaged to play two weeks, one at each of the Miner New York houses, at a salary to be said $800 a week. When Thurlowhill's apparatus arrived at the Bowery Theatre it was found that there was no room to set it up without tearing down most of the sidewalls, it was alleged. Thurlowhill was not allowed to go on at the Bowery and he sued for the two weeks' salary.
MEET IN CINCINNATI.
Cincinnati, April 20.
The annual meeting of the Orpheum Circuit Company, controlling the Colum-
bia Theatre, was held at the offices of
that theatre last week. Edward Kohl,
Max C. Anderson, Martin Beck and Henry M. Stoll were present.
The meeting while formal was for the purpose of con-
sidering improvements at the Columbia Theatre. It was decided to widen the
lobby and expend a large sum in remodel-
ing the house, making the theatre one of
the handsomest vaudeville houses in the

HAGENBECK IN TROUBLE.
Hagenbeck’s Circus, which appeared in
Pittsburg April 12–13, made a pleasing
impression, but was up against some hard
luck. The show was scheduled for two performances each day, but on account of delay in reaching the city the Thurs-
 day matinee was omitted, and the parade scheduled for that morning did not take
place until the following forenoon. One of the women riders, Madame Alvina Re-
mete, was thrown from her horse during
the parade, but was not seriously injured.
The management also had some trouble with the local S. P. C. A. on account of
alleged cruelty to animals, but this inci-
dent did not amount to much.

BACK TO PHILADELPHIA.
Philadelphia, April 20.
Anna Eva Fay who recently appeared as
a headliner in Keith’s in Philadelphia,
is here to play a two weeks’ engagement at the Gerrick beginning April 30. It was ru-
ered that she was to have the support of
a strong vaudeville bill and that the house was to be run in opposition to Keith’s, but this has been denied.

SHUBERTS IN ERIE.
Erie, Pa., April 20.
The new Majestic Theatre here has been
opened by the Shubert Brothers of
New York.
The price is said to have been $150,000.
It has been playing syndicate attractions
under the management of Mr. Bliss.
John J. Ryan, representing the Pacific
Coast Amusement Co., was negotiating for
the theatre for vaudeville.

ONE MORE HOUSE.
Hartford City, Ohio, April 19.—R. E.
Reehm, F. Van Gordon and T. H. O’Neil,
of Marion, composing the Grand Theatri-
cal Company, to-day leased the Van Cleve
Theatre, in this city, for a period of five
years. It will be opened April 30 and will
run all summer with vaudeville. The
company owns theaters in Michigan City,
Terre Haute, Huntington and Peru.

TO STUDY WITH DE RESZKE.
Many congratulations have poured in
upon Meyer Cohen, the manager for
Charles K. Harris, over the news that
his daughter Vivian Ray De Reszke has been offered a free scholarship
with Jean de Reszke in his Paris studio.
The young girl and her mother will
sail next Wednesday. Miss Cohen is 17
years of age, and has a phenomenal natu-
ral voice ranging from a high soprano to a baritone. It has not been cultivated
nor any serious attention given and under
De Reszke it is predicted that a brilliant
future lies before her.

LOOKS BAD FOR HASHIM.
N. Hashim, a dabbler in theatricals, for-
ers of Philadelphia and Washington, and
also known in New York as the one short
time manager of the Koster & Bial
Thirty-fourth street house, evolved a
Cuban dream last October, taking a trupe
with a guarantee (on paper) of a
twelve weeks run, with a prepaid return
to this city.
Hashim’s weekly salary list figured
$1,000, $1,000 of which was billed for
Messrs. Blake and Willard of the Chicago
White City shows, who had two feature
acts in the outfit.
After holding back several weeks pay
the company was finally landed in a South
American country and Hashim managed to
 evade so many customs laws that the
members had to either remain or lose their
property.
Hashim left his trupe and came on to
New York, where with unusual fertility
he organized another company of thirty-
five people, allowing an “angel” to come
in. The boy with the wings was C. F. Willey of the Herald Square Hotel.
Hashim has returned to Cuba.
Most of the acts stranded in South
America have returned and are sounding
a warning to other artists against leaving
home without binding contracts from re-
sponsible managers.

A CIRCUS IN THE FALL.
When Frank Melville’s County Fair
opens at Madison Square Garden in Oc-
tober it will have as one of its features
a complete circus.

ALEXANDER CLARK’S NEW ACT.
Lilly English and eight girls will back
up Alexander Clark, the comedian, when
he appears in vaudeville in a new sketch
by James O’Dea called “The Turkish
Trophies.”

ANOTHER SANDOW.
Joseph Hart is of the opinion that he
has secured the greatest hit in his experi-
mental period of development in a dance
called Young Sandow. Sandow will tour the
vaudeville in posings and weight lifting.

WHAT IS BUTT HERE FOR?
Alfred Butt, the manager of the Palace
in London, sometimes otherwise known as
“The Human Joke,” has caused consid-
erable discussion as to what the pur-
pose of his visit over here is.
Mr. Butt does not visit the agents, and
the agents are perplexed, not knowing
whether he really wants acts or whether
he is trying to book direct and deprive
them of commissions.

PITROT RICHER.
One thousand dollars eased Richard
Pitrot’s mind and satisfied the lawsuit
which the foreign agent had against
Midget City company of “Dreamland” for
commissions.
The settlement was made this week.
The Considine brothers and Eddie Burke,
the houseman, are the principals of the
company.

EVANS TO REMAIN.
Charles E. Evans, who has been suc-
cessful in his vaudeville sketch, has decided to
remain in the variety end of theatricals
for another season at least.

NEWARK’S EMPIRE OUT.
It is pretty definitely settled that the
Empire in Newark, N. J., will be a vaude-
ville theatre never more. An effort was
made to secure the lease of the house re-
cently for a vaudeville venture, but
the present lease, held by Harry Hymes, has
only three years to run. Upon its expira-
tion, the theatre will be torn down, it is
said, and a department store built on the
site.

Another story is that the Empire is
under 20 year lease and will be remodelled
and given over to playing Shubert attrac-
tions.

DOLLIE BELL’S DANCING SCHOOL.
Dollie Bell, the English dancing teacher,
who is somewhat noted on the other side
for “girl acts,” is coming here with the
next American consignment called
“English Violets.”
While over, this being her first trip, Miss
Bell will arrange to open a dancing school
from which girls will be supplied to every
variety of production.

YEBRI THOUGHT IT OVER.
Loeh Yebri, the French donkeyce, has
decided after mature reflection that he
would be as well to tone down the new
dance called Maxixe which she is about to
introduce to this side of the water.
She was recently brought over by Jennie
Jacobs, the agent, who also brought back
Cook and Clinton, a pair of women sharp-
shooters, who will play the summer here.

ATLANTA VAN AMBURG’S PERMA-
NENT HOME.
Atlanta, Ga., April 20.
It is announced here that the Van Am-
burg circus will hereafter make Atlanta
its winter quarters. Land will be pur-
chased at once, and during the summer
about fifteen buildings erected.
During the past winter the circus quar-
tered at Piedmont Park. Previous to that
Kansas City held it.

MARIENLLI’S NEW EXECUTIVE.
Anton E. Johnson, the secretary to H.
Marianni, and the London executive of
the agency, has arrived in New York,
and will be the permanent head of the
New York office.

ANOTHER.
Frank Howie and Frank Hennage, stag-
emanager and advertising agent of the Lon-
don Theatre, take their annual benefit May
4. There will be a number of important
acts listed on the bill. Twenty turns are
promised.

AGAIN.
Adie Ritchie has more or less indirectly
expressed her intention of returning to
vaudeville following the ending of her
connection with the musical comedy, “The
Sewhii Whirl.”

A NEW PUBLISHING FIRM.
Ted Barron and W. A. Thompson have
formed a partnership and will open their
office as a music publishing firm at 44
West 28th street shortly.

ONE MORE TRIAL.
Robert Van Alstyne and Louise Henry
are to revive their act and will make an-
other trial of vaudeville.

PERCY WILLIAMS’ BALL.
To celebrate the opening of the ball
room in the Alhambra Building, Percy
Williams gave a ball to the employees of
his six theatres last Tuesday evening.
There was a tremendous crowd present
and every one had a good time. A dance
program of 12 numbers was played, each
of the six orchestras playing two selec-
tions. The friends of each leader “plugged” for their favorite and there
was plenty of excitement.
Mr. Williams led the grand march with
Mrs. Williams, and afterward was re-
quired to make a speech. His remarks
were both brief and clever.
There was a generous supper spread
and no lack of fluids. Dancing was con-
tinued until after four.
The ball room is in the top of the building
and is a handsome place. It doubtless
will become a favorite with Harlem
entertainers.

GRACE VAN STUDDIFORD.
The prima donna, who will shortly leave vaude-
ville to sing the leading role in a comic opera now
being written for her by DeForest and Smith.

WILL SUE FOR A GOLD.
Virginia Earle will sue W. S. Cleveland
for damages alleged to have been sus-
tained through loss of time. She declares
that while playing his theatre in Chicago
the droughts on the stage were so bad
that she caught a severe cold and was
unable to work. She alleges negligence
on his part in not properly protecting his
stage and asks for damages.

DOCKSTADTER HISSED.
An Associated Press dispatch reports
that Lew Dockstader made a scene on the
stage at Memphis last week over a newspa-
per notice and was hissed. He refused to
continue his turn.

GRACE VAN STUDDIFORD ILL.
Grace Van Studdiford was out of the bill
at the Alhambra the latter half of this
week through illness. May Hofsett
was rushed in to take her place, opening at
a matinée.

GIRARD WILL GO WEST.
Robert D. Girard, the vaudeville agent,
will start for San Francisco as soon as he
can make arrangements. His mother and
many other relatives are residents of the
city, and he is going West to see that
everything is all right.
Sime.

Sime.

Sime.

Sime.

Sime.

Anna Eva Fay.

Mind-reading.

Keith's.

The man who announces this mind-reading act of Anna Eva Fay states that it is fifteen years since she appeared in this city. This Miss Fay is the mother of the other Fays, who have similar speciality. The act is given in two sections, the first being on the program, and the second "L." Upon the first appearance, auditors are invited to come upon the stage for the purposes of examination of the cabinet, cords and knots with which Miss Fay is surrounded. She is tied to the back of an improvised chair, and the cabinet placed around her. Several objects placed inside within easy reach, are thrown away, although she remains tied. As far as this part of the act is concerned, there is no doubt that "cappers" or confederates are employed. While the stage is being cleared, the announcement is made that the audience may write messages on prepared paper, which will be collected by messengers, and afterwards read and answered by the program. Pads are provided, and the questions written are retained by the writers. No more is seen of Miss Fay until the letter "L." on the program is reached, when she appears, ready to read all questions, and give the answers. She indicates verbally the name of the person who wrote the question. When that person has been located in the audience, the question is read aloud, and the answer given, whether it be direct or in the nature of advice. There are also confederates employed in this, but not entirely. During the time between the two sections, additional opportunity to answer, and where there is wanted to be made effective, the inquirer is directed to communicate by mail for a complete reply, and further advice. To the skeptical, the act is a joke; to the easily swayed or troubled person, the impression is apt to be of considerable importance, and the act may create considerable talk for that reason. It may also induce a foolish people to visit the theatre in the hope of being relieved of mental worry. In a small town or city, Anna Eva Fay would be a valuable attraction, but in New York it remains to be seen whether the town is not too large to admit of any such result, or whether this style of offering will be set down as a pure "fake," which it is, and let alone.

A further piece of work to the peace of the community is the general public place any credence in it, for it will then exercise too large an influence, and can work no good. It is such a palpable lie that it is probable that only the oblique incredulous will be deceived.

Sime.

Charlotte Parry.


Better prepared than many another which, as at Charlotte, who has gained some reputation as an impersonator, appeared for the first time in the city last Sunday at the American Theatre in a grotesque drama, "The Comstock Mystery," by W. H. Clifford. Miss Parry's past experience in imitating actresses made itself evident by the capable manner in which she handled the several characters allotted to her, and especially in three did she give a most creditable performance. While lacking emotional powers, the parts were character studies in which she appeared perfectly at home. The plot of the playlet is based upon a murder, leading up to a climax after an inquisitorial examination, in which the murderers are made to conjure with each other. Presentation, confession, completeness of the crime. Although given at a Sunday concert under the usual disadvantages at such a time, the interest of the audience was held throughout, and the sketche were given a hearty applause. Mr. Henderson was the main support as a police captain conducting the investigation. Three patrolmen are also in use. Miss Parry and "The Comstock Mystery" are unquestionably a hit.

Sime.

William C. Schrde & Co.

"Humpy Dumpty." Twenty-third Street.

Retaining the feature of "Humpy Dumpty" which pleased the most (the giant's head) William C. Schrde appeared at the Twenty-third Street Theatre in a very condensed version of that spectacle for the first time this week. Mr. Schrde as the clown was assisted by two good tumblers, a boy and a girl. The finale is an acrobatic dance which received some applause and was enjoyed by the children, and is a good act for matinees.

Sime.

Edwin Keough & Co.

"A Bit of Blarney." Twenty-third Street.

After a week out of town, Edwin Keough plays his new sketch here, assisted by Helen Wilson, who wrote it. There are three other names on the program sheet of this Blarney minor part. It is called a "mythical caper" and there are four scenes, two of which are real. The first, "Cove of Cork" is a pretty setting, and the other is "The Dunroin of the Concarrie Paris," where the dramatic action occurs in which Keough as Robespierre, while making a secret visit to the cell becomes panic stricken at the warnings on the walls, and in his terror, sees visions of his victims appearing in panels who unite in informing him that his time has come. There is some comedy at the separation. Miss Wilson sings "The Last Rose of Summer." Neither her singing nor the piece of business are strong. The sketch, which draws horridly, and the sketch should be shortened. The finale is effective, and several curtains calls were given. It is a far better and more ambitious effort than the former offering of Mr. Keough's.

Sime.

Alfred Lester.

"The Scene Shifter's Lament." Twenty-third Street.

Appearing for the first time in America at Proctor's Twenty-third Street Theatre this week, Alfred Lester introduced himself in a sketch which may be likened to those known abroad as "iambic acts," although Mr. Lester employs a setting, the first mistake of the piece. The comedy is derived from a girl giving "attended" in the theatre. She is interrupted by a stage hand who wishes to assist her by points gained from experience, and incidentally to sell an act of his own. Mr. Lester as the scene shifter gives his version of how "Hamlet" could be adapted for vaudeville, and the act becomes a monologue almost from the opening. Some of the lines are bright and humorous, but not sufficiently to stamp the present material a success. Lester fairly pleased, and is unquestionably a comedian, of the known English type. If he has another offering, it should be given a hearing.

Sime.

Frank E. McNish.

"Silence and Fun." Keeney's.

The originator of the former variety act known as "Silence and Fun," Frank E. McNish made his return to straight vaudeville this week after an absence of some years. He seemed to have brought back with him the clothes worn before the long absence, appearing in a worn and dirty looking costume suit, the result of which were held up by a pair of suspenders over a forbidden shirt. This was noticeable when the coat was removed, and should have been prepared for by neat underdressing. There are extracts from the old act, a little of the dance and table work, besides a short monologue McNish now gives, having two or three old jokes and stories. For an encore the joke about "it is almost impossible to lose your wife" is spread into a speech. Mr. McNish through age may be rheumatic, but it is a success with those who remembered him of yore, but his act for present day vaudeville as it is now made up will not do.

Sime.

Willa Holt Wakefield.

Pianologue.

Keith's.

With the usual inaccuracy of a Keith program, it is stated that this is Miss Wakefield's first American appearance this week at the Union Square Theatre. Another piece of plausible misinformation is that she is "Europe's greatest pianologist." The young woman first appeared at the Hudson Theatre for a public performance on the occasion of the Vassar College Benefit about three weeks ago. It is improbable that she ever appeared in Europe professionally, but may have been a society entertainer. Miss Wakefield played a pleasant manner, is cheerful of countenance, and sings with judgment, without attempting vocalization of the higher order and has a pleasing voice, together with expression. No monologue is given, though the singing numbers are used in a recitative style. The act is a first class one of its kind, and pleased easily.

Sime.

Neff and Miller.

Dancing and Singing.

Novelty.

A blackface pair who are wise enough to realize their excellence in the dancing and singing departments and to leave the talking to the monologists. They have little talk, and what there is might profitably be left out.

The smaller of the two men carries the act. He has a good song in the early part which resembles "Nobody." His makeup is good, and he does an eccentric dance after the manner of Fred Stone, of Montgomery and Stone, that caught. The act ends with a burlesque boxing match in which the two made a genuine hit out of an old idea.

Sime.

Chigwin, the foreign artist, has been singing "The Blind Boy" for twenty-five years.

VARIETY
OUT OF TOWN
George K. Fortesque, Girl Act.
Dockstader's, Wilmington.

George K. Fortesque and his Six Little Dreams arranged and staged by Geo. H. Brown, lyrics by Matthew Hurry. This is a good act and made a hit. The act is elegantly costumed and the general effect is good.

Roland West.
Protean Act.
New Orpheum, Mt. Vernon, N. Y.

This one of the latest protean acts has a well written and interesting story to carry it along. In addition Mr. West has undoubtedly made a close study of his different characters, and most of them stand out well defined and distinct from each other. He is particularly good in his characterization of the tough, the old Irish woman and the newsboy. The play is called "The Criminal." He is rendered very capable support by J. J. Sambrook as the chief of the detective bureau.

Kitty Gordon.
And Her Broadway Comediennes.
Dockstader's, Wilmington.

This is a military girl act beautifully costumed, well drilled and was a big hit. The numbers were redounded. Kitty Gordon is an artist.

The Olympic Trio.
Comedy Singing Act.
Gloverville, N. Y.

This is not altogether a new departure for these men, they have appeared in vaudeville before with one more man as a quartet in a sketch very similar to this. During the act a tenor and a very light weight baritone solo are rendered. A lot of good, new comedy runs through the act. The trio work is excellent and earns more than they will respond to earning.

Ethel Clifton and Co.
"Billy Barkley's Baby.
Gloverville, N. Y.

The sketch is one of the best written and best acted (with one exception) I have seen in this house. Although its first performance occurred Monday afternoon, the excellent manner in which it was handled proves thorough rehearsals and good stage management.

Miss Clifton as Nell has a part leaning toward the semi-emotional which she handles excellently, while Mr. Chatterton as William Barkley along the line of straight comedy was equally good.

Gastrock and Warren.
Protean Act.
Gloverville, N. Y.

This clever team have the makings of a hit in this little burlesque. During the action Mr. Gastrock takes three characters, the best of which is that of Simon Bragg. The one great difficulty with the act is the need of a depersonalization in the lines of the play as soon as one or the other leaves the stage to make a change. The writer, whoever he may be, can write interestingly but descends to dreariness when monologue is necessary.

LOUIS ELLIOTT COLlier, who is preparing a broad new idea for her vaudeville engagements, in which she will impersonate many of the characters from the successful play with which she had been identified.

LONDON NOTES.
"Hipodromos," in huge letters marks Thompson & Dundy's fenced site—the one they didn't get. It advertises Knight Moss's London "Hip," where "The Flood" now sets things.

Harry Allen, brother of Morry Cash and two other "Irons," "Belfast bond on Connemara, while returning at night from second cabin to first and climbing the closed barrier, was thrown in the Irish Sea by a sudden pitch of the boat and never seen again. His marriage was due in two weeks. He played the Monkey in the Donaldson-Ardell zoo sketch.

Peggy Pryle, although very ill, can now see friends. Variety Artists' Federation has now much gold and enthusiasm. Boys sticking it's soup three times a week and a toothpick Sunday if something is not done. Artists' own paper, "The Performer," about due. Of late Stoll and Payne have been very thick; they stick to barring clause, but smaller managers don't. Courts are showing up the fake wrestling by Hackenschmidt, Madrall, Munro. A Salvation Army soldier says music halls and theatres give more to Self-Denial Fund than churches.

Westminster, London, holds world's rec for theatre and music halls. "London County Council Halls" are London, Collins, Cambridge, initials "L.C.C." A star has been born from the London Pavilion 16 years and 4 months; also kept from Palace. Empire and Palace sell select season tickets; Alhambra doesn't. Earl's Court doesn't close as stated, 30 years lease yet. London loses America on orchestrists, 50 men in the big halls. Musicians get less, though. Latest dog acts—no man on stage. Master Empire thought reading dog in audience, in another act. Moss Empires booking many acts without agents.

Some stir about dangerous shows. A girl fake looper got $1,250 damages from Madeline Barber. Sash tied her to cycle which had projection to track rim. At Sunderland wheel ran back at summit and fell, giving her a serious smash. Stage small; probably insufficient run. Billed as "The most costly and gigantic act ever produced on any stage." The girl got thirty-shillings ($7.50) a week C. C. Barron.

ARTISTS' FORUM

Confin your letters to 100 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.

St. Louis, April 15, 1906.
Editor: Variety.

Sir—The Interstate Circuit, E. F. Car- rathers, general manager, books you in Chicago and what signals have you to pass the examination of Mr. McMechen, termed and called the "Official Censor" for the Interstate Circuit, and if he don't like the show you have to pass. We did not receive any notice of being cancelled until Tuesday about 11 A. M. I asked the resident manager why we were closed and he said he did not know. All he knew was that Mr. McMechen left word to cancel us and several others. I did not know what it all meant at first, as our pictures were still out in the frames. The advertisement in the daily papers still read with our names next to the top, and the rest of our photos we have not received up to now. I went to St. Louis and asked for Mr. McMechen and he told me that our act was not right, and he liked my part of the act very well, the only thing he would have fault with was that my wife's singing did not suit him and that's the reason he cancelled the act. I would like to get a great deal of money and I want to know that as my wife's singing was approved by nearly everybody and agent in Chicago it certainly should be good enough to pass the critical examination of people that don't know the first rudiments of show business. I have been a manager myself and know a thing or two, but the loose manner in which this circuit hands it to anybody is frightful. My contract with you to open St. Louis, April 1, consequently we had to lose a week going to Hot Springs. The board is very high in Hot Springs. Mr. McMechen told me they had a house officer, but up to the time I left I failed to see him. The way the gal- lery insults and abuses a single woman that appears on the stage there is a shame.

The week of April 2 there was not a com- mercial act on the bill and only one act that could work or close in one. I enclose you a letter I received from Mr. Carrathers in reply to my telegram which read:

"Theatre under name of 'The Two Beers and we were the hit of the show, so after all we are not so "rotten" as some of these news recruiters think.

R. R. Barton of Barton and Rankin.

Chicago, April 5, 1906.
Farron & Rinken, care Majestic Theatre, Hot Springs, Ark. Dear Sir and Madam: Your telegram received and I do not understand its meaning. You will appreciate that I spoke to you regarding your act; I understand your point, and if Mr. McMechen did not think your act made good as our agent, it is entirely his own business to interfere to learn that such was the case. How would you feel if I were to interfere to bad-

Director saying that this will be no way interfere with your future, and wishing you success. I remain, yours very truly, E. R. CARRATHERS.

Gentleman: Interstate Amusement Co.

Rochester, April 15, 1906.
Editor: Variety.

Sir—Here is what I think will be a vital piece of information to the thousands of members in vaudeville.

are not over two in one hundred who know what a great amount of trouble is avoided through a very simple routine. I refer to the necessary evil sending photos to the different vaudeville houses so that the different artists are about to play. A vast amount of annoyance is caused, regularly, from sending photos by mail. You can send them just as cheaply, through any of the express companies. Get a receipt from the companies and the companies in turn get a receipt from the theatre on delivering same.

This proves conclusively to all parties concerned the honest intention of party of the second part. Just mark in large letters "photone" and 10 cents will carry a dozen ordinary photos to any part of America.

William Goulde.

Chicago, April 17, 1906.
Editor: Variety.

Sir—Your article entitled "Peculiar Cancellation" in this week's issue caught my eye. Miss Minna Hess of this city and who plays over the Kohl & Castle Orpheum Circuit four and five times a year, was on the same bill with Burton and Rankin, and was also canceled. She wired on the booking agent in the Majestic Circuit Building this city for transportation, to which he paid no heed. She then called up on the long distance phone and before she got a chance to talk to the office the manager reversed the charge. She arrived in St. Louis on April 5 and went to the office of the Interstate Amusement Company, who book for the Majestic Circuit, but they couldn't see that they owed anything or should do anything for her. She immediately consulted a lawyer and has begun suit for seven weeks' salary, minus the railroad fare and booking fee. The case comes up on the 24th of this month. Knowing your paper to be a fair and liberal minded one, I wish you would take this up and secure these people as they deserve, as they think no more of taking an artist out and leaving them stranded than if he or she were a dog. They may get house the best way they can. Miss Hess's contract had the two weeks' notice clause, in which they gave no notice whatsoever. I would advise Burton and Rankin to do as Miss Hess has done, as they will have the hearty support and best wishes of the better class of managers and booking agen-

George W. Sells,
For Clara Hess.

Chicago, April 16, 1906.
Editor: Variety.

Sir: If you see a notice in your paper about Arno in Hyde & Belman's has been seen by you, it is wrong to say that the figure must be a marvelous one. Arno is blind and the eyes are not palpated because it is not necessary. If you regard to the writer they are also wrong. I will prove in court by taking proceedings against your worthy paper.

C. A. Stimson.
SHOWS OF THE WEEK

HAMMERSTEIN'S.

"VARIETY"

By the present to white.
The new man in the theatre, the audience is forced to work as hard as the artist to make the house work.

William H. Macart, John L. Kearney and company (review under New Acts) make up one of the few offerings at the Alhambra this week which has not been extensively featured about the local vocal people. The bill is almost top-heavy with headliners.

Gus Edwards' "Schoolboys and Girls" were on very early, but the neat little singing, sketch, played mightily. The youngsters, particularly the girls, have good voices and considering their ages do remarkably well. Herman Timberg, who has been allotted the comedy part, has taught himself the American musical comedy and is to be excused only on the score of extreme youth.

He was there with the inevitable parodies, which received the usual applause.

Joseph Newman of Denver in a song repertoire of his own writing had plenty of cleverly written verses accompanied by music in which there was little melody. It was well done.

Greene and Werner with "Babes of the Jungle," were particularly well treated by the audience. Mr. Greene still insists in overworking his peculiar faculty of making strange noises in his throat. This trick of the voice is funny enough at first, but there is a bit too much of it. The singing of the piece is exceedingly good, and Mr. Greene has an effective bit of cooing in the first part.

The act of the three Navadees is made to appear almost sensational by one of the men making up as a woman. It is this member that does most of the hand-to-hand work, much of which could hardly be done by a woman. So skillful is his makeup and deportment that few suspect his sex. All three Navadees work together well and do an interesting acrobatic specialty.

Grace Van Stubbins' first song would be better appreciated by an audience of a higher musical taste than is usually found about the vaudeville houses, but her rendering of "Annie Laurie" found large favor.

Miss Van Stubbins had two other numbers, and stopped while the audience was disposed to hear much more.

Della Fox had the position just preceding the intermission. Her old time songs were greeted with enthusiasm. The prima donna was adorned with her old time bandanna and wore trousers with Cavendish-like grace.

RITCHIE FOR HIMSELF.

Ellie Ritchie, whose work as the "drunk" in Karlton's pastime has done much to make that show a success, and strike out for himself along similar lines. His brother is being sent from England to replace him.

His Hill, as has already been announced, will have a similar show next season, making three in the field.

It is remarkable that no one produces a prototypical show with a comedy vein only.

The Blue Ribbon Girls" burlesque show has been considerably improved lately by the acquisition of Adams and Drew, who now do the principal comedy parts in both burlesques and in the olio of the Bogus Chauveurs, which they try out in vaudeville several months ago. They labored hard in the burlesques with material which was almost dangerous, but the opening burlesque runs to wild farce complications giving the chorus no chance to save the day, until just at the close. Then they are so badly costumed, sing so poorly, and Altogether the opening act itself is attractive and the appearance, that one is inclined rather to admire the stage craft that kept them in the background so long.

Burlesque audiences have been trained for many generations to stand for broad comedy, but ordinarily they insist that the general dullness be relieved from time to time by something more or less reminiscent of music.

The Arients opened the olio with tambourine spinning and juggling. As a juggling turn the performance lacks novelty, but both the man and woman have good skill and make their act go smoothly.

Ten women, making up the Red Huts, were probably responsible for the appearance of the chorus. The band made up most of the chorus, and for the most part had a poor stage appearance. They were also careless in their work with the brass instruments.

The five women who had one of the brightest offerings. The dancing of the two women was lively, and they dressed neatly in the second part of their sketch. The tough girl dialogue in the beginning, however, was not entertaining.

Adams and Drew with "The Bogus Chauveurs" have not changed the sketch they had in the vaudeville houses, but have spiced it up with the makeup and costuming of more German comedian is funny.

The Sidonias have a neat sketch ending in a in a sandwich specialty. Sid Sidonia makes up as a boy and puts over some effective comedy stunts.

The Harmonious Four, a male quartet much better than the general run of singer found with the burlesque organizations, made the hit of the show with illustrated songs, but in one case have chosen a number which does not lend itself successfully to quartet work.

The second burlesque followed traditional burlesque lines rather closely, except that the chorus had little to do. Adams and Drew had quantities of the usual knockabout, but it was not noticeably funny, and no one else did anything to conspicuously enliven the proceedings. A reel of motion pictures closely approaching the danger line of suggestiveness was introduced to fill in for a change of scene and at several points the talk on the stage was in the same class.

ST. LOUIS COLISEUM.

The new $1,000,000 Coliseum in St. Louis, basking in the glory of business men, will be located at the corner of Washington and Jefferson avenues. Work of raising old Ohrig's Theatre, which occupied the site, has been begun.
FIFTY-EIGHTH STREET.

Mr. Proctor is wisely playing Fred Walton over his circuit for a second time immediately following the conclusion of his first trip. A third engagement would probably be better than the second, for that is the only one way of making a larger profit. It is clear that the better he is liked, and the other evening anticipatory huckles preceded almost every bit of business. Margaret Wycherly, in an unreal proton sketch, made a decided hit. The idea of a ward man taking charge of a murder case without sending for the coroner does not appeal to reason, but this is necessary to the quickness of the action and the audience appears to lose sight of the circumstance. Without being an actress of varied parts, Miss Wycherly did remarkably well with her characters, and particular her impersonation of the crippled daughter was good among the character studies, while playing the wife was capital. She should eliminate the make-up. She is not ignorant of the support accorded her was good and the special memory did much to aid the effect. Such acts lose through being played in a familiar house setting. There was a real need for a special setting this week. In addition to the Walton and Wycherly sets there were four sets used for "The Four Seasons." This act has too much scenery in proportion to the accomplishments. Blake's circus was a hit. The dogs do some good work though the riding dogs are the only pups to shine. These are unusually good. The ponies are well trained to keep the audience nervous, to see the dogs in danger of being crushed. Fields and Ward have some foolery that keeps the house laughing, and Tom Browne and Sullivan are no longer have their imitation of a pair of Chinese Cooks. This week, Mr. and Mrs. Garden Crane have gone back to their old act, "Am I Your Wife?" a less pretentious but still pleasing offering, while Luigi del Oro plays the concertina and the pedal organ and Melilone and Smith open with dancing.

HYDE & BEHANNS.

Genaro and Bailey are the hit of the bill at Hyde & Behan's this week. As they played there but recently, they have gone back to their older act in which Genaro gives an imitation of a bog person. It provides a change from the other act and they caught the crowd. They were last on the bill, but in spite of this there were no indications of a half dozen. In one of his routines, he tells a material joke from that used at his last appearance, and for that reason made a successful hit. Mr. Wood is a veritable comedian who is either very good or very bad. He has a great fault adhering to the old-fashioned stump speech style and confining his talk to a single line. This week he is telling all he ever knew, heard, read or originated. It is a very good act, and the subject that the comedian has to do. Great credit would be his advantage. As usual, Gracie Emmett is responsible for a long laugh. She is genuinely funny, and the lines of "Mrs. Murphy, we have some material that is right fresh" are crying for a laugh. Played broadly the sketch would not be as successful but Miss Emmett catches precisely the right note, and the result is an artistic bit of work. The Kibbes, Oct. Brothers and Nicholos have discarded their kind appliance patriotic finish with good results. They should tone down their brass work, for they are too forceful in this where once they played with considerable restraint. This is a matter easily remedied. Mabel McKinley sings three programs and numbers and takes two encores, one of the latter being "If I Only Had a Million" and the other a song in favor over here, and, in spite of a recent appearance or perhaps because it was a hit of proportions. Dixon and Anger have a talking act in which one of the men does a poor copy of Sam Bernhard. He is a comedian of more original method with better talk. The material they are parading is too old to get any good effect. There are few acts that are cut to two after the Monday matinee, the smaller woman having been found wanting. The two worked hard for a hit, and made enough of an impression to hold over though the woman was suffering from a cold and the man did not appear to have any voice either. Victoria Parker showed the Parker dogs. They do some small tricks pleasantly, but it remains to see if they can sustain them for a better act. The best thing is a straight recitation and a parody on the same lines. It is not often that recitations are at all welcome. The Mathiess do some juggling. They are good, but not enough noteworth. The Durbeyles have a magical act in which two women do a very simple magic and then turn their attention to shadowtrickery. They do the latter better than well and should make an act of this alone, getting a better light. The Albertsies have some handiwork in which the man accompanies the standard tricks with little effort. More pretentious stage dressing and a few more tricks would place the act in a higher class. Orville Pitcher, who is one of the very old timers of the profession, is no longer at his mark. His material stump speech that seemed to please and there were Massey and Krane and Lewis and Chapin as well.

PASTORS.

There are no new acts on Tony Pastor's bill this week but there are some that are very nice and patrons like, and there is good business in consequence. The nearest approach to a new act is the new offering of Sam Collins, who has been trying out at the Sunday concerts with the results of his material. Mr. Collins seems an answer if it is found that he sings his personal story in a poor imitation of Sam Bernard and then tells too long a story before going to the singing. In the latter he gains applause but he is apt to make enemies before he comes to this feature. He should break his talk in the middle with a parody. The talk is not as good as best, Mr. Badura Spencer and Charles Horn show "Mr. and Mrs. Nage" in which Henry V. Donnelly earlier appeared. The sketch is not new in idea, the name being only the reflection of the "Clown" sketches of the same title, it would be a good sketch if rightly played. The trouble is that Miss Spencer was told to talk right out loud and this appears to have been her only instruction known, as she is not to talk at all. The man is worse than is the case with the average poor. Murphy and Willard offer "The Phrenologists," which is an old sketch "Thoughts," with new dialogue to replace the dead material, new dialogue, decidedly so, and that without trespassing on the material of others. Culpe, the double voiced vocalist, is here, and the Operetta Comedy Four meet the enthusiastic reception accorded all male quartets. Kenny and Hollis have some flooey that is spoiled in part by the exuberance of the comedian. More serious effort to win the present audience. Its success is seldom that an audience cheers a dog act, but the splendid work of the leapers was greeted with cries as well as applause. The dogs do not scramble over obstacles, they jump them. It is an act worth while.

LONDON.

"Jolly Girls" is the title selected by the proud owner for the aggregation playing in London this week. Funny girls would be more appropriate, for such a collection of legs and faces has not been seen in town for these long years. There are fat girls with skinny legs and skinny girls with fat legs tall and short and medium sized girls until one longs for the eighteen hoodoo to get to work since the girls are more than eager for a show of the sort, with the exception of Marie Revere, who opens the specialty department. Marie is one of the plump ones, and to lift her feet nimbly is out of the question. She shuffles along in a rather funny fashion, and the boys seek more of the same, applauding rapturously, a trick which fails in its effect. Linsely and Griffon offer a bar act with a tremendous effect. One of the men is a six-footer, and will never make a good stick act because of his size. The comedian has a style that is clean cut, and would be effective if he did not spoil his act with his voice. Neither of the men knows how to dress, but there is the germ of a good act in the offering. It remains to be seen whether they will work it out. Melville and Asham are two women who do what is supposed to be a comedy singing specialty. The woman who does the comedy is a sad affair indeed, but the work pleases the audience. It is a small touch and the performances never lead her to essay the better class of houses. Mr. Clair and Hardt have the old idea of a strong man act accompanied with the aid of a wife. They work out some good effects, and are at this time two or three stunts fooled the audience. After that they gave the trick away. George T. Davis has some illustrated songs with good slides but a poor choice of titles. From the way one song is touted it is evident that he is paid for in part by a publisher. He would do well to cut free and use good songs instead. The baractnique is a double ender, the two acts using the same characters. Davis plays a sort of Peter Bailey part in a perfunctory fashion, while John Bragg is almost good as a sidekick. Mr. Davis had a pleasant personality but his comedy style is harsh and inoffensive. Sam Siltman does a German in an imitation of the better known comedian that would drive the latter from the water wagon. He is raising his voice reaching after vocal effects. James Conners has a conventional horn-stomach part and the rest of the men fill in. The book is by Barney Gendol, and is amusing though old ideas are used.

Jamie Creek has been booked for 20 weeks over the Orpheum Circuit, beginning in September, Myers and Keller being the agents.


**Shows of the Week**

**JOE KANE COMING.**

Joe Kane, who replaced Max Rogers in "The Honeys Brothers, Kitten and Ireland," will come into vaudeville after the close of the show, under the direction of Reich. Flinnkott & Wesley.

**CHARLES HOEY ILL.**

Charles Hoey of Hoey and Lee is ill and the team was unable to fill the date at the Colonial this week. Smith and Campbell replaced them, playing both that house and Hammerstein's.

**LOUIS HURTIG'S BENEFIT.**

Louis Hurtig will take his annual benefit May 28. He is selling tickets with one hand just now, having been badly cut out by the fall of a piece of glass used in the construction of the box office.

**HURTIG & SEAMON'S.**

Williams and Tucker have renamed and revised their latest sketch, calling it by the old title "Skinny's Finish," having added the better part of the finale of that act, and vaudeville audiences have flocked to see it. At the beginning of the new act, lately produced for the first time at the Gotham in Brooklyn. Some changes have been made and a new mythical character introduced, with whom Miss Williams holds a conversation. The changes are for the better, although Mr. Tucker could still cut off some of the messenger boy. That change and the substitution of Tucker for someone else holds no noruses after a few moments. The special dress is retained and the sketch run thirty minutes on Tuesday night.

**KEENEYS.**

No better illustration of the value of comic skill in vaudeville work than at Keeney's this week, where Karna's "A Night in an English Music Hall" is playing its second engagement within a short time.

When this new act was given its fourth and revised edition it was the impression in some quarters that the broad comedy, it would not survive a return date, but the Brooklynites laughed as heartily at Keeney's as they had at F ft. as a "laugh producer," it is the genuine "knock out," that high class vaudeville has sought for so often. "The drunk" and "the bad boy" are still taking their toll, and one of the Keeneys' favorite devices of the intoxicated individual causes direct attention to be given his falls and turns. Stuart Barnes in his monologue is doing very well here, where he appears for the first time. There is no marked change in the routine of songs and stories. With the coming of another season, Mr. Barnes should bestir himself for new material. He is not being pushed, and his work is not lively enough for a first visit act.

Bert Von Klein and Grace Gibson have been appearing in Brooklyn, and also appeared in this house with the ill fated "Mascot." At the beginning of their act, it was said that a couple of days run at Keeney's. They were the best part of the act at that time, and now as a team in "one," their value is that they do not know when to stop, and give little attention to dress. Miss Gibson wears a summer gown throughout, and does not remove her hat until the finale, while Von Klein makes a change halfway, giving all the attention to dress. His dressing suggests two seasons. The act should be cut down, and some of the girls' singing lopped off. The man is a fair dancer, and is trying to exaggerate the effect of his work with violence.

Alice Davenport with "Now," a dramatic playlet by herself, with new support, Bertine Robinson and Edmund Carew, had the audience guessing for a while whether it was a serious effort or travesty. There is nothing novel about the theme, but Miss Davenport secured applause and many flowers Monday night after the theatrical climax. Miss Robinson was a pretty picture in white, and Mr. Carew played the part for the first time. Both women have been members of a Brooklyn stock company, and their popularity may be traceable to that source, the stock training being at all times painfully evident.

Couture and Gillette, an acrobat and a contortionist, opened the show, and did nicely until one attempted something which resembled elocution or acting. It was made a burlesque, but is out of place.

The Six Sambas and Frank E. McNish are under New Acts.

**THREE AFTER IT.**

Keith, Poli and the Shubarians are all trying their best to lease the Savoy Theatre, Fall River, Mass., but up to the present time they have gained no headway, as the present manager, Albert Haley, has already booked numerous for next season.

Will Lennon will shortly take the management of the Cambridge Palace in England.

**KEITH'S.**

The bill at Keith's this week read much better on paper than it played on the stage. Two of the numbers on it, Anna Eva Fay and Willa Holt Wakefield, are reviewed under "Nea Acts."

The "Eleetric Cricket" in what was supposed to be a revised edition of the former act of similar name, appeared here under the management of Joseph Hart, but showed no great change. A setting and a new dress only add to its tedium. The electrical lighting of the girls has not improved, and there is not enough of it. The same cotton tights are worn, and while it goes better than formerly, it is not a big act by far. Some cutting should be done on the patriotic finale.

Trovollo the ventriloquist has some new talk for the dummies, and his working of the act, together with the way he has set up, won the early approval of the house.

Byron and Langdon in "The Duke Detective" have a new comic sketch in which Byron impersonates a semi-classified cop. Miss Langdon is full of ginger. Improvement could be had by Byron dropping the character for the "Duke." The "Duke" in its present and manner should end with the act proper.

Hill and Sylvian in their reckless feats on the unicycle held the crowd in for the closing, and Burke and Dempong in sidewalk conversation did not fare well, even with the paradoxes. Some of the talk is too ancient ever win respect, and it should be shortened and brightened, while the paradoxes may be brought nearer the current date. The team will not improve in position or salary unless this is done. The "straight" man is carrying too much of the act, and the comedian might at tempt some variations of his style.

Youngs and Brooks opened the show, followed by the Flood sisters. The "sisters" are mother and daughter. There is some fair work on the revolving globe by the girl, and some good balancing on the ladder, with a well trained dog, but the mother should dress in a style more suitable to the current date.

Innes and Ryan in talk and song managed to pass. There is a lack of spirit, and the talk is dull in places. There is one change of costume for the woman, and the man should manage to change also. Ferguson and Watson have some old stories, and a much older ensemble. Both the defects should be adjusted.

The Doria trio with Ethyl Merrihers, N. B. Gillette and Alfred Dorin have "A Night in Venice" with the prison scene from "Faust" as the finale. The first number is so long that one is surprised to have the "Faust" music follow. The audience applauded loudly. Miss Merrihers has a high metallic singing voice, while the men are fair vocalists, but look well only in character make-up. 

**MEERS WON'T GO ALONE.**

The Two Meers have just been booked for a season of 32 weeks through the William Morris Agency, beginning September. Under the circumstances Alf Meers has given up the idea of going out next season in a single comedy act.
**SUMMER PARKS**

H. H. Griffiths of Rocky Springs Park at Lancaster, Pa., is in the city.

Contracts have been awarded for building the Lyric Theatre in Mobile, Ala.

Sana Souci Park and Fort Sheridan at Chicago will have vaudeville this summer.

The White City at Chicago opens May 15 instead of May 19, as previously announced.

The new park now in construction at South Beach, Staten Island, is expected to open June 15.

There is a new scenic railroad on the Bowery at Coney Island called "The Rough Riders."

William Myers of Irene Myers Stock Company is going to open a summer park at Middletown, N. Y.

Spock and Darcy have taken the White City, Savin Rock, New Haven, Conn., and will run it this summer.

It is estimated that over a million dollar's worth of improvements will be seen at Coney Island this summer.

Highland Park, at York, Pa., will hereafter be conducted by a corporation lately organized for that purpose.

The Navassar band of 40 girl musicians has been booked for ten weeks this summer over the Iberger circuit of parks.

The "Foolish House" at Dreamland will be moved over to the Brighton Beach Park and a new one placed in the old spot.

Big Island Park at Lake Minnetonka, St. Paul, Minn., is to be under the management of H. M. Bartlett, acting for the Twin City Rapid Transit Company.

Athletic Park at New Orleans will open April 25. City Park at the same place opens April 20, and will have Sporer's Second Regiment band for the season.

In all probability work will be begun next week on a new park, the location of which is still unannounced, but which will be under the management of Harry D'Estra.

Vinewood Park at Topexa, Kan., under the management of the street railway interests there, is without a manager at present, no selection having yet been made.

The new park now building at South Beach, Staten Island, is expected to open on June 30. Work is progressing rapidly. A "Foolish House" will be placed there by Lavette.

Washington Park at Bayonne, N. J., will have an early opening, the date now set being April 28. The Park Theatre will have its attractions placed through Myers & Keller.

Russell and Drew, managers of the Third Avenue Theatre, Seattle, Wash., have taken over the Grand Opera House in that city and will manage it during the summer.

The rebuilt park at Albany under the management of Max Rosen, will open on Derby Day as "The Circus City." Five thousand dollars it is claimed will have been spent by that time.

The Electric Park at Newark, N. J., will open May 28. Myers & Keller will attend to the vaudeville bookings. The weekly limit for salary of the bills has been increased for this season.

Tunis F. Dean, manager for Mrs. Leslie Carter, will have charge of Pittsburgh's Luna Park this season, which position he held last year. At the close of the season he will rejoin Mr. Belasco's staff.

Sylvestor J. Simon, a young Chicago capitalist, has secured a location at Sana Souci Park, Chicago, Ill., for a scenic railway. He also has an option at White City, Chicago, for a new amusement device.

Luna Park in Cleveland will have a novelty this season with "A Street in India." All manner of Oriental amusements will be depicted with several illusions already booked. The season opens May 16.

The summer park at Berlin, Germany, has been entirely abandoned. The authorities objected to many attractions, especially the "Fighting the Flames." It was declared that this sort of exhibition was a menace to the safety of the city.

Harry Leonhardt, resident manager of the Novelty in Williamsburg, who is to be manager of Paradise Park at Fort George this summer, has bought an attraction called "Vesuvius," resembling the Johnstown Flood, although not quite so elaborate.

The various Pittsburgh parks, new and old, are getting ready for their several openings next month. Most of them will doubtless be more or less successful. "Dream City," on the Verona road, near Wilkinsburg, is doing some attractive newspaper and other local advertising.

J. Francis Miller denies the statements of Campbell and Danforth to the effect that they will have a park in the vicinity of Oshkosh. What he declares is that The White City will be the only park in the vicinity of Oshkosh this season and that the Winnebago Amusement Company controlled the only available site on the trolley line.

The management of San Souci Park, Scranton, Pa., proposes to try out a new summer park idea this summer in holding a series of prize fights. Ralph Johnson, a one-time baseball leaguer of considerable prominence, is manager of the resort, and believes that this venture will bring the crowds. The Pennsylvania law permits limited round bouts.

The vaudeville theatre at Woodland Park, Ashland, Pa., has been undergoing extensive alterations, and during the coming summer will play a number of high class vaudeville attractions. The stage has been extended until the opening is now 40 feet. Among the acts which it is proposed to play there are Cliff Beznar, Mme. Theresa Renz, Watson's Farmyard, and Kittie Traney.

Athletic Park at Montgomery, Ala., promises to break all past records in attendance the coming season, as the Wells Circuit co. are making big improvements. In addition to last season's attractions, they will install new features, among which can be mentioned "Hale's Tours," "Circle Swing," and a new lake. They will also run the theatre in connection with their Southern Park Circuit.

There have been a couple of accidents at Dream City, the new Pittsburg park, during the last week or so. F. W. Hamilton, the general manager, had his foot badly crushed by a falling girder, while selecting locations for the various attractions, and W. C. Brockmeyer, the storekeeper of the park, was so seriously injured while lifting a beam that his recovery is not expected.

The American Amusement Company of New Jersey has leased Spring Lake Park at Trenton. It is owned by the Trenton Traction Company. The park will be enlarged, particularly the vaudeville theatre having a seating capacity of 1,400. The attractions will be booked by Frank Melville. The feature this summer will be concerts by leading bands. A "Shoot- out" machine will be built on the lake front, and the bathing facilities extended.

The various summer amusement companies in Pittsburg, old and new, are adding the finishing touches to their parks, and among the new attractions there will be doubtless be more or less successful. Among these attractions will be a Mystic Chute, a Figure Eight, Hoo-Igan's Slide, Katzenjammer Castle, 20 Foot Tunnels. The press department of the Twin City Rapid Transit Company will also feature dancing, boating, fishing, bathing, and band concerts. The First Light Infantry Mexican Band and Innes and his bard are probable attractions at this experimental resort.

The Consolidated Railway Company, at New Haven, Conn., has plans for making a part of the famous Charter Oak Park in Hartford a summer resort on lines similar to the White City at Savin Rock, New Haven.

The plot of ground has been selected and architects are now figuring for the company on the probable cost of the buildings to be erected. General Manager J. A. Biddle of the Consolidated's amusement enterprises spent some time in Hartford getting matters into shape.

Paul El Salto will open a family amusement park in St. Cuenegene, a suburb of Montreal. One of the features will be a theatre with a seating capacity of 2,500, which shows will be given twice daily. Eight to ten acts and pictures will be employed, a fair grade of art being used.

The house will be on the lines of the newly built theatre in Newport, the stage being housed while the auditorium will have a canvas roof. This park, which is to be called the Eagle, will furnish entertainment for a section sadly neglected by the amusement caterers herefore. Mr. El Salto is an old circus man of wide experience.
LEO CARRILLO'S CARTOON OF THE WEEK

VARIETY

TALK FROM THE ROBINSON'S SHOWS.

Governor John F. Robinson, who has been to Portland many times, and who can manage to turfed in a Cincinnati street corner, and hold up a car, could be expected to be out with the spring time and look for 100 eggs. He is the ideal tire for the dancing sets, and on the soft floor platform last season earned bravely, magnificently and otherwise. The truck wants to do away with the street parade. The Robinsons are the street people. George Aiken Robinson's traffic manager stole a match on other shows and a "shut-out" contract on several rival road systems. A "shut out" forced Ferguson-Nellis ticket sales, to a flight at Portland, Me., one of the strongest of Robinson strength. The company is now only 12 weeks old. It formed itself to a country town way for John C. Atkinson and his strike district and Chillicothe after the Hagen- black circuit. Robinson's newest were bought up all the billboard and pool over hard-wired to Portland, and the Ferguson-Nellis people were compelled to take enough on side walls and old-time pats on satirical newspapers wearing this up as a new vehicle, and Robinsons, not to be outdone, may also be seen about the city, and they used them for billboards. With bills all over them the were stationed at a street corner. The company was permitted to ride the electric cars. This is the very latest trick in advertising. Robinson's citrus opens April 24 at Lancaster, Ohio. April 25th it will be shown in Louisville, Ky.; May 1st, Chillicothe, Ohio; May 2d, Portsmouth, Ohio; May 3d, Ironde; May 4th, Huntington, W. Va. The Robinsons this year have a number of big foreign acts. These exotic artists have entertained on the vaudeville circuit. Presented solely they sold out in a few days. They are worthy of a thorough regard. The Chisholm sisters they seem a bit of a show. A series of stories they have invented and are planned for the next season. They will have more planned for the next season. They will have more planned for the next season.
FOOLY (Impres Theatre Co., management). - The Kentucky Belle Company, with capable comedians and a splendid list of vaudevillians. the latest production of the Fooly Company. Miss Mary E. Day is in the cast, and the management is Mr. W. C. Ferguson, who has a strong engagement under his control. 

PROMISE'S (Bill J. Jones, mgr.). - Two good shows this week. The early engagement will be the opening of the new building. The management is Mr. W. C. Ferguson, and the show is a Miss America. 

HOBBS (J. W. Weisinger, mgr.). - Miss Brewer, who has been in the cast for several weeks, is now playing in the latest stock. The management is Mr. W. C. Ferguson, and the show is a Miss America. 

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CINCINNATI, OHIO. 

COLUMBIA (M. C. C. Co.). - This week's offering consists mostly of a singing and dancing act, with a good variety of comic and dramatic turns. The cast includes Miss Libby and Trayer, sheet music selections, a few good comedy numbers, and a fine acrobatic performance.

THE SULTAN (E. Humbert, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

KNOXVILLE, TENN. 

LITTLE THEATRE (J. R. Allen, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

SEATTLE. 

LITTLE THEATRE (J. R. Allen, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

SAN FRANCISCO. 

LITTLE THEATRE (J. R. Allen, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

TALLAHASSEE, FLA. 

LITTLE THEATRE (J. R. Allen, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

OS WIENS. 

THE CRYSTAL (C. E. Wise, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

EUSTON'S. 

SANG'S. - Two good shows this week. The early engagement will be the opening of the new building. The management is Mr. W. C. Ferguson, and the show is a Miss America.

THE BROADWAY (E. Humbert, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

THE IMPERIAL (E. Humbert, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

MADISON. 

THE IMPERIAL (E. Humbert, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.

NEW JERSEY. 

THE IMPERIAL (E. Humbert, mgr.). - A very good variety of comic and dramatic turns, with a few good acrobatic and musical numbers.
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NORTH BROADWAY
NEW YORK CITY

"COMING THROUGH THE RYE, JENNIE MINE"

BUTLANT, VT.

OPERA HOUSE (Boyle & Brucker, mgr.) — Week of 11, new girl singing and dancing. Kenne open- ing number. A good demand. The tenor is a man who can work the house and took well. Arthur Gay and company in the second week. Lulu Barnes introduces Carmen, hoop rollier; Oshman and Cartwright in the third week, and Ralph Klinker, mezzosoprano; Charles Gay in the fourth week. Mr. R. C. H. Hart opens the "Little" introduced full company and songs and dance. Mr. Carter closed with Hilare and Bronson, and the house has been expected and excellent business.

A. M. PETERS

RAGAMALL, MICH.

| 9th L. S. Marka, mgr. — This house opened for the week of 15 with high expectations. In the mornings the girls have held the bills, but from now on it will be an evening house. Now the front of R. H. S. 0., sign was up, which goes to show that the house is not a failure. There is a real Chan. C. L. C. Civic the impresario of famous actresses, and the claim is made that the bill, Lulu Barnes included, is one of the best seen here yet. From now on, this place is going to be strengthened by some new strength, the personnel. The musical comedy is one of the best of the Hot comedy of the full company and pretty girls well suited. The show is running well and takes good money. Mr. R. C. H. Hart promises to open the "Little" in the next week. It will be a female and will be the feature of the evening. The "Little" will be a female and will be the feature of the evening. The "Little" will be a female and will be the feature of the evening.

W. L. RYAN

N. Y.

FAMILY (E. B. Sweet, res. mgr.) — The extra feature for the week is Miss Anna Hunt, a good dramatic actress and an excellent dancer. In addition to the regular program, there will be a new addition to the cast. This will be a girl who has been seen in the past, but is now expected to come into her own. She is a good singer, and will be a great help to the house. The show is well suited to the house, and the audience will be pleased.

S. E. CAMPBELL

REED, COLO.

EARL (G. M. Morris, mgr.) — Week of 11. "The Tree," a very good play, is being given. The acting is good, and the music is well suited to the house. The show is well suited to the house, and the audience will be pleased.

I. J. C. WALKER

READING, PA.

ORPHANS (Brown & Brucker, mgrs.) — Week of 10 opened to good business. The Negus title has been well received. The show is well suited to the house, and the audience will be pleased. The acting is good, and the music is well suited to the house. The show is well suited to the house, and the audience will be pleased.
15 MARTEL.

BLUETT (mgr.) - Show mgr.) - Soldier's Arts, Edwards, artist; acting; motion pictures. A Hot Time at the Sizzler, in which character she is seen, was well received. The John Giltry and Blanche Thomas team also did a fair impression. The Miller Theatre of Wheeling, in Wheeling, and Brown and Frank Ovch and Harry S. Farnum, good business all week. 

J. D. I. OTHO.

SAN JOSE, CAL.

UNIQUE (Ed. Lens, mgr.) - Week - April 9. Continued very fine, lawns, meets with great favor with the audiences. Lens Lens, doth beautiful work on their walks. The Soldier's Farewell, has a good act, but it will not have a good act, because they do not doubt the best comedy on this floor. They are now under the management of a very good manager. 

SCHENECTADY, N. Y.

MOHAWK (Ed. Mohawk, mgr.) - Operated business. Week - 16 of April. Half a century, Parquette, blackface artist, Gus Leonard, the German boy; well received. The Four Carroles, acrobats, excellent. Earl Bell and Berg, in The Land of Two Moons, presented a very good act. Miss May Abbott, the German boy; good; Miss Mary Ousey, the German girl; good; Howard and North, comedians, very good. 

SEATTLE, WASH.

KALUS (M. Kalus,Mgr.) - The Merry Moly Company opened to fair business only at the beginning of the week, but did not do as well as expected. It was a very nice act, very well performed. The show is a three-act musical comedy, "The Maid and the Magician," in which the maids have an omo, but have three turns that they run in different acts. The show is a three-act musical comedy. Next week, The Century Girls. 

TROY, N. Y.

PROCTOR'S (J. Proctor, mgr.) - Week - June 15, Wood Lambert made her first appearance here in a matinee and was well received. Miss Mabel and Her Polly Girl, a pleasing number; Little Joe, a headliner; in one of the acts. Another on the bill are Ed R. Reynolds, Gilmore, and the Follies-Nelson, an up-to-date vaudeville. The rest of the show consists of good. 

WATERBURY, CONN.

JACQUES (W. J. Jacques, mgr.) - The post office robbery at this point was actually handled in a manner that would be no offense to the average. The features of the bill were the Mud Potters in their splendid appearance, and the Speck Midgets. Both of these groups were well received. Miss Marlow and Miss Mott, two clever acrobats, in the act. 

WEST INDIAN QUARTET (Alex. Fagan, mgr.) - Three Gillons, Nancy Rice, White Zarda, Brown, the Mollis, the Follies, the Marmours, the Gangue, Ring, Mallow, Morgan and Chester, Dan West, the Graphen, Saunders, Hitte and the boys. 

Rong EE ROE.

SPRINGFIELD, MASS.

POLL'I (J. C. Cribbelle, ree. mgr.) - An all star bill at this point last week. The Hungarian Boys' Band, which had several all star bands of its show, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another act of the show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus. Another star show, the Hungarian Boys' Band, was well received, and made by Rose Westcott's equestrian circus.
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- Steed's, Fall River
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- Hamilton's, New Bedford
- Hamilton's, Lowell
- Chestnut Park, Clifton
- Dennis Park, Grand Rapids
- Woodrow's Roof Garden
- Grummett's, Philadelphia

PASTOR'S WEEK APRIL 25
KLEIN, OTT BROTHERS AND NICOLAS
NEW HAVEN
Irene Franklin
TARCOFF.

Miler Naomi Elberado,
C. Clifford and Lillian Hall.
Adams and Mark.
Younas.

Brassie—The Standells—Will H.
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Jack and Bill.
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In a One Act Musical Entertainment Entitled "Primary No. 23"
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"THE GERMAN POLITICIAN"
HYDE & BEYMAN'S Back in Vaudeville
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That VARIETY has more paid subscribers among variety artists “as per route” than all other theatrical publications combined.
CHUTES OR OAKLAND? The latest advice received by the Orpheum office here from Martin Beck would seem to indicate some uncertainty as to whether the Orpheum dates in San Francisco will be played off at the Chutes or at some house in Oakland. The Chutes, which is well outside the burned district, is owned in part by the Orpheum people, is large, horizontal theatre, which can be made available until something better may be had. More definite advices are expected next week. Morris Meyerfeld, Jr., who was in Chicago at the time the disaster, finds that none of his family have suffered beyond the natural privations, and that his house remains standing. The theatre and his other business interests were all in the burned district and are a loss.

FYNES GETS FIFTH AVENUE. J. Austin Fynes has purchased from the Gliese Estate, at partition sale, the building in which stands the Fifth Avenue theatre. The sum involved is said to have been $1,500,000. According to Mr. Fynes, the renewed lease stipulated that in the event of a sale the new owner had the right to give one year’s notice to vacate on the first of May of any year. This would put Mr. Fynes in possession May 1, 1907. Mr. Proctor is reported to have said that the sale is operative only if it is the intention of the purchaser to rebuild the office building, which forms part of the parcel. At Mr. Fynes’ office no one could be found who could give any idea of his intentions in regard to the property, though it was unofficially reported that he was acting in behalf of F. B. Keith.

NATHAN AS “THE AUCTIONEER.” The visit of Ben Nathan of the Royal Ashton Agency to New York included a desire on Mr. Nathan’s part to procure the former Warfield play “The Auctioneer” for a London presentation, in which he will play the title role, if successful. There are several legal formalities in which the play is now involved to be overcome first.

AFTER DALLAS WELFORD. Some effort was made immediately after the break in business relations between James E. Hackett and Dallas Welford, former star of “Mr. Hopkins,” to induce Mr. Welford to try vaudeville here before leaving. He is scheduled to sail to-day, although if the attempt has been successful he will remain over.

GEO. EVANS WITH KEITH. The Keith Booking Agency has placed George Evans, “the Honey Boy,” under contract for next season, having routed him for 30 weeks. Evans will be under the exclusive management of Keith’s, and may play outside time only through that agency.

HOW STANDS THE CASINO? It has been positively asserted that the Casino Theatre in Philadelphia, supposed to be under an option at least to William J. Lykens next season for vaudeville, is controlled by the Eastern Wheel of burlesque, and will be operated under the direction of the Columbia Amusement Company, a long lease having been secured, it is said.

SULLIVAN-KRAUS IN CIRCLE. The Circle Theatre passes into the Sullivan-Kraus combination after all. A site further up Broadway had been secured by capitalists but George Kraus decided that the Circle would answer the purpose after alterations. Thirty feet more frontage will be procured on the Sixtieth street side, taking in the garage now located there, and the roof will be raised a little more of feet to allow for a gallery. It is said that the front of the theatre in use since the opening as a lounging room will be left, but it is possible that this may attract the attention of the Paulist Fathers in that neighborhood if it is attempted. The Fathers were active in preventing a license being issued to the house for a long time before Percy Williams finally secured it. The Circle closes to-night for the season. The companies engaged for the May time have been notified that it is off, and will play night stands or rest.

CREASY WITH THE SHUBERTS. Will M. Creasy, who with Blanche DeSylva, has been thought to be a fixture in vaudeville, will enter the legitimate under the management of the Shuberts after next season. Mr. Creasy will appear in a play of his own writing, probably his three “Village Lawyer” sketches padded out.

MORRIS GOING TO CHICAGO. William Morris, the vaudeville agent, leaves to-morrow (Sunday) for Chicago, where there will be a conference of Western managers in Mr. Morris’s Chicago office on Tuesday.

CHAS. SWEET SAFE. Although rumored among the missing at San Francisco, Chas. Sweet has been heard from, and is now with the mother of the Tobin Sisters in the devastated town.

LILLIAN BLAUVETT NEXT SEASON. Lillian Blauvelt, the soprano, will enter vaudeville next season, opening on the Proctor circuit.

DAN M’ACOY STRICKEN. Dan McAvoy, the comedian, who has appeared in several important Broadway productions, and also in vaudeville, had a paralytic stroke early in the week, and is confined to his home.

ANOTHER ORPHEUM. Des Moines, la., April 27. Fred Buchanan, the manager of the Bijou Theatre here, intends to erect a new and modern theatre during the summer. It is understood that the new house will be included in the Orpheum circuit.

RYAN PRESIDENT OF P. C. A. & C. St. Louis, April 27. John J. Ryan, connected with Sullivan & Considine in the Pacific Coast Amusement Co., which controls a large circuit of “ten-cent” theatres in the West, has been elected president of the organization. Mr. Ryan is now in Buffalo, N. Y., on business concerning the erection of a new theatre there.

Al Seeley, the treasurer of the Colonial Theatre, has gone away for a rest. He is not expected to return until June.

CHICAGO CONFERENCE ENDED. Owing to the disaster at San Francisco, the conference held last week at Chicago between the Western Vaudeville Association, F. Klaw and A. L. Erlanger, and Klaw & Erlanger, was abruptly terminated, Mears, Meyerfeld and Beck departing for the scene of the ruins in the interests of the Orpheum circuit. Disaster may come to pass before the matters then talked over will be again taken up.

PLIMMER LEAVES WESTERN CIRCUIT. J. Plummer, the agent who formerly looked for the Empire circuit (Western Wheel of burlesque) has severed his connection and the Western Wheel will hereafter see its acts from an open field.

MAX FIGMAN SEEKING TIME. Max Figman, of the Forence Roberts company, expects to play in vaudeville after the close of the company’s present engagement. Mr. Figman bought time and advice this week from the Keith Agency.

ALFRED LESTER GOES HOME. With a spirit of fairness not often brought to notice in an artist traveling several thousand miles to fill an engagement in a foreign land, Alfred Lester, the English comedian, who appeared last week at Proctor’s Thirty-third Street, decided that his services were not valuable to American managers, and sailed for London last Tuesday. Before leaving Mr. Lester remarked to me that as the American public did not seem able to grasp his conception of comedy, he did not wish to continue his American engagements, having plenty of time booked on the other side.

DE VRIES SAILS. B. F. Keith, E. F. Albee, Phil Naub, D. F. Hennessy, “Sam” (all of the Keith Agency), and M. Leavitt, a manager booked De Vries over the Keith circuit at $850 weekly. Everyone agreed that De Vries would and should play the time except Mr. De Vries, but as he had no especial interest in the matter except to pay and dress salary, no special thought was given to the Dutch artist. When De Vries heard of the arrangement he spoke in inflammatory language, thought twice in German, and slipped over to Hoboken with his baggage, taking the steamer from there on last Wednesday back to his native land, where they don’t expect a $1,000 a week artist to accept almost half without his consent.

ROOP GARDEN ATOP METROPOLIS. Hurtig & Seaman have not yet determined to what use they will put the newly acquired Metropolis Theatre in the Bronx. For the present they have contented themselves with arranging to put vaudeville on the roof of the house, beginning the third week in June. The Metropolis was originally built to have a roof garden, and only a short time will be needed to put it in shape. The firm declare $10,000 will be spent in getting the summer feature in shape.

The firm to own the Yorkville Monday. The Hurtig & Seaman musical shows will be the attraction there beginning with “Me, Him and I.”

TWO GOOD BILLS. Providence, R. I., April 27. Providence has at last been fortunate enough to have a spasm of real good vaudeville. In the Lillian Rose Company playing here the first three days of this week, the Keith Theatre management bestowed itself to place an imposing bill in opposition. Eighty four a season will be taken in the daily papers announcing the bill at Keith’s, composed of Rose Coghlan, Pekin Zouvies, Grace Cameron, Gould and Suratt, Tom Hearn, Eddie Leonardi, Sailor and Barber, Smith and Smith, Lilly Bavelie, Four Avolos, Smith and Baker, Sabine, O’Neil and Vera, the Wilsons, and Henry and Francis. The Russell Company did the business of the town, however, while it played here.

AGOUST FAMILY RETURNS. The Agoust Family, who went to San Francisco at the time of the earthquake, and one of whom was reported lost at one time, returned to the city on Wednesday in good health, but somewhat unstrung. Emanuel in recounting his experiences said: “We were stopping at the Eugene Hotel, just next to the Orpheum Theatre.

It was ten minutes past five when the first shock came. I hurried dressed brother Alfred and his wife. Running to my sister’s room, I could not open the door, nor could she, the shock having thrown something against it. I broke it open, and we all ran down to the street. Everything was topey-turvy, the street a turmoil of excitement, and no one seemed in possession of his sober senses. "I engaged back for $40 to drive us to California Park. After we arrived there, I returned to the city to procure food. I bought a loaf of bread for $1; a bottle of soda water for $1.50, and a half-dozen eggs for $6. Returning to the park we cooked the eggs by building a fire of chips of wood, camp fashion, having only dirty water to boil them in. We slept in a blanket which was laid in the open air, and in the morning walked around the Bay to the ferry to Oakland, a distance of eighteen miles. The flames, the noise and misery we saw will never be erased from our memory. None of us have slept a night since. We can not. We feel that rocking, and the shrieking until it seems that we never will get away from it.

While I stood in the street, I saw the earth open, and a two-story frame building sink into the aperture, leaving only the roof level with the street.

It was 5:30. In the Chinatown district, subterranean tunnels and caves were found, 100 feet below the surface, and miles in length.

“We lost everything we had, except the clothes we were wearing, but all of us are thankful to be alive and well.”

TAXIE FRIGANZA NOT SURE. Whether to go into vaudeville for next season or whether to accept one of the numerous offers he has received for productions is a problem causing Tassie Friganza much mental worry at present. Lew Fields, Charles Frohman and other managers have made application for Miss Friganza’s services, but she leans towards vaudeville as more remunerative and lasting in the event of success.
LEO CARRILLO'S CARTOON OF THE WEEK

LOOKS CLOSE

Adamini and Taylor were obliged to cancel Kate's in Lynn this week, and the Columbia Comedy four replaced them on the bill.

Selma Bratsa, the seventeen year old girl juggler will arrive here, opening on May 7 at one of the Proctor houses. The young woman's style of work is said to approach that of Salerno.

According to the present intention of the Aboin Brothers, who will place light opera at the Alhambra Theatre for the summer season, that house may remain open throughout the hot spell.

May Collins, of the "Cherry Blossoms" burlesque company, became insane after a terrible experience in the San Francisco fire. The other members of the troupe are in a highly hysterical condition.

Carle, the American representative of the Hyman houses.

Lloyd Spencer, a monologist who has established a reputation for originality and wit in the West, has assumed the management of the Bijou Theatre in Oklahoma City, O. T., and will conduct the house for a short time. All of Mr. Spencer's immediate relatives were in San Francisco during the catastrophe.

Artie Hall, who, with Dora Agoust, of the Agoust family, was reported to have been killed in the collapse of the Orpheum in San Francisco, has wired from Los Angeles that all is well. The Agousts arrived in New York Wednesday of this week. None of them was injured in the earthquake.

The Keith Booking Agency is actively changing about its bookings of well-known artists now on its books, in an effort to counteract the effect of the two all-star touring companies about to invade the Keith territory.

Hart, of Collins and Hart, has fully recovered from his accident in London, which confined him to a hospital on the other side for some time, and will sail next week for home to resume playing time with his partner.

Not to be outdone by B. F. Keith, S. Z. Poli also held a paid interview in the same Sunday paper that published the Keith report the week previous. Poli would have dignified himself far more by remaining silent. It is only the wounded who squeal.

August Barrett, the English pianist, will appear over here under the management of Joseph Hart, opening on the Keith circuit on May 7.
Percy Williams' Views on the Organization of Vaudeville

BY WES SARGENT

Variety has printed in extenso the performer's side of the question of organization. It now offers the opinion of Percy Williams, who in late years has taken a position at the front as a student of vaudeville conditions, and whose extensive circuit in Greater New York gives his words weight as being representative of important managerial interests.

"It is the means," said Mr. Williams, "by which the vaudeville artist is not merely the vaudeville artist. American artists are too mercureal; possess too much the artistia temperamento to bring to a successful conclusion an organization of artists alone. The German and most of the other Continental artists are business men as well as performers, the American for the greater part is merely the artist; a man or woman of nerves and impulse rather than cool calculation and concentration.

"In my opinion the most hopeful idea would be a secret order on the original lines of the Elks, but restricted solely to the vaudeville artist, manager and business man.

"It is a secret order, for only under the oath of secrecy could open discussion be had without fear, and I include all classes of those who make their livelihood from the business because only from a community of interest can real benefit be derived.

"At its inception the Elks was purely an actor's order. In the course of time others were admitted until now the theatrical men are in the minority. This has increased the good done by the order, but it has departed entirely from the original lines and has left room for a new order in which every active member shall be a person engaged in the vaudeville business.

"To this end, none should be admitted who has not been engaged in vaudeville for a specified time, say three or six months, and who will not declare it to be his intention of remaining permanently in the vaudeville business. In the case of an artist of some desertion by vaudeville for the dramatic stage, provision could be made to transfer him for such period to the associate class, having the right to visit, but not vote or voice.

"In this way the representation would be purely vaudeville at all times, and there would be no danger of the organization gradually letting down its bars to admit the entrance of the outsider.

"Another provision would be more profitable to the preceding officer and his second should alternately be an artist and a representative of what might be termed the business end, so that every second year an artist would be the chief of the order, and in the alternate years an artist should be the second in rank. In this way conflict between the artistic and business ends would be avoided, and the artists and the officers at all times be representative of both branches of the business. This idea has been successfully tried in other connections with similar success.

"In the formation of such a society it would be necessary to first establish a New York lodge, and afterward extend its scope until the order covered the entire country. A committee of artists, agents, managers, stage managers and the men in the box offices could frame a constitution and by-laws, and in short order there would be a large membership from both ends of the profession.

"I would suggest as an appropriate name, the Order of Owls. This would be appropriate, for the artist's brain, to be gathered together, would have to be held after eleven or twelve o'clock. The owl with the three O's would form an attractive and identifying badge, and would soon gain the respect of all.

"Some few managers, who are not desirous that any condition should arise looking to a proper understanding between the front and back of the house, might refuse to join, but I am satisfied that every manager who really wishes to see brought about a condition of mutual understanding would be glad to come in. If, for one, would be glad to be one of the committee to draft the constitution, and there are others who will be more than glad to see formed a society that will be for the real benefit of all who wish vaudeville well.

"With such a society the drafting of a contract that would be equitable and agreeable to both parties would be merely a detail, and some good understanding could be arrived at in the matter of cancellations, now one of the vexed questions between manager and artist.

"More than all this, it would bring into fraternal relationship the employer and employee, both of whom are merely servants of the public, and rightly ran such an organization would be of inestimable advantage to all concerned.

"It would do away with all the abuses of all sorts which have been dwelt upon at length by Variety, and it would do more to bring about a feeling of real fellowship than a hundred societies of actors, the executive committees of which were alone in touch with the managers. It would not mean that the artist would be left in the minority, for at all times such an order would carry an excess of artists over the business men, and they never need commit themselves to an enactment passed by a business majority. It would simply mean that at last the artist and all of the executive forces would work hand in hand in a common good, and toward a common end—a greater and better business.

"It may be said that the artists are in the majority, but the executives and managers are the greater and more powerful force.

"Editor Variety: Sir—I would appear to me that the question of Artists and Organization similar to the Elks is a question for itself, for the artists to solve. It is better to organize on full stomachs against the time of famine, than to wait until it becomes one meal a day before seeking to obtain three. The artists behind the scenes have always been the refugees from the business, and this is the only organization which is really the foundation that lies ahead. Now is the time to organize; sooner the better.

"Chevalier John De Lorin

MISS VICTORIA OFFERED CONTRACT.

A three years' contract has been offered Victoria, the English artiste, by Lew Fields to join his company as a joint star in the next season.

Previous engagements on the other side in the halls compel the English woman's immediate return, but she has promised Mr. Fields that should provide a release from conflicting future time booked in England, she will accept his offer.

The salary stipulated exceeds the present one Miss Victoria earns in vaudeville.

ALAN DALE SAILS AWAY.

Producers of light amusements for the summer may breathe freely, for Alan Dale, the dramatic critic, will not be in the city to comment upon their offerings. He sails to-day on the North German Lloyd line to Gibraltar, and will visit Tangiers, Spain and Paris before returning.

Mr. Dale's sister and two daughters accompany him. It will be the first summer in years that the critic fails to visit London.

HOUDINI INSURED.

Before starting upon his present starring tour, Harry Houdini insured his life for $100,000 in favor of his manager, Whitman Osgood. If the tour is not a success Mr. Whitman can take Houdini out in the alley back of the theatre and place himself in line to collect on his star anyway.

NOT YET—NOR SOON.

C. E. Bray, who was reported from Chicago as having tendered his resignation to Martin Beck, did not resign. There was evidently some friction, but according to recent receipts there was no resignation. In any event Bray is still at the helm, and that seems to be the answer.

ALL THEATRES CLOSED.

Yesterday there was but a single theatre open in Kansas City and that was Convention Hall at which was given the big benefit for the San Francisco sufferers. It was the only show in town, not only the big theatres but even the small parks, the ten cent houses and penny arcades all shutting down that the amusement seeker might be compelled to patronize the big show. It was a unique affair in every way and one of the most notable of the series of benefits now being given throughout the country.

DINKINS NOT CROWDED OUT.

T. W. Dinkins will have a show in the Western Wheel after all as the five shows in which he is partly interested, though they are operating under concessions to other managers. The shows to be dropped from the wheel, as finally decided on are one each from the Harry Williams, Whallen, Butler, Fensessy, Miner and Patterson strings and John Oert's show.

A LARGE JUGGLING ACT.

The Ringlins' Brothers' circus will have this summer as one of the features of a combined juggeling number, quite the most extensive and most extraordinary act ever attempted. The five Moawadd, the five Normans, the four Lagimotis, the Oni troop and Ollie Young and brother will all be in one large juggeling display.

THE DANGER TO K. & E.

No news could be fraught with more danger to vaudeville than the reports that Klaw & Erlanger contemplated pushing their much-beaten finger in the vaudeville pie, if proper opportunity is presented.

No newspaper reader is unaware of the existence of the Klaw & Erlanger "syndicate," the value of which favorable subscription to either member of the combination has never been published it has long since been forgotten in the mass of vituperation the independent press has heaped upon this devil fish of the theater.

In the legitimate field of the theatrical profession, Klaw & Erlanger have fastened themselves with a death-like grip, acquired through methods which has never been printed in whole, nor could they stand the light of publicity.

"The Syndicate" has commercialized theatres, and in the process has compressed everything connected with the legitimate into the dollar sign. It has ruthlessly stamped out opposition in the past; threatened and coerced managers and combinations to approach within reach of its power ending arms, and has incurred the enmity of every person having business transactions with it.

Managers throughout the country have been driven to do likewise so many others, becoming office boys and "stooges" for Klaw & Erlanger, who subsidized the press where and whenever possible, using this power to exploit their hollow cry that "Klaw & Erlanger have regulated the theatrical world."

During the reign of Klaw & Erlanger, no actor, actress, manager or agent has had independence. Stars were made overnight, and companies organized in the same manner, no one being in a position to object unless he or she had a means of support other than on the stage under their direction.

Klaw & Erlanger have done no good to the stage; they have made no successful productions unless in an accidental case; have never built a theatre which paid dividends to its stockholders, and it is apparent that they are envious of their associates, notably Charles Frohman.

The envy lies in Frohman's ability as a producer, as a judge of plays and the writing of plays.

The big business is the theatre's business of ambition and dollars.

Through the fast developing power of the Shubert-Belasco-Pick combination, the "Syndicate" is giving some thought to vaudeville, but can not attempt it without aid, realizing their inefficiency in this branch through previous experience.

There is no reputable theatrical managing who has pursued his business life in a straightforward legitimate manner who can hope to cope with Klaw & Erlanger in scheming, plotting and conniving for control.

"The Syndicate" will swallow up all connected with it, in any branch of the theatre.

Klaw & Erlanger in vaudeville would mean to the artists the same ultimate fate that greeted their brothers in the legitimate.

One way Klaw & Erlanger to secure a foothold in vaudeville and that foothold will become a stepping stone to supremacy, demolishing all established managers connected with them.
MANNER QUARTET CONSIDERING.
The Empire City Quartet, under engagement with A.H. Woods for 1907-'08, have under consideration an offer from Joe Weber to appear at his music hall next season.
The contracts may have been signed this week.

FARGO WILL INVEST.
R. L. Fargo, who was associated with Arthur Fabish in promoting 10-cent vaudeville theatres in Indiana and Wisconsin until a few months ago, is back in New York, and declares that he has the financial backing for the establishment of vaudeville theatres hereabout. The 10-cent institutions opened in the West by the Fabish-Fargo combination have since been absorbed by the Western Vaudeville Association.

AN ENGLISH CELEBRITY.
Amie Hughes, just now a member of the company presenting "Mr. Hopkins" at theifel Theatre, is a vaudeville possibility. She was seen recently at the Knickerbocker Theatre in a one act play called "Vann, the Good-for-Nothing," and it is understood that she received offers from several New York managers.

BILLY JEROME IN SOCIETY.
The social whirl at Asheville, N. C., has received a new impetus since William (Billy) Jerome, the song writer, decided to enter a partnership in the horse show now held at the fashionable Southern winter resort.
Jerome bought an undersized horse while resting at Asheville, and placed it in the ribbon-car for the best in his class. Jerome writes he's got it all for "the class" can't be found.

NEW SOUTHWESTERN CIRCUS.
Shawnee, O. T., April 27.
A new theatrical company has been organized here, with Geo. L. Hignibotham as one of the principal stockholders together with Abe Feltenstein of St. Louis as president. It is called the Empire Theatre Company.
Vaudeville houses will be leased and erected in Shawnee, Oklahoma City, Wich- ita, Kan., Fort Smith, Coffeyville, Joplin, Mo., Atchison, Muskogee and Greenwood, Tex.
Bookings will be made for Cripple Creek, Fort Collins and Sedalia, Mo., while arrangements have also been concluded with the National Theatre at Kansas City.
A number of summer parks in Louisiana and Texas will receive acts from this company. All of the houses controlled will be at popular prices.

"CHERRY BLOSSOMS" ALL SAFE.
Jacobs & Lowrie's "Cherry Blossoms" who were playing the California Theatre in San Francisco last week, have notified the New York office of the Empire circuit that they have arrived safely at Kansas City, and are on their way East. They lost everything in the theatre building.

JULIAN ELTINGE BOOKED ABROAD.
On May 14 Julian Eltinge, the impersonator, will open at the Palace, London, having played here last week. After a trip over the continent, Mr. Eltinge may return to play the New York roof and probably appear next season in a Broadway production of magnitude, under a well-known management.

Tim McMahon has decided to call his latest new act "The Banner Blue Beauties," that name replacing the original "Porters on the Banner Blue." They are portly built, and may be moved or stored.

JENNIE JACOBS LEAVING.
The only woman London vaudeville agent, Jennie Jacobs, will leave New York next Wednesday. Miss Jacobs has looked the vaudeville field here over carefully, and gone back to England primed with information.

LYCEUM IN 'FRISCO STILL STANDING.
Freeman Bevans, one of the New York representatives of the Sullivan Circuit, received a wire from the Western headquarters a day or two ago, saying that the circuit's house, the Lyceum, in San Francisco, is the only theatre left standing in that city. The dispatch added that such repairs as were necessary could be made in a short time, and the house would be in operation in two weeks.

MISS WENTWORTH CHANGES PLANS.
Estelle Wentworth, of the "Happyland" company, has decided not to play the week of May 14 at Hurtig & Seaman's Harlem house, although she had signed the contract for this engagement. Her position in backing away from vaudeville dates was that she preferred not going into vaudeville at all unless she could start with a guarantee of considerable time. She wanted Hurtig & Seaman to assure her of continued work. It is doubtful if Miss Wentworth will come into the varieties at all, as it is understood that she has been approached with a proposition for a new venture in the New York under the management of the Shuberts.

A SUMMER VAUDEVILLE IDEA.
St. Louis, April 27.
There will be a circuit of "Airdome" theatres in the Southwest this summer. Two will be located in St. Louis, and one in East St. Louis, while others will be opened in towns in Kansas and Oklahoma.
The "Airdome" is a fenced in enclosure, with a stage and grandstand, without a roof. Vaudeville only will be given and during inclement weather performances will be suspended.

BUTTON WAS "TRIMMED." 
"The Human Joke" Alfred Butt, manager of the Palace in London, who came over to display an Englishman's idea of American vaudeville, and succeed, booked the acts he wanted himself in order to save an agent's commission.
In consequence one singer who will appear soon in London at his hall will receive $500 weekly more than she ever did over here.
Mr. Butt is now on his way back to London town. He became so popular in New York that he bought a fur overcoat before leaving.

LASKY & ROLFE'S NEW ACTS.
Two new acts now in preparation will shortly be shown by Lasky & Rolfe, the producing firm.
One, a musical sketch, has had its music written by Victor Herbert, who will personally supervise rehearsals.
Another, using pickaninny ideas, is expected to prove diverting.

MARINELLI MOVES UPTOWN.
The New York office of H. B. Marinelli moves to-day to the Holland Building at 1440 Broadway.
Pressure for space through increasing
John T. and Eva Fay.
Thumaturgy.
Hammerstein's.

To the adage that there is a "yap" born every minute should be appended the further statement that most of them live in New York. John T. and Eva Fay are packing the doors of Hammerstein's Thea-
tre on every hand. The "wise" New York audience and their demonstrations are regarded with respectful interest. Mrs. Fay, after a "spell" by the man in which he violates every known grammatical rule, performs some spirit tricks far better done by Harry Keller, the magician, and offered by him solely as tricks. The work is cleverly done, but is exposed in every book ever written upon the subject. At the close of this she does the hackneyed table sitting amid breathless silence, and as a climax actually pretends to cause a hand-
kerchief to rise from the floor through magical force where one corner of the hand-
kercifl is clearly seen to be hanging over the thread run from one side of the stage to the other. The ludicrous part of the thing is that this trick, now relegated to the comedy magic, seems to impress forcibly as the more clever cabinet work. The act is merely an excuse for the real work, which is the distribution of pads of paper on which questions are supposed to be written by the audience which are not shown to no one, the paper being folded up and put in the pocket after being signed. In the second half of the bill Mrs. Fay comes in as an Egyptian (more or less) garment and a rapé skirt. She comfortably settles herself in a big chair on top of a table and with her eyes blindfolded and her body covered with a cloth she answers the questions she is not supposed to have seen. The explanation is said to lie in the fact that the second sheet of paper is im-
pressed with the message through chemical means, and that these blank sheets are developed by a chemical preparation during the wait. The more sensible explanation is that the confederates generously scat-
tered through the audience not only own up to their own messages, but get hold of the other messages to be reached through observation and communicate them to their employer during the intermission, when they are either written out and con-
ceded beneath the cloth or else sent up by speaking tube through the legs of the cha-
ir and table. On Wednesday evening one message written on a furnished pad and two written on bits of programmes all within a ten foot circle, were not al-
lowed to, while two others from palpably professional persons were answered and owned up to. The use of confederates makes it possible to bring out personali-
ties that live up the act, and which seem to have fooled even so experienced a critic as Acton Davies of the Evening Sun. The act has a strong comedy turn to any one possessed of a working knowledge of spiritualistic fakes, but it seems to have made a real hit with the audiences, and the business has been at the high water mark all week. They will be at this house for several weeks.

Yvette Guilbert.
"Chansons Criminelle."
Twenty-Third Street.

Mme. Guilbert, by easy stages, has reached vaudeville again, making her ap-
ppearance at the Twenty-third street house. On Monday her songs roused the
ire of the gallery, being in French. After that she sang alternately in French and English, distributing translations of the former, and on Tuesday afternoon the only complaint that was she would not respond to an encore with a fifth song. There was genuine applause and a genuine hit. Mme. Guilbert is vastly differ-
ent from the black gloved motionless woman whose uplifted eyebrow was an extravagant gesture and whose songs were for the better (or worse) part sur-
charged with suggestion. In her present work she employs to advantage a wonder-
fully mobile face and her every gesture is pregnant with meaning. She selected old time songs of French and English an-
cency and those who were unable to fol-
low the French songs were at least able to appreciate the wealth of expression, the flexibility of her voice and the mini-
atury of her manner. She gains greatly in personal charm in her present work and while still the artist she was when she first came to us, her simpler selections are far better appreciated. Her rendition of "Mary was a Housemaid" was a reve-
lution, and it was this in large measure that was responsible for the generous ap-
plause. All four of the selections had an 
licking airs that made the modern day machine made music seem stale and profit-
less. It is to be hoped that her stay in vaudeville will be an extended one. It is also to be hoped that she will enlarge her English repertoire.

Postal Telegraph Boys.
"Boy Act."
Alhambra.

After playing around for a short time, this latest act of Gus Edwards is at the Alhambra for its first week in New York. The act are eight boys and one girl in a setting representing a telegraph office. The boys wear the Postal Telegraph uniform, and the girl is the operator. Five selections, all published by Mr. Edwards' company, are sung, but two only are melodious. The girl, Grace Emmas, has a weak voice, and does not add to the sketch, while of the boys, there is only one with a good voice, he being a solo. The act is full of comedians having dia-
lect parts. A dancing finish received an encore, and the act was fairly well liked, but it does not compare with the other sketch of this same producer, "Schoo-
boys and Girls."

Stime.

Dollar Troupe.
Pantomime.
Hammerstein's.

The Eight Dollar Troupe—one hundred cents shy—for the first time a pantomime on shipboard as the excuse for their act. The act is by an Hebrew comedian and five others working more or less straight. The scene shows the main deck, a special setting being car-
rried that is bright and attractive. Bar-
ing some vaudeville comedy on the part of the Hebrew comedian and a rather musy routine in which Charlotte russe are thrown in the faces of three of the players, the comedy is inoffensive and breaks the monotony of the acrobatic work while af-
fording the performers an opportunity for fun. Use is made of the expatiate in es-
ceral of the tricks, and the acrobatic work is accomplished for the most part with

"Magician."

"Monsieur de Paris" is the public execu-
tioner. Possibly this performer is of the same family, but it is to be doubted. She sings seated at a piano and playing

Hyde & Behman's.

"VARIETY"

John Gilroy and the English Rosebuds.
Keith's.

John Gilroy, who is better as a song writer than as a comedian, has a two girl act on the current Keith bill listing two young women in addition to himself. The girls are clever dancers, and save the act. Gilroy is at no time even remotely noticed, though he works hard and seems to finish the act with the two girls dressed in ballet costume, a device hitherto con-

Pratt's Comedy Dogs.
Animal Act.

Nevity.

Opened in Williamsburg this week for its run on any stage, and good in the face of the usual Monday evening difficulties. There are three fox terriers and a huge St. Bernard. The latter is the "talking dog." It answers fifty or more questions checking its head for "No" and barking for "Yes." It is difficult to figure out by what system of signals the trainer indicates the answer. He makes no per-

Lillian Apel & Co.
"A Fair Masquerade."
Keith's.

Lillian Apel (billed as the "Greatest American Pianist" in fine disregard of Ra-

Mr. and Mrs. Jean Bregnant.
"First Love."

Harry & Behman's.

Two dwarfs, rather clever for little people, present a singing sketch of no very great weight. The man has a song, the woman a dainty dance and there is a duet. Neither is deformed, a most common deformity of the worst kind. They are the most dainty little creature, fairelylike in her voice and manner. The man sings with expression. With a real sketch and a close procmis to dwarf the stage, they
OUT OF TOWN

The Futurity Winner.

Proctor's.

Albany.

Edmund Day's one act racing play, "The Futurity Winner," received quite an ovation at this theatre and when the speaking parts run smoother it will be one of the novelty hits in vaudeville. The "racing scene" was of the Ben-Hur variety and was the cause of several curtain calls. The play opens up with the jockey's quarters at Sheepshead Bay and shows the snare which a jockey about to ride a probable winner is likely to meet. Jud Chambers, acted by Kingsley Benedict, and Crook Chambers, acted by Taylor Granville, were all that could be desired.

Mantel.

THE T. M. A.'S APPEAL.

Toronto, April 19, 1906.

Editor Variety:

Sir,—In reading the terrible news from 'Frisco, I am of the opinion that it will be necessary for our people to respond with assistance for those who have been made homeless and perhaps destitute. If I may be permitted I would respectfully suggest that the members of the above association take the matter up with the different managers of theatres at once, with the end in view that a benefit performance be given at every theatre throughout this country, and in order that the entire proceeds may be donated all branches of the profession give their services free.

To thoroughly advertise such an entertainment would enable all classes to contribute their mite, as I am forced to believe that there are a large number who feel constrained to withhold their contribution because of their limited income and inability to appear with others upon a list of contributions who have greater means at their disposal.

We have in connection with our association a very large number of actors and actresses who will, I am sure, gladly lend their assistance to the perfection of this scheme, and thus prove by example that we are ever ready to render assistance when and where necessary if opportunity is afforded.

Having received the concurrence of our Grand President, I submit this letter with the sincere hope that it will act as an incentive for our members to take under their serious consideration at once this suggestion, and stand ready to give as assistance for immediate action.

Thanking you for the space, permit me to subscribe myself,

Very respectfully,


ADLER'S THEATRE TO LET.

The Grand Street Theatre, under the management of Jacob P. Adler, the Yiddish actor, is on the market. Mr. Adler having tired of his lease.

R. A. Myers after a week's confinement through illness is again looking after business.

"Skigle," Variety's Youthful Critic, Reviews the Alhambra's Bill.

Like "School Boys and Girls," and Wishes His Teacher Wore Short Dresses, Too.

"Skigle" is a boy seven years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigle's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind. What "Skigle" says is taken down verbatim, without the change of a word or syllable.

The play was pretty good, but not so good. (Alhambra, Saturday afternoon, April 22). There were only two or three things I liked, and I didn't like the picture (The Jewels Robbery). There were none.

Those boys and girls in the school room (Gus Edwards' "School Boys and Girls") were fine. The fellow that plays the hand-organ took his girl away from another fellow, and I liked the teacher best, and she sang about dirty hands, and I wish my teacher wore short dresses the way she did, and I liked that fellow that made the funny noises and faces (Cromene and Werners), and I tried to do it, and I didn't think so much of that girl that smoked cigarettes (Della Fox).

She dresses like a boy and thinks herself a whole lot, and I liked that girl that sang the jingle-dangle-ball song (May Belfort), and she sang some others and I wonder if she made them up herself, and that's all I liked, and I liked that fellow that commenced to tell a joke (Joseph Newman) and then he couldn't remember what the joke was and then he said "Well, then he had another one," and then he would do the same thing right over again.

A fellow got shot out of a caisson (Gardner and Vincent) and you could see him going up to the moon, and when he got there, there was a woman waiting for him, and then they both got on a star and rode back again, and you could see them coming down, and the fellow kept losing his hat, and they went right through the top of a house.

And then that act when we were going in, that fellow who drank wine (Mr. and Mrs. Dan Haft) and then he couldn't find the end of his trombone because he was drunk, and I liked that, and they had a sketch there (MacMurt, Kearnaway and Company, "The Village Ieeman") that I didn't like at all, but it was pretty good, and one man dressed up as a woman lets a lot of silver spoons fall out of his hat, and then they washed a baby, and I thought that was funny, but I didn't like the shooting, and those acrobats (Three Navaros) were pretty fair, and I don't want to go to any more vaudeville shows this summer.

Geo. I could have been playing with those a nice day like this.

ARTISTS' FORUM

Confining 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.

April 25, 1906.

MAUDE COURTNEY GOES ACROSS.

Maudie Courtney, who has been over here for a short time, having left South Africa to bring her mother's remains for burial, left Wednesday for London. She will play the vaudeville circuit until October, when Miss Courtney returns to New York for an extended tour here, opening on the Williams' circuit.

WELL KNOWN ARTISTS COMBINE.

A combination has been effected between Hal Godfrey and the Reiff Bros., who will make a production in vaudeville of a condensed musical comedy, with a chorus of eight young women.

Mr. Godfrey will give more attention to dancing in the new sketch than heretofore, and with the known ability of the Reiff Bros. in this department the quick step division will be well taken care of.

CIRCUS OPPOSITES.

Pittsburg, April 27.

Luna Park at Pittsburg will have in its enclosure shortly after opening the largest and smallest circus acts known. One is Barlow's Elephants and the other Anti-trick's Fools.

Editor Variety:

Sir,—In an experience of twenty years in thirty-six different countries the champion tough stage hands were encountered at the Empire, Hoboken.

Here all hands vie in toughness, the stage manager and "props" easily leading the others.

My kick dates back several weeks, and I was going to let it pass without comment, but I constantly am meeting other artists who complain of the way it is handled out to them by this "fast becoming famous" bunch that I thought it best to write your about these lads so that people who are going there to fulfill engagements can be prepared. I would suggest putting a few strong crow-bars in one's trunk, as they may be required at any moment.

O. K. Sato.

A REMARKABLE BENEFIT.

On last Tuesday at Chas's Theatre in Washington, the entire receipts for the two performances given during the day were donated by Miss De Witt, the managers of the house, and Mr. Chase, the owner, for the benefit of suffering professionals in San Francisco.

Mr. Chase's salary was also added to the fund by the employees of the theatre, including the stage crew and musicians, while the following artists on the bill, The Four Lukens, Billy Van, Knight Bros., and Sawtelle, Three Deltons, Katie Barry, Misses Delmore and Luigio Rossi, did likewise.

NEW MAJESTIC AT COLUMBUS.

The Empire circuit (Eastern Wheel of Burlesque), will begin building operations at Columbus, O., on May 1 for the new Majestic Theatre to be located there.

Work on the Poli Theatre at Scranton, Pa., has been commenced.
SHOWS OF THE WEEK - BY SIME

COLONIAL

In "Self Defense," the protein drama Miss Wycherly is playing during her vaudeville tour has had a few material changes made, the most noticeable at the opening. Miss Wycherly's powers are felt in the finale where with an abundance of suppressed emotion bursting forth into an intense plea for justification, she holds her audience, receiving numberless curtain calls throughout the effort. Miss Wycherly also plays upon the heart strings as the crippled child, and altogether in a well written vaudeville playlet, giving an excellent performance.

Clifford Crawford in a monologue, the other added number, was one of the hits of the bill and a strong one. The Kipling recitation is still remaining at its best, but here a humorous description of a horse race for contrast, and tells his stories well.

In the Orchur show proper the four Fords are a big card with their dancing. The two girls and three boys comprise the quartet are able and agile dancers, forming one of the best dancing combinations in vaudeville. There is little of the loose work of the brothers.

Winston Winters seeks to create the impression that she is an impersonator, but does not get beyond herself, nor is it necessary for her to. The ventriloquist finale, which is attributed to Vernon should be credited to no one. Technically it excels a great many posing as voice-throwers, and it might suggest to Miss Winters the possibility of her appearing as "the only female ventriloquist," with a full act and setting, if she has concluded to remain in the varieties.

Edgar Bixley has a well placed singing voice, which he "thawks" in the first song, afterward giving parodies, some of which are best thought of by the upper portion of the house.

His manner is pleasing, and that helps to the several recalls he receives, closing with a new satire on "Georgia." Jules and Ellen Harrison in their travesty "An Ancient Roman" have any amount of fun with the "superbs" in use.

A great deal more could be derived from this source, and probably would be more than a week stand played. Mr. Harrison is much improved in his idea of burlesque, but needs still to treat the whole a trifle more seriously, although on a Monday he must stage manage as well.

-Al compendium and Joanson in comedy acrobatics on the bicycles have a big laughing act, which is now worked in first class style.

The Colonial Septet, although having a setting placed in Virginia, does not play patriotic airs. The young woman playing the cello is inclined to be coquettish on the stage. The act pleases, even though the Florida "Sextet" is employed; a selection discarded even by Snyder and Buckley as beyond the age limit.

Merian's Dogs is an animal drama, which may always be depended upon for a closing feature, was held that position.

ALHAMBRA

Horace Goldin, the magician, appeared for the first time in Harlem this week at the Alhambra, and the rapidity of his work apparently had the audience stunned, it being out of the question for the spectators to follow his arms.

The same routine given at the other Williams' houses was followed here, the trunk trick remaining the feature. Mr. Goldin gave his performance without a hitch or a slip on Tuesday night. That is creditable in itself considering the amount of ground covered in such a short time.

Josephine Cohen and company in "Frisco 1861" was a feature of the bill (on the program) and Fred Niblo in his monologue had the audience laughing at all of his talk, both old and new. There is quite some old mingled in. As it is late in the season, Mr. Niblo may not attempt new material soon, but he will require considerable if in vaudeville in the fall.

Charles F. Seaman, "the narrow feller," had the house at his every move, after going into the full act, and Milt Wood gained a genuinely hearty encore with his duck dancing. Mr. Wood is more than merely built, that is his primary dancer, but holds himself in excellent style while executing the steps, most of which are his own and difficult.

The brothers Pryor in hand balancing did some fair work, but Niblo, who followed, hit the target when he said upon opening his monologue that one of the pair needed a shave. The acrobatic team needs to eliminate all the comedy. It is not humorous, and neither are adapted to funniness.

The Elite Musical Four opened the bill, and have retained the original faults of the acts, having an acrobade solo, which, while it receives applause, detracts from the quality of the offering.

The speaking pionic of Howard's animals caused Howard to work the cues for this portion of the act in a different manner from most of the animal trainers. Instead of indication, he shakes his head or the pawing of the foot by his horse, if it is not on the feet, he raises his hand to his vest and removes it, which are the signs.

There is a new finish with three dogs riding the horses from a pedestal alternately. It is showy and effective.

Next week is announced as the final appearance of Vesta Victoria in America at the Alhambra, and with Horace Goldin holding over the next promise to be the best of the season uptown.

NEW PRODUCING FIRM

The new firm of vaudeville producers of novelties and sketches, an account of which was printed in Variety two weeks ago, has been incorporated under the title of "Ned Wayburn Vaudeville Attrac-

Besides Mr. Wayburn, Jean Schwartz, the composer, is interested and there are others equally known in theatricals.

Several new acts are under way. The first, "The Futuristics," was presented at Proctor's Albany Theatre this week, appearing in the city next week.

Two others, "Delay Land" and "The Rain Dears" will shortly be shown.

CIRCLE

Fred Irwin's Majestics are closing the final week of the Circle in its first season of burlesque. Irwin has another show on the road, indefinitely better in every way, excepting the comedians and the girls.

What this aggregation has been has on the road all season is left to the imagination, but a song, "I've Lost It," sung in the opening last Monday afternoon, together with the pointed remarks and characters of the concluding number gave some idea.

The song may have been cut out after the first show. It should never have been introduced, the title telling the story when sung by a girl, and there are any number of afterpieces more appropriate than "For Girls Only," in which Larry McCale, a legitimate Irish comedian, is obliged to assume a comedy female part in a girl's seminary, and is invited by one of the young women to sleep with her that evening, to the delight of many in the audience, but the remark at the Circle probably cost the house $200 in business during the week, as no self respecting person could recommend the show after it.

Gertie Delmott is temporarily out of the cast, but there is a blond girl in the opening chorus, a green costume, with soulful eyes to help some, and Jeannette Lansford in white tights and a picture hat of the same color gives the stage a brilliant appearance.

There is always a good point to the Irwin's shows; a dash and spirit in the make-up; although in "Down the Line" the action sags towards the end, being re- moved by the extremely funny burlesque racing description given by McCale and Gus Poy.

Jack Lawrence has a solo which he sings with no expression, but at lightning speed, while Belle Travers has a most wonderful speaking voice in comparison with her singing one. Gladys Arnold is the hardest working girl in the aggregation, although it falls to her lot to sing the smutty song.

There are two "sister" acts in the ollo. The first Maude Harvey and Evelyn Walker merely sing. Perhaps on Monday they had colder girls attending to the dress well, but do not harmonize in color. Kitty and Fanny Watson of the other team did much better with some dancing thrown in. All the girls are af-

THE HUMAN TOP

"The Human Top," Ben Omar, may have been a female impersonator at some time in his career as he gives that impression. Now the main thing he does is to give a whirling dance, lasting altogether too long. He tries to relieve the monotonity of seeing a person steadily revolving without variation by having flags thrown on him, but there is no novelty in any way attached to the performance.

Massey and Kramer with songs, some talk and a clarinet, showed no hope for the future. The clarinet playing was an inflection, and even the player in a comedy make-up apologized by assuring the audience that "there is only one more verse." The woman's voice sounds strained, and the comedy does not appeal.

The Kalinowski brothers in hand stands did nothing new, and while their work is passable, it is not the accepted thing nowadays for acrobats to pose on the stage between tricks.

Parron and Fay did better worse the tall man to play straight. Fay is a good Dutchman, and they have a new piece of business over a quart of beer, well worked and received. The talk is not hilariously, but still it is not the three and quarter type, and there is plenty of opportunity for expansion with this pair.

Quinlan Brothers and Buckley in club juggling did one new trick, repeating that shown by others. The badness of this kind of mistake is not so enough of the long throw. That is the spectacular part of the act, and should be extended.

THE CRAVERS IN LASSO THROWING

The Cravers in lasso throwing are opening the bill. They have a horse on the stage which adds to the value of the act, but the throwing is not done with sureness, and the whole falls off for that reason.

Illustrated songs are sung by Sam Collins a young man with a voice seemingly just in the process of changing. Two are given, and they were fairly well liked, for the turn had at least the merit of not having been put in the house by a music publisher. If Mr. Collins has any desire to preserve his voice, illustrated songs will not aid him, unless he modulates his tone.

An exceptionally good shadowgraphist by the name of Ray was on the bill early. He has an idea of giving the shadows from the front of the sheet, and were it possible for him to obtain a proper setting in a house of this kind, and were the light focused to the margin only required, his act would be well thought of in the better houses.

At present he seems to be working at random. The unusual detail about the shadows is that an actual expression is given to the countenance of the figures, and if an appropriate background were obtained, Torbay would be in possession of an act that would be given good time.

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John Walsh, "The man with the hod," seemed to know just what the house wanted, and he gave it to them in the shape of songs and stories. The songs were poor, and the stories even worse, but the kind applause scattered throughout ought and held.

Dudley, Cheslyn and Burns in a singing sketch was also on the bill.

AL FIELDS A REAL MANAGER

The Grand street five cent show was opened last Saturday by Al Fields and Maurice Boom, who are partners in the enterprises.

The opening days were very successful, and the firm may extend operations in this field.
Show of the Week

GOTHAM.

Cliff Bealer and his circus was the feature of the East New York house this week. Pretty nearly all the husky youths of the community took a try at riding the donkey and grabbing off a cross section of the Bealer's crowd and the act went with more than ordinary snap. There was no repetition of the Trenton incident and the trainer carried home his pay envelope intact.

Clarie Vance was the second headline attraction, and Ed. F. Reynard with his novel mechanical ventriloquial act made the added feature. All three were bunched together after the intermission.

Miss Vance sang only three songs, omitting the number with which she has been accustomed to end her act, although the audience wanted more of her dialect songs. This number is not as good as her others, and Miss Vance shows good judgment in letting it go.

Mr. Reynard excels as a ventriloquist, relating a story well to every part of the theatre and bringing each character to life. There is no perceptible motion of the lips when he talks for the dummies. Novel effects are introduced in such number that not a minute of the time is dull.

William La Bell, comedian juggler, opened the bill. He has got together an act which includes a little of everything—juggling, balancing and hoop rolling. Nearly all of the tricks are done skillfully and with no slips, and the comedy is fairly good.

James Richmond Glennor, "the man with the great voice," is doing the early numbers. In places his monologue is very bright with sudden humor, but he runs too much to punning and play upon words. In its essentials Glennor's monologue has not changed these many years, but he worked in some local stuff that scored.

The Village Choir, still billed as "late of Way Down East company, make up a fair little cast for the time." Their first number, a medley of old-time ballads, was the best thing they did, but the effect of this was somewhat injured by introducing too much of the new. The result was choppy. Fewer songs and a bit more of each would be better. The soprano of the quartet has a voice of unusual quality. Her solo was excellent.

John B. Leonard and Susan M. Fulton might be worth while in a better sketch, but their present offering has little to recommend it. Leonard makes up fairly well as an Irish comedian and his dialect is good, but he has poor material to work with. Miss Fulton has a great deal too much talk, the greater part of which is immaterial.

Bettina Bruce and Company in a farce called "The Ashes of Adam" were seen for the first time and are reviewed under New Acts.

A CHILLY RECEPTION.

The Poli benefit at Springfield last week has left the participating artists with an ingrained disgust of the fashionable set of that town. Of the reputed generosity of the people of Springfield is not to appear while waving gloves. During the benefit performance society was out in force; all wore gloves, and held straight to the rule.

HURTIG & SEAMONS.

Fred Walton and company with the toy soldier pantomime head the procession this week, in an excellently selected bill.

"Cissie's Dream" is a delightful bit of pantomime, as neat and attractive as an old time fairy tale. The comedy scene between the doll and the toy soldier was liked best by the Harlem audience, although Adele Cox won a curtain call at the end and Hattie Burdell was a very lovely young person as the doll.

The Marco Twins were one of the laughing hits of the bill. They play their knockabout comedy pretty strong. The makeup and clowning of the tall man were funny enough. Both men, however, over played their roughness at times approaching a disagreeable degree. All the comedy comes from the circumstance of the tall man being very tall and the short man very short. The former does some contortion good enough to suggest the advisability of making more of it.

George H. Wilson, the minstrel man, has a monologue that brettles with puns as thickly as quill points on the back of a porcupine. Some are bright and the Monday afternoon audience liked it.

The team of Gorman and West open with a bit of very comedy skit, which is partly saved by a slow dance. They close the act the same way interspersing some talk between the verses of the song. This act follows two preceding comic lines. It is built on the hackneyed situation of the husband receiving a letter from another woman than his wife fixing a rendezvous, the finding of the note by the wife and her efforts to keep the husband at home. In the talk that develops from this situation the pair have some fairly bright lines. The chief trouble is the want of new material. The writer was obviously that which appeared in "A Bit of Vaudville," offered by Bellman and Moore to make their allottred 20 minutes or so pass entertainingly. They open with a burlesque scene, do several fairly good character bits as incidental to a song and close with a fast dance.

Daly's Dixie Sirens suffer acutely from age, but they are still colored dignity. There are six members in the organization and only one real colored comedian. He is nameless, but may be distinguished by loosing him and the other four. His middle man takes up valuable minutes with a quantity of polite talk that is without humor and is not even worth while as feeding material. The other end man works hard to make laughs but fares badly partly because he has been given poor material. The other three, a man and two women, just sit around and try to look as if they belonged to the act—until such time as they are required to come into the singing ensembles, several of which were good.

The Military Octette was the feature and won considerable applause. They are the sort to win approval of any audience. The musical numbers are excellent and the act has been enriched with details from New Acts. They have kept it moving at top speed from beginning to end, not to speak of the unflagging appeal of the old flag, which is introduced frequently.

Estelle Wardedette and Company have in preparation a new sketch to be named "A Bid for Notoriety," written by Miss Wardedette and it will be given a trial during the summer.

NOVELTY.

The only acts on the novelty bill that did not burst into song from time to time were the Kitafuku Troupe of Japanese acrobats and Pratt's comedy dogs, both of which are reviewed under the puppet acts. Even the animals got as near as possible to musical sounds through the introduction of a "talking" dog.

Walters and Prouty have improved their offering immensely since they were first seen in this city. Twenty Twenty-two street some time ago. The talk has been brightened up throughout, the songs cut down in number and bolstered up in quality and altogether the revision has been to the undoubted advantage of the turn. Williamsburg accepted the two as funny.

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PASTORAL.

Irene Franklin was one of the best liked. She has an exceptional lot of negro dialect songs, and a delightfully unique method. In her work she strongly suggests Clarice Vance, both in the character of her selections and manner of singing, and is quite as effective. The attractive simplicity of the whole act is no less apparent in Miss Franklin's costumes than in her manner.

Estelle Wardedette and company were the added attraction. The sketch, "When a Cat's Away," is built about a fairly novel and interesting farcical situation, which has been developed by bright lines and laughable complications into a complete little farce comedy. Julie Kussel, as the private detective, has the best part in the skit, and Miss Wardedette looks well and carries the female role adequately.

Klein, Ott Brothers and Nicholson have lost a some of the excellence of their musical offering either in their dressing or musical numbers. Their brass ensembles are particularly well done.

Lew Hawkins was there with a collection of songs, one of which had a real new point, and most of the others points that were not new. Hawkins has a habit of frankly inviting applause, although the Pastor act audience seemed willing to oblige.

Post and Russell have several good strenuous acrobatic dances that were worth while, and a quantity of knockabout business that was often too funny, except in the upper part of the house, where a shrewdly delivered kick in the face is esteemed the scene of subtle humor.

Tazeolf filled the theatre with echoing volumes of sound in the process of a cannon shattering.

Noami Rihardo did some acrobatics and very little else. The cost of her feat is too high. Too much time is occupied in balancing on a pyramid of bottles. The trick has little to recommend it, and the time employed should be put to better use.

Toon the end of the act the great one which they call a character change singing act. The only change in costume is made by Miss Hall. They would do better to make the turn a straight singing act, although even in this department neither of the pair shines with extraordinary brilliancy.

Dumas and Mack depend almost entirely upon the comedy of their act. As magic the work is poor and old, but the clowning of the comedy man is funny. The latter should keep down his shrifts.

Yumma, juggler, displays considerable deftness. His act is dressed with commendable subtlety.

The Stanleys gave a burlesque sketch notable chiefly for long, dull speeches, and poor comedy. Their present offering has little to commend it even for seven o'clock houses in Fortyseventh street, and the pair should get away from it without delay.

Jack and Will Elliott do several good have nothing in the excellence of their comic trick is driving over a line of chairs to a bandstand on a table. Rice and Prevost have contributed generously to the comedy of the turn.
SHOWS OF THE WEEK - - - BY CHICOT

HAMMERSTEIN’S.

In addition to the Fays and the Dollar troops (both to be found under New Acts), there is good entertainment at Hammerstein’s this week, though a big bill is not needed with the Fays at the top. The art Victoria has given the third act a real hit of the week, and makes the real hit of the show, singing five songs. The audience sings the choruses, and with her most popular number continues to ring after she has left the stage, and while the orchestra is repeating the chorus during her costume change. Grace Fields and her matinee girls do well for here, though the audience has grown rather tired of girl acts. They have ideas away from the others, and please through this and the smart dressing. Speaking of dressing, the young women who perform does dace as an interlude should be continued sometimes to wear a waist or something underneath their blouses in the interests of decency. At present they wear neither corset nor girdle, and the men who attend the shows are moved to ribald remarks regarding the evident manly development. James J. Corbett is settling himself in the part he plays in the Sydney Wilmer sketch. He now moves with greater ease and authority, and while the part does not altogether suit him, he gives an even and pleasant performance. Miss Tully, as the trained Nurse, always without the aid of the children, is developing bad vocal manners in her endeavor to make herself heard. Stuart Barnew has not changed his material, though he needs to do so. He is not as happily usual in his best song of songs, and this is the most evident reason why a change is needed. Chasino does some good Shadographs with both hands and feet. He would do better did he not occasionally feel the need of applause and come to a full stop while the lights are turned up, and he is rewarded by hand-clapping. This would be humorous were it not so tiresome. Barnew and Patterson receive the applause that goes to every negro act, good, bad or indifferent. These people belong to the latter class. There are some pictures besides.

TWENTY-THIRD STREET.

Miss. Guilbert heads the bill at Proc- tor’s Twenty-third street house this week. This is her first vaudeville appearance on the present tour, and her work will be found reviewed under New Acts. An at- lowest act is that shown by the Pirou- catts, five in number, who do an act suggesting that of the Agnest family, though they dress in Pierrot costumes with the exception of one woman, who wears skirts and voluminous and ugly underdrressing. They work in a restaurant scene with a funny sort of good trick, of the most effective of which is accomplished with nine soup plates. These are thrown from the first to the fifth man direct and passed back by the rest of the troupe, forming an end- less chain. When this is done correctly an accomplishment it should replace the plate catching trick that now forms the finale, for it is a more effective trick in every way, both for looks and work. There are two good billiard one tricks and much juggling with restaurant furnishings. It is a capital act, lacking only a few details of showmanship to gain a really important place. One of these points is the need of

better tables; another better dressing for the woman. The troupe consists of the woman, three men and a girl. The Elec- tric Crickets, which have passed under the direction of Joseph Hart, do not show the completeness that that under normal displays. Cotton ties are used where at least lisle should be employed, heavier batteries should be carried, per- mitting the use of more lights, and never to vern. A small fight was taken with a battle ship sailing full speed through a wisteria garden. Harry Web- ter, the tenor, wears tights so thin that the artificial shapeliness of his body is plainly discernible. He should be put into trunks for his knees are an artistic offense. The act is good except for the minor de- tails. It will be laid off for renovation. The Four Seasons, another girl act, made good with some music that is worth while, and some scenery that cumber the act. One of the trombones has not been pol- ished since it was purchased and Ida Beiter, who is the soloist, was given fifteen cents for a box of polish and was compelled to use it. Mary Norman has her behind-the-scenes monologue which is clever, but not as effective as her first monologue. The Majestic Trio get by with some fake dancing, but should not be permitted to sing. Fields and Ward have some good talk that is brightened up by the week for the Egan Brothers offer some good acrobatic tricks with a bad layout of comedy. Sam Edwards, a rather ponderous comedian, makes a half hit. He needs to smarten his material.

HYDE & BEHMANS.

Two new acts and some old favorites make up the bill at Hyde & Behman’s this week. The new acts are the Berg- nants and Mlle. de Paris, found under the proper classification. Rice and Cohen top the bill with their "Our Honeymoon." This is one of the earliest and the Egan Brothers offer some good acrobatic tricks with a bad layout of comedy. Sam Edwards, a rather ponderous comedian, makes a half hit. He needs to smarten his material.

LONDON.

Utopia is supposed to be the place where things are as they should be rather than as they are. T. W. Dinkins’ Utopians at the London this week are showing things as they were rather than as they are. This is one of the fashionable shows with the old idea that spitting in a man’s face is comedy and that raw and bleeding jokes about chastity are really jokes. Apart from this, the show is not bad, though the girls are so thin that four of them can wear tights and look well. They are carrying an added attraction in Cunning, a hand cuff expert who does the regulat- ion cuff work and who also makes the escape from a straight jacket. The other evening he made an escape from a pair of bars cuffs that caught the audience. It is not a regular part of the act but is said to be run in occasionally. Cunning has an act that is well laid out and his pre- tence of mental and physical strain is effective. He does accomplish some really hard work, and makes it look as if he had broken his arm, and then goes back to the straight jacket and the leading feature and catches the crowd. In the ollo Madden and Jess have the old idea of the cocky little Irishman who will not be stopped, and they are doing it so well and so legitimately and to good effect. They are better character actors than the majority of Irish teams in burlesque. Smith and Champin have an old time sketch that is good and they do it so well that they make any old advertisement that says that Larry Smith is a great favorite with the boys here. He is the leader in the salivated comedy and spoils what might be some good work by constant cost. The two Ashtons seem to be getting in line for an up-town en- gagement. They have some club juggling that furnishes an excuse for some clowning that is almost as wild as that once done by Sparrow. With a little better brand of comedy and a less amateurish make-up the act would be good. Marion and Pearl have some good acrobatic work, but they could use a bit of variety in their talk—two things they should never essay because they cannot make good in these departments. The two burlesques also exhibited because Harlows who had a limping, or a pleasing personality, and showed Madden and Jess and Smith in some comedy of the sort that appeals to the Bowery crowd. The remaining was not bad but the girls did not look well in some of them. The musical selection- were well made.

"SKIP" WILSON SHOT.

St. Louis, April 25.

During a battle with officers at Rich mund’s, Mo., last Monday, "Skip" Wilson, one of the proprietors of a "Wild West" show playing there, was fatally shot, and William Duell, his partner, mortally wounded.

After the fight the cowboys who partici- pated scuttled. An attempt made to arrest Wilson for an offense committed in Richmond when last appearing there was the cause.

Robert D. Girard, who had had no word from his family, residents of San Fran- cisco, received a message from home Thursday telling him that every one escaped injury.
SUMMER PARKS
BANDS AS AN IMPORTANT PARK FEATURE

BY ARTHUR M. HOPKINS.

Doubtless one of the most important problems to be solved by a park manager is that of securing free attractions that will draw the public and maintain a high standard of excellence for his resort.

The attractions given must fulfill four requirements: First, they must provide a drawing power; second, they must be offered under different from the type of attractions offered in the winter time; third, they must lend an atmosphere of gayety; fourth, they should prove of lasting value to the community.

The attractions commonly offered in the summer parks are vaudeville, musical stock productions, dramatic stock productions, circus attractions and band concerts. In looking over this it quickly may be seen that, with the above attractions, those least often offered in the winter season are band concerts and circus acts.

To eliminate for the present the circus and the question arises: Do band concerts please the public?

The average American's love of music, and particularly band music, cannot be questioned. With a pause, and oftentimes other musical instruments in large percentage of the homes, musical education has had a strong impetus in the past decade, with the result that the natural love of music has been strengthened and accentuated by some degree of training.

If the above contentions are correct, band concerts then answer two of the important requirements: First, novelty, and second, drawing power. The third requirement is that of a favorable atmosphere.

With the public in your park, how will you best put them in a cheerful frame of mind so that their enjoyment and your profit are maximum? Music is a mental stimulant, and under its influence troubles diminish and a tendency to seek enjoyment grows.

Wise restaurant managers have long since discovered that an orchestra is a good investment. Under its influence people are better spenders, and the same has been applied to a much larger degree in the summer parks, where a large crowd may quickly be enthralled by the music of the band. As surely as good music exhilarates, bad music depresses, and the park manager who attempts to get results with a small inadequate band is giving worse than no music.

The study of favorable atmosphere is one to which any amusement manager can devote much profitable study. We all know that we can enjoy almost anything in one theatre where we can scarcely suffer the best in another, and if we were asked to explain, probably could not tell why. The management of the first theatre has consciously or unconsciously established a favorable atmosphere, while the management of the second has failed.

The illumination of the modern park is of much more value in this direction than as a decorative feature. With the lights up and the music playing the most timid guest will be encouraged in the ed. and in the end it all reaches the pocketbook.

Further than this, the band concerts do not require all the attention of the listens-
the country inviting subscriptions to the stock, but it is said that there is solid financial backing behind the promoters, if the subscriptions do not realize expectations.

The latest addition to the Morris list is Britainia on the Bay, a park in the vicinity of Ottawa, Canada, which will play five good grade acts weekly in connection with the usual park amusements. It will open as soon as the weather permits, and an effort will be made to route artists advantageously.

As predicted by Variety some weeks ago, the Tractron Company of New Orleans has secured the last End Park lease for the coming summer. The Orpheum Circuit will furnish the attractions. Fisher's Band will be in attendance. Thos. S. Winant, local manager of the Orpheum, will manage the park.

The lighting of the Brighton Beach Park of William A. Brady will be under the direction of T. A. Morris, who also installed the electric plant in the "White City," at Chicago. Mr. Morris has a newly patented system of installation and lighting which has received the interest of park men at Brighton. At Brighton, 25,000 small lights will be placed in the park alone.

The Ingersoll companies have under consideration a proposition made by New York capitalists to erect six large parks for the season of 1907. It will probably be accepted, as the financial status of the promenteries is without question. The Ingersoll Building Company has been obliged to stop accepting all orders until after June 1, next, when plans for the following season will be mapped out.

Connellsville and Johnstown, Pa., will have a new park each the coming summer. Connellsville is having one for the first time, while Johnstown will be an opposition to the "Luna" now there. There is a capital of $200,000 behind the Johnstown venture. Sunbury in the same state will add a second park this season through a new park in the town. All will be backed principally by the traction companies, and Frank Melville will attend to the bookings.

Chester Park, at Cincinnati, will open for the season on May 12. The new features this season are "The Bridal Tours," "Third Degree," "The Limit," and the "Fun Factory." On the opening evening an elaborate display of fireworks will be given on the lake, and on the following day a free vaudeville performance will be given in the afternoon and evening. Manager Martin has everything in readiness for the opening. Wm. Morris, New York will exclusively book all the vaudeville acts.

Ponce de Leon the well known summer park at Atlanta Ga. is being remodeled completely, over $50,000.00 being spent on improvements by the Jake Wells Co. The new features this season will include new croquet court, Hialea's Tour of the World, new toboggan slide, baseball galley, etc. They are putting up a big pic-nic and play ground for the public and will present vaudeville at the Casino Theatre. The opening will be about May 1.

The biggest crowd that ever attended the opening of a summer park, wended its way to Forest Park Highlands, St. Louis, last Sunday. The street car company had on a hundred extra cars, yet it was unable to take care of all. Colonel John D. Hopkins and his aide de camp, Charles Salisbury, had their hands full. Everything went off smoothly. There are all sorts of new amusement devices, including a roof roller skating ring, livery gallery, Hialea's Tours and the House of Mystery. Rosati's Royal Italian Band of forty pieces discoursed classical and popular music to the throngs of visitors. The beautiful Japanese band stand in the centre of the grounds. In Hopkin's Theatre 6,000 people enthused at the efforts of the artists. The Vivians played the program in a shooting act. With rides theyطائرو التهاني على مسرحية مماسين عاملاً في عرض منصبي من الدببة. مع كوكو وستيفنز هو فنان جيد، كونت دو بروت وابنه مارك عمرواً بالبهجة في قوة الدببة. زوا معتمدبوا عرف بعدة مكابس في الدببة. 12

Ingersoll Band as coming without the system be made to work for the coming season. The Ingersoll Band is booked for a week's engagement in the latter part of June and the first week in July. The Richardson Roller Rink Co., represented by T. Noll, has the contract for the rink, which is said to be the largest in the county.

Arrangements have been made for a spectacular fireworks display for the Fourth of July. (Contract has been let to Paine.)

According to letters received in New York this week the Beach Amusement, the Chicago Corporation, which purposed building a park on a scale equal to that of the White City, but whose plans were defeated by an injunction secured by property owners in the vicinity of the site, will make a bold effort to build a summer home of the Chicago subburbs to be ready by the summer of 1907.

The resort under this company's management, which was to have been completed and in operation the coming season, adjoined a cemetery and for this and other reasons the courts granted an injunction enjoining the corporation from going forward with the work of building the park. Creators was to have been one of the features, but Howard P. Lew, manager for the Italian bandmaster, released the park people from their contract when it was informed how matters stood. It is understood that the Beach Amusement Company stand ready to fulfill all contracts which were made for this season after they have established themselves in 1907.

Within the last few weeks, talk has been revived concerning a long cherished project of the New Jersey and Hudson River Railroad and Ferry Company to establish a summer amusement resort at the Palisades in the park near Fort Lee.

The Jersey corporation has had the scheme in mind these half dozen years, and from time to time talked seriously of putting it through. The announced intention of Thompson & Dundy to enter the amusement field in Fort George may have something to do with the revival of the project.

The railroad people within a month or so past have been in communication with several well known firms engaged in promoting enterprises of this sort, and have asked them to submit ideas and even estimates.

At present the Palisades Park consists of a large and well laid out garden in the centre of which is a dancing pavilion.

The trolley line controlled by the N. J. & H. R. Company runs from the ferry house at Edgegewater to Paterson, touching at Hackensack and Fort Lee. Little patronage, however, is counted on from the Jersey side of the river, there being amusement parks on the line of the road more easily reached from Paterson. In establishing a park the company would have to figure its profits as coming from Manhattan Island, and such tired New Yorkers as preferred to pay a fare to get to the top of the steep incline leading to Palisades Park.

MYERS UNDER THE KNIFE

Henry Myers, manager of the Doric in Yonkers, will go into a rigorous dieting at the close of the season, preparatory to an operation for cancer of the stomach to be performed at the University of Pennsylvania toward the end of May.

At a benefit given to the San Francisco suffrage cause, by the Grand Opera House at Pittsburgh yesterday, Mr McMahon's wife (Edyth Chappelle) and her girls contributed largely by selling tickets for the performance in booths on the street. Mr. McMahon paid $100 for a gallery seat.  
CORRESPONDENCE

BATTLE CREEK, Mich.

BIFOU (W. E. Butterfield, mgr.)—Margaret
Evans, comedienne, is very clever, making a
very clever specialty of her impression of
Linden Beckwith, very good, very clever;
Gladys N financially, very good;
Charlie King, very clever, good;
May Rolfe and the Fullers were very good;
Bessie Thompson, very good; Miss Th. C.,
have a very clever specialty of a bit; Art.
Taffey, excellent, bill; W. H. Dansby, Fashions

BUFFALO, N. Y.

SHAEFFER’S (M. Shear, mgr.)—Business good
week. The following were very good; Miss La
Guerre, very good; Maude Resh, very good;
John C. Bowers, very good; Miss balls,
M. Mizner, very good; Miss Johnette, very
good; Miss H. F., very good; Miss S. Thompson,
very good; Miss J. H., very good; Miss E. R.

CORRESPONDENCE

HAGENSEN IN PHILADELPHIA.

Philadelphia, April 23.—The Carl Hagen.
ensen show 25th anniversary performance is
on the market in the form of the usual
week with the usual street parade, pomp
and circumstance, and will be the biggest event
of the season. The city will be alive, and there
will be the biggest event of the season. The city
will be alive, and there will be an opportunity
for those who are interested in the event
and who have been looking forward to it.

WAGNER’S, 14th Avenue, is very

ALBANY, N. Y.

BROOKLYN, N. Y.

STUART, to 12.

ALPENA, Mich.

Bifiou (Eugene F. Densmore, mgr.)—Week 23,
opened to standing room only; bill fair. The
action is good; Miss Harry, Miss Moore, Miss
Lydia, Miss Moore, Miss Duryea, Miss Moore,
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The agent occasionally leaves for a day—simply telephones the manager of the Hippo that she won't be there and calls at the office.

He Found a Cat.

She and the detective engage in a long conversation, during which she advises him that Capt. Kit is more than an Angora cat. The detective learns that he is a detective, however, and Mr. Devery arrests a man at the Army and Navy Club. Mr. Kusell is thinking much about the matter, though, for he has a dinner engagement with Miss Wordette, who is to introduce him to an Anglo Persian cat.

Then there is complication after complication. He learns that Devery should have been arrested for a cat and in the midst of the turmoil he suddenly reads every bit, which is the young woman whose Angora has been returned to her in the act that she wanted to meet.

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