CHICOT'S AND SIME'S
REVIEWS OF THE WEEK

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GRACE VON STUDDIFORD FLEES
"SKIGIE" IN SYRACUSE
SUNDAY CONCERT PROBLEM
THE EX-HEADLINER
VARIETY.

GRACE VON STUDDIFORD GONE.
Grace Von Studded, the comic opera prima donna, who approached several managers with an offer to go into vaudeville, left for Berlin Thursday morning on the Kaiser Wilhelm train. Several reasons hastened her departure, but the most important was the which obliged her to seek booking in vaudeville.

Miss Von Studdiford was under the management of the Shubert Brothers, and sang the principal role in "The Red Feather." Upon Lillian Russell leaving "Lady Teazle" and the Shubert management, Miss Von Studdiford was shifted to the latter company.

Nothing seemed destined to mar the peaceful way of the prima donna until she noticed that the Lillian Russell paper was being used throughout the route of the opera.

Miss Von Studdiford objected. While she cast no aspersions on Miss Russell, as she stated to one of the Shuberts, she thought it only consistent with her position that pictures of Grace Von Studdiford be displayed while she sang the role, and not the lithographs of a "has been." The Shuberts failing to grasp her point of view, she retired, and made overtures for vaudeville, asking from $1,000 to $1,500 weekly, which caused all the managers to wear earmuffs.

Later she reduced her figure—in dollars—without effect, and about this time rumors of impending trouble with the Shuberts reached her. Injunctions, attachments, and the like were mentioned, and Miss Von Studdiford determined upon a hurried trip across the pond.

R. A. ROBERTS MAY STAR
Richard Arthur Roberts, Englishman. That would be the city directory style of describing R. A. Roberts, who has gained immediate recognition from pub lic appearances in American vaudeville through the artistic interpretation of five different characters in the one-man play, "Dick Turpin."

While the artistic side of the presentation could be depended upon, there are also the lightning changes which are made from one character to another to add to Mr. Roberts' reputation as a prole of art, in both senses of the phrase, and the recognition of his merit has been immediate by all thus far fortunate enough to view his performance.

R. A. Roberts dispenses that selfsame indefinable quality often termed "personality" or "magnetism" off as well as on the stage, and is a clever conversationalist, having a strong, modulated voice which carries each word distinctly. In speech he is the typical Englishman, but in looks very much "Yankee."

Mr. Roberts said: "I suppose, of course, you expect my impression of the American audiences as I have found them and in comparison with the English. My conclusions are that they are quick to catch the point, intense, and when interested, attentive; when not, uneasy, which is shown by moving in their seats. I like that and like to be there.

"My early career was on the legitimate stage in England, I having spent three years with Wilson Barrett, taking the characters in 'Light O' London,' thus giving some time to concert work with a musical monologue. From the concert platform I entered your vaudeville through the music halls of Britain's great city, first producing 'Lucinda's Elopement,' which I may fairly say established me in the hearts of London playgoers.

"I then produced 'Dick Turpin,' which you see is as an evening entertainment. It is quite certain whether the expression would be fully understood over here. All my plays are written by myself.'

"I have, and I have, so I consider I gave a much better production of 'Turpin' than is possible here through the size of the stage. There is a revolving platform which stage over there, and where now my female is the escape of Dick through a window. I gained better effect at the Coliseum by having a band of soldiers below, whom I routed by striking, pushing and kicking, mounted my horse and again appeared in my proper person as the other half of the stage appeared before the audience. It was very effective, I assure you, and my horse would come around rubbing its nose against my shoulder, which the people in front seemed always to enjoy very much.

"There has been some talk, I know, since I appeared over here as to how I could perform the stage work which I did alone when 'Turpin' is given. The explanation is not intricate. Through my negligence in the old country of not insisting upon that condition I have suffered a dislocated shoulder blade, broken my arm, blackened my eyes several times and other bruises, all through curiosity-impelled persons standing in the way when I am in a situation of a second to me in my changes meant a great deal.

"I must do it, and for no other reason than to not risk injury. Once in London, at a time when I invited a committee from the audience to come up on the stage to watch my changes, the late Clement Scott asked permission, which I gladly gave. After my performance I asked Mr. Scott who he would say, and he was absolutely, without reservation, that there is nothing to say. Everything speaks for itself; I can say no more."

"Again, at the Metropolitan one night, Sally's knife, which is run across the fingers by the Yorkshire farmer, was allowed by accident. The 'prop' knife is blunted, and one of my assistants, in the hurry to secure another in time, found one which had not been used. When I, as the farmer, drew it across my fingers it cut a very deep gash which bled profusely and continuously through all the succeeding characters, soaking my clothing, which the audience could not but help notice. My assistant remarked to me, as he bound up the wounds, 'Hi say, Mr. Roberts, you ought to do this heery night, you know."

"My wife, who is an English lady, is my property directly behind the stage setting, and I have three others, one to simulate the coach arriving, another for the horse and the third to cart away the debris.

"I like the United States so well, as far as I have traveled it, which means New York and Brooklyn, that, could I make the suitable arrangements, it is highly possible I would present my three plays of entertainment. I trust you will not consider this boastful when I say that I can present the nineteen characters necessary without duplicating the voice one."

"I have already received a proposal from a prominent manager here to extend 'Dick Turpin' into a 'three-act play, having the first and third acts as equally good, and I propose to do it. During the play, with my present presentation of the playlet as the second act.

"But in England-contracts are steel clad. I am engaged there until March, 1910, with the plans for lived a proposition from a manager to extend the playlet as the second act."

THE CIRCLE AGAIN.
So perplexed is Percy Williams over the peculiar conditions existing with his Circle and Colonial theatres that changes in plans are of daily occurrence. The latest is that the Colonial will be leased for next season, or at any rate, will be given up for vaudeville, which will return to the former favorite haunt of the upper West Side, the Circle. During the latter term of Williams' tenancy as a vaudeville manager at the Circle it was a steady money maker. Business averaged $6,500 to $7,000 per week. A comparison to the Colonial, which, for some reason, does not seem to draw, regardless of what bills are given, the weekly receipts running from $3,000 to $4,500, varying continually, without showing a healthy growth.

Mr. Williams is now in the predicament of returning to the Circle and catering for a high grade patronage, which it formerly had, after the house has not endured a season of burlesque. Whether the clientele will return or not is an open question.

WEBER AND RUSH'S NEW HOUSES.
The Weber and Rush theatrical concern, whose offices are in the Knickerbocker Theatre building, are spreading their wings over $1,500 weekly in coming days. The new Gaiety Theatre in process of construction in Baltimore will be under their direction, and now comes word that they have just about completed plans for the construction of a fine burlesque house in Schenectady, where they already control one house, the Mohawk.

Work on the new Schenectady theatre will be begun early in the spring," said a member of the firm. "We have an option on a site in the best part of the city, and architects are busy with the plans for the building. We propose to make the building one of the finest and most commodious in the East. It will cost—that is, the building itself and all incident to it—from $600,000. Besides the theatre proper it will contain an elaborate rathskeller and the basement will be given over to a fine bowling alley."

The firm would not make public the plans of the architects who were working the plans, but, it was definitely stated that the new house would be opened on September 3 of this year.

The Gaiety in Baltimore is to be thrown open the first of next month. It is said that the construction of the new playhouse makes a record. Ground was broken only two months ago. The theatre is the property of the Columbia Amusement Company, but Weber and Rush are the directors.

FEIBER IN A HURRY.
H. H. Peiber, who does the European booking for the Keith Circuit, will call in about two weeks. As a rule he remains in this country until late in the spring, but there is need of acts for Keith's consumption, and Peiber will hurry across.

Alice Way, wife of Charles E. Colby and well known from her connection with Colly & Way as "The Dancing Doll," died New Year's Day, after a lingering illness. Her death was incorrectly reported earlier.
THE ONLY WAY
Will It Come to This in the Agencies?

On the front page this week there appear portraits of Charles T. Aldrich and Sabel Johnson. Mr. Aldrich has dropped from vaudeville for a time to foil the villain in a play called "Secret Service Sam." Miss Johnson has a voice so altitudinous that she calls herself the highest soprano in the world.

Bruno and Russell are just out of the legal woods on a suit brought by Hurtig & Seamon to recover the penalty stipulated in their contract should artists engaged by them play other New York houses before appearing at the theatre on 125th street. Bruno and Russell signed with Hurtig & Seamon and then played the Williams' time. Suit was brought for the $400 penalty, William Grossman taking charge of the artists' interests. On Wednesday Hurtig & Seaman abandoned the suit, and Grossman has a silver card case as a souvenir. He will have to have new cards printed to fit the case.

Edward Clarke is having a merry time with a little press sheet called the Weekly Hash—which comes out every other week, by the way. There is plenty about Clarke, his act, his friends and his enemies, and there is a lot of clever reading. It is one of the best advertising ideas since the Sidman postal cards, and the paper is in demand. An advertisement that a manager is willing to read is worth more than the idea is costing Clarke.

Up in Harlem, next door to the Alhambra, is a sporting goods store where "P. G. Williams' Electric Belts" may be purchased at prices from $2 to $25. There are manufactured and guaranteed by Percy G. Williams over his own signature from his own factory in the City of Nods. (Free Adv.)

VARIETY desires to announce the policy governing the paper.

We want you to read it. It is interesting, if for no other reason than that it will be conducted on original lines, for a theatrical newspaper. The first, foremost and extraordinary feature of it is fairness. Whatever there is to be said for the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "without fail" are the watchwords. VARIETY is an artists' paper and a paper to which any connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

We want you for a subscriber. If you don't read VARIETY you are missing something.

Do you want to read a paper that's honest from the little page to its last line? That will keep its columns clean of "wash notices"? That will not be influenced by advertising? That's VARIETY.

To insure you receiving VARIETY regularly, send in your subscription now. You will find it coming to you regularly to any permanent address given, or "as per route."

Correct English has ever been a failing on the vaudeville stage. No one has taken the matter in hand, and it properly rests with the artists.

Privately they are privileged to speak as they please, the lack of schooling being a misfortune rather than cause for rebuke. But publicly a grammatical error should be carefully avoided, monologues or any acts without manuscripts should be reduced to written, and submitted to someone competent to edit.

Sipple turns and teams often fall an expression which causes the English language to blush. Only recently in a sketch receiving $300 weekly, and which cost perhaps $50, the expression "I soon" was used by one of the principals.

It is a simple and inexpensive matter to correct all this. Every artist should give it his attention immediately. Uniformity of grammar would be of great assistance to vaudeville.

The managers should help to eradicate the evil. It grates upon the newcomers which "refined" vaudeville seeks to attract, and instead of attracting, repels.

William Grossman is bringing a suit against F. P. Proctor in behalf of Eph. Thompson, who was informet when he recently put in an appearance at the Newark house that he had been canceled. It is asserted by the management that Thompson's agent was notified of the cancellation last October, but Thompson denies having received any such notification, and the suit will be pressed. It is understood that Mr. Proctor did not send the recent decision that the Sunday clause nullified a contract and that there was no basis for a suit, but he changed his mind when it was suggested that the acknowledge ment that all outstanding contracts bearing the name of Mr. Proctor were void might work him an injury were the fact to become advertised, and he abandoned his position.

As a matter of fact, Mr. Grossman agrees with Variety that a contract for a performance sanctioned by the police is a contract for a legal performance, and that a contract for Sunday work is not null and void. The uncertainty of the matter points to the moral of the suggestion thatVariety took up the two weeks ago that some organization of artists be formed with a fund for testing these questions in a court of law. The White Rats are still existent, and in a better shape than when the erratic Golden was at the head. They could come forward and find an army of supporters in a movement for a proper organization in the interest of all performers of repute. The matter is worth agitation. There are clearly evils to be remedied.

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WENTWORTH IS COMING

Estelle Wentworth, prima donna of the Happyland company, will take a flyer into vaudeville when the season of the DeWolff Hopper musical comedy closes. This is her second look-in on the vaudeville stage this year and she appeared at Proctor’s Fifth Avenue house in a straight singing act. Her appearance in variety only lasted one week, however. This time she will stay with it much longer, she says. This will be a straight singing turn, much on the order of that being used by Nella Bergen.

STUNK!

The management of “The Dainty Duchess” burlesque company was stung last week for the first time for the $25 forfeit which is offered for any female catch-as-catch-can expert who can point out right on the mat with their aggregation of “International Female Wrestlers.” The international ladies first appeared in this country at Hammerstein’s early this fall. Last week they lost the $25 after the $23 offer.

They were at the Trocadero, St. Louis, when a muscular maid took up the offer. She gave her name as Julia Doringer, of Chicago, and confessed that she paid her room rent by hurling sinkers and wheats in a St. Louis quick lunch room. The biggest of the professional wrestlers was appointed to grind her face into the canvas mat, but at the end of the appointed time limit of five minutes the quick-lunch giantess was still on her feet and smiling triumphantly. She left the theatre with the five-and-twenty in her stock—that is, pure.

OLD-TIME MINSTREL DIES

Sam S. Sanford, the creator of the same name in Uncle Tom’s Cabin, and a minstrel of note, died at his home in Brooklyn last Saturday. The body was taken to Philadelphia for interment. He was at one time manager of a theatre in Philadelphia, but of late had lived in Brooklyn. He was about 84 years of age.

His son, Walter Sanford, at one time a well known melodramatic actor here, is in Australia.

LUESCHER GOT A LAUGH

An article in one of last Sunday’s papers, accredited to Mark Luerscher, with vaudeville as its subject, caused even the trained animals playing around town to laugh when they heard about it.

CHARLES LEONARD FLETCHER IN ACCIDENT

Through an accident on the Santa Fe Railroad near Omaha, Charles Leonard Fletcher is filling a date in a hospital. Mr. Fletcher does not expect to leave Omaha for a month, being obliged by reason of his injuries to postpone the opening of his new sketch, “A Breeze from the West,” until February 6, when he would have his first time at the Majestic in Chicago.

The railroad company will be called upon to reimburse Mr. Fletcher, both for the physical injuries and loss of time. While confined to his bed Los Anger, of Dixon and Anger, has been most kind and attentive, attending to his correspondence and seeing that Fletcher’s wants are cared for.

THE EX-HEADLINER

"You know how it is," concluded the speaker, glancing at Miss Barry. "Don’t I? Why, the other night, every time I sat down or bent for anything, I heard my back go ‘plunk’ somewhere. With one breath I was making remarks about the dressmaker and her pedigree, and with the other asking Felix questions. He misinterpreted my remarks and the result was a queer turn. Oh, yes, there are times when our hearts and other things—break, and the audience is none the wiser.

Do you know Anna Marble, the busy press agent at the Victoria? If you do not, you want to write her a nice letter and send her a lot of photographs about yourself. Miss Marble fell upon my neck and went figuratively speaking, of course. "Photographs," she sobbed. "Do vaudeville women ever have photographs taken of them?" I wrote to her for a lot and what did she answer? "Where are the pictures I let you have last year?"

"Honest! And another headliner who had sent me two pictures, said in reply to my request for more—I don’t give you what you do with all the pictures I give you. I am sending you four more. Please remember they cost real, not stage, money."

"I got all her pictures in the papers but one and she was tickled to death, but I haven’t recovered from her nasty note yet."

Girls, it isn’t every house that has a pet/photograph press agent who will get the best showing possible for us. Play up to Miss Marble and play up in time. And remember that if you don’t get your pictures back, they repose in the desk of some Sunday editor, not up Miss Marble’s sleeve. She has a pretty, plump arm that does not need padding with photographs. You are always wondering how the Broadway show girls and the musical comedy people get so much space in the paper. They pose for hours before the camera. That’s the answer."

The Ex-Headliner.

DELLA FOX’S SOUVENIRS

Yesterday at Proctor’s Fifty-eighth Street Theatre souvenirs in the form of ash receivers were distributed to all women occupying orchestra seats, with the compliments of Della Fox.

The receivers were on view in the lobby during the week, and were quite pretty in that about 500 were given away, and Della’s husband, “Jack” Levy, has stated that the cost was twenty-seven cents each.

Among the passengers on the Hampton-American liner America, which left Dover Thursday, was Charles Borchhaup, head of the international vaudeville agency which bears his name.
NEW ACTS OF THE WEEK

WILFRED CLARKE & CO.
“WHAT WILL HAPPEN NEXT?” AMPHION.

VARIETY.

Like most of the Clarke sketches, this is taken from a scene from Goldoni’s comedy, "Marietta." Bertie Bunting has been having a night out and has met a lady whom he informs that he is a magician. She enlist his aid in the search of her husband, from whom she was separated at the church door by her mother. She is given his address and visits him at his house. The action of the sketch lies in his endeavors to hide the woman from the husband, who proves to be the long-lost host, the sketch now running twenty-two minutes. When it gets down to twenty it should provide an even livelier offering than "Too Much Trouble." There is not a moment without action, and the story is followed with genuine interest. Theo. Carew, Eleanor De Mott and Archie Gillies all contribute to the good effect and deserve praise. The sketch only lacks another week’s working to be one of the best. One or two of the points are lost here this week because as a doorway supposed to lead to a hall leads instead to a garden. The backing should be changed.

CHICOT.

MABEL MCKINLEY.
SOPRANO.
HYDE & BEHMAN.

After a part of the season with "The Parson’s Wife,” Mabel McKinley is once again in vaudeville, playing the first week of her return in Brooklyn. The absence has not lessened Miss McKinley’s popularity on a vaudeville bill. If the reception accorded at Hyde & Behman’s is to be accepted as a true criterion, she is a stronger favorite than ever. Still does it happen that any vocalist is required to render six selections before the greediness of the audience is appeased, but on Tuesday evening even this number did not satisfy, the audience actually insisting until the orchestra broke into the opening-chorus for the next. Miss McKinley has added one new song to the same repertoire formerly given. It is an easy task, and it is proclaimed the composer of it. Another change is that her own leader conducts the music, the pianist accompanying having been done away with. The conductor is a young man by the name of Smith, who is more sincere than rhythmic in his handling of the "stick." Mabel McKinley is a big feature and drawing card on any bill.

CHICOT.

WHITMAN AND DAVIS.
PROTAN TRAVesty.

Keats.

"Protan Travesty" is a misnomer. The sketch, for such it really is, is called "His Little Game," and said by Mr. Whitman to have been written jointly by George Totten Smith and himself, although it is said that Whitman did most of the writing. Mr. Smith may congratulate himself that he is thereby relieved of all responsibility. Based upon a plot leading a husband to disguise himself to discover the unfaithfulness of his wife, the play runs on to Whitman as the husband to go out and reappear as an Italian street vendor who solicits a kiss from the wife (Edith Davis). If it is the intent to have the audience believe the sincerity of the story, it will fail of its purpose through the incongruity of the characters. After a false Italian falls to succeed, Whitman changes to a German in 58 seconds and again attempts the osculatory. The sketch runs 16 minutes, and the "pro- test" undoubtedly depends upon these changes. With the songs sung, it becomes a fair character sketch, depending more upon the music and briskness of the businessthe title or the characters. On very early, no true impression of its reception could be taken. It would do much better if rewritten.

MABEL MCKINLEY.
SOPRANO.
HYDE & BEHMAN.

CHICOT.

RECEPTION.
LEY’S.

It is required that any theatrical procedure was taken to the play. The lines are impossible to be used, and the part assigned Miss Jessie Charon fitted her nearly as badly as the gloves she wore. Nugent has written some words around the theme of a man’s love for his children, and when about to make a date with a girl who has accidentally wandered into his room, suddenly realizes he is a married man and dismisses the plot. The first part of the act is very crude, where Nugent discovers the girl in the room, by sitting on her, as she is reclining on a sofa. All through the dialogue there is a certain taint of suggestiveness which is offensive. He does not dress for the part in the least, first seen in a bath robe and a pair of white dress gloves. His appearance is not very gay, nor does he show in the act. The dress coat with badly wrinkled trousers, either of which are hardly in keeping with the debonair clubman and rounnder he is to portray. His lines regarding his typewriter being in the room with them would go better if the instrument could be seen, even the corner of a well-known machine would do duty satisfactorily than the cheap one carried, which no one would recognize, stowed away in one corner of the table. The act may be done with a lot of trimming, but will never get by in its present shape.

Arthur H. McKechnie.

BEATRICE MCKINZIE & CO.

"A MONTANA BEAUTY.
GRAND OPERA HOUSE.

Beatrice McKinze is one of the latest to desert the comic opera stage for vaudeville. Miss McKinze was the Prince Charming in the New York production of "The Beauty and the Beast," and the prima donna in Klav & Erlang's production of "Mother Goose." Up to recently she played a leading part in the Land of the Happy. In "A Montana Beauty," Beatrice McKinze & Co. have a musical comedy act that was received with enthusiasm at the Grand Opera House for the time on and after December 21. Miss McKinze sings a little of everything, grand opera, comic opera and popular songs. The comedy work is above the ordinary. She is seen only by Walter Shannon and Harry Dunkinson.

After closing their engagement here, they go direct to the New Majestic Theatre, Chicago.

C. H. Hallman.

PHILLIS RANKIN EXPECTS TO...

Phyllis Rankin, the dark-haired souffrette, is expected to play a vaudeville engagement, opening this month same time in the city through the offices of Myers & Keller.

THE COUNTESS KINSKY.

Mme. Ilkley Palma, who is lawfully entitled to the appellation of Countess Kinsky, appears at Keith’s on Monday for her first season’s play in New York. Since arriving in the country, when she intended to enter the operatic field, the Countess has played at the Irving Place Theatre, but deciding that perhaps vaudeville could be more satisfactory, has listened to the persuasive powers of the agents, with the result mentioned.

Philly known in her maiden days as Tetta Palma, she has had an interesting career. In 1880, at the Volta Theatre in Budapest, she appeared in the "Beggar Student" and other operas with Louise Blaha and Eraska Haygi. Afterwards, in 1884, in Vienna, the city of her birth, she sang the same operas, and in 1889 sang them again in German in the Theater Wien.

About 1896 she married the Count Kinsky, whose ancestors fought in the "Thirty Years’ War" and who comes of one of the oldest Hungarian families. The Countess Kinsky joined the family company that came to America to rehabilitate the exchequer, and vaudeville now has a real live flesh-and-blood parcel of the nobility to gaze upon.

TROUBLE FOR FANNY RICE.

Fanny Rice, who is playing Trenth this week has been caused much worry. Her little daughter was last week, while in this city, the child was operated upon by two prominent surgeons for a stoppage of the nasal passages. When their advice the child was taken to Trenth with her mother. On Wednesday, while out driving with her nurse, the wound opened and a severe hemorrhage resulted. The child was taken to a caretaker’s house in Cadwell Park and physicians were summoned. It was only after several hours that the flow of blood was checked and the little one pronounced out of immediate danger.

IRIS HIRES OUT.

After sixteen years in the city, the lovely actress has a chance this time. John J. Iris has decided to exchange the usual commission for a salary that will be in an envelope for him every week, and he has connected himself with the Eastern end of the Pacific Coast Amusement Company.

This is the Sullivan and Constable circuit, and Iris will remain in New York, looking for bookings, a task for which he is particularly well fitted.

Next to Robert Grua, Iris has probably introduced vaudeville more really important dramatic features than any ventriloquist in the world. With a whole forty-nine houses to look for it will be possible for him to use features of importance and a number of big names already stand upon the list.

IN GOOD SOCIETY.

Nan Engeleton and her company played the Jefferson Club, of Richmond, Va., on November 30. This was the last of the best known in the South. As one result of her success at this function, she has booked twelve weeks over the Southern Pacific circuit, commencing in June.

M. S. Bentham was presented with a loving cup and inkstand for New Year’s. Both are of silver and shine.
SUNDAY CONCERTS.
There has been much said about the Sunday concerts in New York, and much sympathy has been wasted on the poor actor who is not permitted to follow the biblical injunction and rest one day out of seven. The poor actor, like many another object of misfortune and benevolence, would be the first to raise a cry should the Sunday concert be abolished.

The only concerts the actor objects to are the ones for which he does not get extra pay. If the Proctor, Williams and Hurtig & Seaman houses could be abolished and concerts be permitted only at the outside places, the actor would consider the situation ideal.

The best proof that he is willing to work on Sunday is found in the fact that artists playing the Poli and other nearby houses where concerts are not permitted come to town for the concert and return to their next stand some few dollars richer; to say nothing of having had their expenses to town paid in full.

The smaller concert is in bad odor with the powers that be, the Sunday concert is really a charitable organization, since the plethora of houses open on that night give the little fellow an opportunity to get out "board money" at the least.

New acts, too, find in the Sunday concert a chance to show their work and try it out on an audience. It does not do them much good, for managers and agents are not around looking for new acts, but it holds the act together and many a sketch which otherwise have died a horrid death, has found in the Sunday engagements the hope thai has held.

One reason for the Sunday concert is the hall box and the flat parlor. A young man who wants to see a girl finds greater privacy in a crowded theatre then in the open faced flat or the boarding house place. Further, if he lacks a male acquaintance he is not disposed to spend the evening in a cheerless room and seeks amusement.

To close the Sunday concerts or to strike the Poli are two things which law would not only work great injury to the artists, but would fill the back rooms of saloons. If the reformers would accomplish a real good let them seek to legitimize the Sunday concert rather than suppress it, and provide the boarding New Yorkers with a place to go where the surroundings make for good.

The polemics have been made that the money spent on Sunday would come to the manager through the week were the houses closed on that day, but the argument does not hold water.

The average young man in New York wants amusement at a time when he may enjoy it. If he is prevented from going to the theatre he will go somewhere where he can spend more money with a smaller return.

If the time ever comes when the hayseed legislator from St. Lawrence County no longer makes the laws governing the vast and greatest of the world we shall have Sunday concerts legalized and the front instead of the back door of the saloons open.

COLONIAL.
There is much that is good at the Colonial this week, but Truly Shakottuck's skinny chorus girls are not included in the category. Miss Shakottuck has been in vaudeville, on and off, for a long time now. She knows us and we like her. Whatever induced her to risk a rapulure of those pleasant relations by offering the attenuated and uninteresting thing she calls her "Prince of Pilsen Girls" is beyond understanding. There is but one naclion that suggests itself. Miss Shakottuck has given her third attempt to get back in vaudeville since she is through with George Washington Jr. (she goes back to Cohan in a couple of weeks), she must come alone. "Prince of Pilsen" is as good as it was five years ago. There is no trace of strain or of the age which shows only in his hair. The Four Millions, strong men and acrobats, who run much to handstands, offer a well devised act crammed full of tricks. They do not turn to comedy for breathing spells; they do their work and close up shop. They have many excellent tricks and are getting specialty bills. The Grilory Brothers, Brooks and Halliday have a musical turn that is good though one fails to see why the second woman should have been added. She does not suit the act, it is a little, and the act was more compact. They are about the only negroes doing a straight musical turn and they fare well. Jewell's Magicians made a hit which would have been strengthened with shorter walks between the turns. Probst whistled some imitations and Asra did good judging after the style of W. C. Fields.

PROCTOR'S TWENTY-THIRD STREET.
They are following the example of Nick Norton over at the Twenty-Third Street Theatre, but they do not seem to remember that a wait in the show in the form of an intermission is as bad as a stage wait. Apart from this they are running the bill through with a rush that makes a good bill better. Paul Cinquevalli is the headline and a most welcome addition to any show. He is not another of those glib talkers in this country juggling has run much to heavy work, and Cinquevalli appears almost as a novelty in his light-er and more graceful style. An artist to his fingers tips, he works with a finish most pleasant to observe, and his absolute sureness is a thing to gloat over.

He has not a single new trick; indeed, he has cut out his work with the seven devils which he has for the four months he has been here are one of the best jugglers to-day. He should coax his assistant to tone down his comedy. The boy is unfortunate to suffer with an anemic pantomimist. The girl in the Clouds is made one of the features. The act shows bad stage management. The cloud slide is badly cracked and there is a large section missing from the appearance of the thunder god is badly aranged, and the light effects throughout are poor. The opening scene is supposed to be a private roof garden. Three of the men are in summer clothes, two of them being without hats, while the third wears an overcoat which does not always hide the thunder god's fanciful dress beneath. None of the little things in the act are well looked after. The Allisons have gone back to "Minnie from Minnesota," and please with this offering, though it is growing somewhat familiar. The Nicholas Sisters open with a little song commencing "Who's Dat Knocking?" For their information he bore no relashon to Deluge. The Allisons were a success, and when the idea of two personable young women blacking their faces was a novelty and the two Nicholas were a vaudeville "it." Now two Nicholas are the third part of thirty cells and look very much that way. There is no cleverness to their talk and their singing is not as good as it was. They have gone very badly to seed. Cliffe Barracoe scored a laughing hit with his unrivalleb mute. It shows some of the best taking that has been put in act in many a day and deserves the laughs it gets. George R. Alexander buried wit of his stuff though it is capable of great improve-ment, and his songs went well. Willie Gardner did buck steps on both ice and roller skates, and he does not go where he possesses a great advantage over others who do. He does all of the steps in workmanlike fashion and made an act worthy of all the better place it would have one the other. No place at all was indicated for Robinson and Grant. The act is filthy, being principally a rough and tumble wrestle be-tween two men, one of whom is just a lumps of dough sup-posed to be designed for a pudding. When the comical bites off a piece and adds it to the mass he forfetals all right to a place on a Proctor bill.

AMPHION.
There is a good bill at the Amphion this week with a new act by Wilfred Clarke and several imported acts. Mr. Clarke's sketch will be found in the New Act Department. "Unlaid!" is made a feature, but it is difficult to see where this person comes in. He squeaks one short song and prunts around on his feet like the impression that he is midget, which he is not. He is rather pulpy sort of person, who wears a number of changes of costume, and the best thing in the act is the fact that he is off the stage, changing, most of the time he occupies. He carries his own scenery with some poor lantern effects. His semblance to a woman is close enough to be unpleasantly real, but he does not offer further come back for more time the stage, cleaning, and Nelson in their familiar "Twisted and Tangled," are the same old laugh. It is one of the turns which does not appeal. All Meer's comedy work is the bit in spite of some really capital wire tricks. Although an Englishman, Meer has played in the States long enough to have acquired a sure sense of American humor, and most of his tricks score big laughs. Ferry Correy made a capital opening act and could have been used to advantage further down on the bill. His trick stuff is good, but he seems to have paddled out a shorter specialty and would show to greater advantage did he offer a wider range of instruments. Bertie Fowler's "Honeycoat" is a mixture of fancy and inebriety; an odd assortment, but one with which he makes some success, although he is sadly in need of some new material. Her mimicking of the two types is more successful for her comparative success than the smartness of the material offered. She is growing plaited of manner and works with the air of one assured of success, a trait which does not make for added success. Genaro and Bailey are doing their singing and dancing and are making one of the real hits of the bill. They had to work when they were the others, and they could have had some more had they been inclined to be hoggish. They have cut out all their dialogue, and the result is a quality which is bound to please, because there is something doing all the time. The kinetog-raph is one of the regular features and over here almost the entire audience is interested in it. No place at all was indicated for Robinson and Grant. The act is filthy, being principally a rough and tumble wrestle between two men, one of whom is just a lump of dough supposed to be designed for a pudding. When the comical bites off a piece and adds it to the mass he forfetals all right to a place on a Proctor bill.
PASTOR'S

It is standing room only at Tony Pastor's this week, both at the matinees and at night. There is a bill with a lot of the old-time favorites, some new faces and a novelty. Incidentally, there are no sketches, the bill being a variety one throughout. Two old-time moralists are near the top of the bill, Gus Williams and Billy Carter. Williams is billed first and is a good moral tag, but he has a new one and he has some talk and a song that are really good and new. Carter was also successful in entertaining, though he needs novelty, and the Roxinos offered a medley act. Matteo and his "Congoites" and Col. Schults are reported in the New Acts department. Another act should not be missed. The novelty—what There Westonos. Two of the youngsters have been with us since the time they used to doode past the Gerry Society ten or twelve years ago to be heralded as child wonder. They are nine more than the children yet, but they make appeal as musicians and not as prodigies. A third girl has been added, who takes over the cello solo work and the act stands deserving of all praise. They dress daintily now and the singing and playing are both extremely good. Weston has worked wonders with his youngsters and should bear a credit. He is not in the new act. J. Aldrich Libbey and Katherine Trayer have their older act styled "The Writing Lesson." Libbey was a dancing man and afternoon and cut monkey shiness till the audience roaring. He is funny, not because he is a comedian but because he is so far removed from one. The Dancing Mitchells do a whole lot of things. They are not only good whirlwind dancers, but they are acrobatic to a degree. The act would be much better appreciated could they shape it up better. At present it is disjointed, and this lack of smoothness detracts from the effect. The Chamberlins were in poor form the other afternoon, and missed a number of the best tricks. These things happen to the best at times, and it is not a fair test of the act. They are dressing it much better than they did. Frank Chamberlin's silk shirt is a most gorgeous thing. Cogan and Bancroft would do better did they cut out their sketch attachment and go in for more skating. The comedy is good, what There is of it—is. They should not advertise a whiskey. Demonio and Belle have some contortion work that is spoiled by a rough and unfinished sketch. It would be far better to let the contortion work form the basis of a silent act. Bert Lennos had a fine time with the best bits of several acts. He is an imitator. So be given credit and is able to use several good bits. If he thinks that the story of the trolleys which were shortened in turn by every member of the family was worth reporting, he possesses a poor editorial faculty. It is tiresome, and even the Pastorites, who usually are good natured, did not like it. Paul Fredrick, on the wire, and Donar, a musician, also appear.

HURTIG AND SEAMON'S

The McWatters and Tyson Company are the real hit at Hurtig & Seamon's this week, and are about the only splyghtly number on the bill. Their medley act was much appreciated, and they could have taken a number of encores had not the vitascope sheet closed them in. They still spoil their ensemble numbers by trying to get light effects with the contrivances, and are not on a foot of action, and their selection of songs is good. Klite, Ott Brother and Nilsen are falling into the error of holding too much to the same repertoire. This is not because they lack acquaintance with musical literature; indeed, no musical act draws from so large a list, but they have picked out the surest hits, and as a result too often there is a feeling of the clever artist working in the same medium. This is not better to change their selections more frequently, no matter how well they are received. They are among the few brassy quartets not too noisy for the second prize, and while they are not the best work on the trapeze, but they make stronger appeal with a capital act on the webbing at the close of their swing song. This is a department ignored by many of the modern gymnasts, but well done, as in this instance, it always goes. George H. Wood is on the bill, probably because they need an act in one and were stuck for it. He is announced as "with a lot of new material." This is a sad confession of ignorance. It may be new to Mr. Wood, but little of it is novel work on the rag-time, to the others it is an old story. He should not blame them for it. He has a lengthy and tiresome routine of drizzly talk about the rich and the educated, making suppose to the people by a clumsy appeal to their supposed prejudice against these classes. Half the time his act suggests an East Sideagitator lecturing to a group of anarchists. Selma has a new act, "the man with the moustache," a new act in the monologue. It is the worst lot of rot that has ever been inflicted upon a New York audience, and he made but a small apology with a couple of old recitations at the close. Mooney and Holbein scored more with the man's dancing than his partner's singing. In the latter, it appears that the audience have discovered several new keys and sings in them. The dancing is getting good enough to be talked about. If he will keep up it he will make a success of it, and it is good. A good man would leave out the satirized pronunciation of Pittsburgh. It is not hornorous; it is disgusting. The Hoch-Rotton company still lack vitality and a good finish, and Elizabeth Murray sings in the old familiar way and tells better stories than she used to. They had a capital reel of moving pictures, one of the best of recent weeks.

MINER'S BOWERY

Just because it is fashionable this season to have a two-act burlesque, Whatson and Meeker are trying to prove that their Kentucky Ilees have no olio. The olio is nothing to be ashamed of, and they pretend to be proud of it, instead of slavishly following from the prompter and hurrying along the artist's names in the song announcements. They also seem to be a little bit ashamed of the chorus. They use the recitation as a means of getting a big act in between, and for some work in the after-piece—beg jardon, the second act. It's a nice, well-trained and well-behaved chorus at that, capable of making the gestures synchronically. They sing fairly well, lock better, and can wear tights—if they are small tights. They should be given more work to do. There is a great deal of the acrobatic work of the Brothers Melvin. The barouche managers have dug up a lot of good acrobatic material this year, but these young men will be coming uptown soon. They run in the trapeze department, and this is a very popular department with the audience. They do one of the things they do in the "Broadway"—with the broadway style. They have the tricks, but they lack sureness and a certain air of confidence which comes only through work and experience. When they gain ease of departure, stop "stalling" and can think up a better style of costume, they should win a place in the big bills. They should be given more work to do on the roof garden season, and they are worth looking over. The best thing they do is a double act to hands, the two boys passing each other in the air. This is the trick that will get them contracts. Hedrix and Prescott work their dancing specialty between the acts. It is still the same nice little turn, with a little of good dancing and not enough singing to hurt. They are above the old grade of act, and are rescued accordingly. Grey and Gray undertake the numbers given in "the Opera Comique Four." They sing more with less encouragement than any quartet in the business. There are grounds for the belief that they consider themselves comedians, but nothing of the sort can be proven against them. Ella Gilbert has a big number, and Lillian Crawford has two. They also take part in the burlesque. The first part of which is a mutilation of the old farce, "Confusion," which has served before. The last act has no connection with the first, and possesses good material, as girl and her lover hire a tram to procure a woman who has answered a matrimonial advertisement and wants to marry the girl's father. This is a very well worked out plot, for it paves the way for the nastiest sort of a scene. They do not need this filler. Jack Reid comes very close to doing some really good acting. With more careful work he could be legitimate. Frank Carroll is less funny, and not at all original. The other members of the cast who have no specialties leave no impression.

"CORKS" ON THIEVES

"Please may I have a soldi?" said the Human Corkscrew with unwonted politeness as he settled himself at the table and made a noise like a thirl. The waiter was notified of the emergency and "Corks" went on:

"I need a sustainer. I was standing on the corner looking to see if I could catch Sam Hodgson coming out of Kelly's. I had a nice song song. I gave him the Happy New Year and he grows that it won't be a happy one unless they quit singing his act. Say, I tried hard not to laugh but I did, and it cost me a drink."

The guy thinks out his act like the cheap composers write their songs. He thinks of what he's seen, then he thinks of what he thinks. He doesn't think he thinks what a thief the others fellows are.

"There used to be a girl that sang "Edinboro Town" in the con, and when I saw the other girl sang it I clared that the song had been written for her.

"Some of the oldest stuff in the business ought-to be common property, but some think it ain't. I remember Joe Hart in one of his old acts used the coconaut shells on his knees, some dancing team said he was stealing from their act. Lord love you, they was doing that before we were in the business."

"There was a man, the other day, kickin' because some other fellow on the same bill had copped out his fake drama, and to hear him talk you could almost imagine that he had invented travesty himself: and that people who had been dead twenty years had stolen the idea from him.

"There is some people who get out ideas and they get into the discord because everybody swipes them, but most of these kickers who say their act is being copied or is a thing as bad this other fellow has the idea they are using.

"There isn't much that's new in this business: it makes me sick to hear some runt who has to look in a book to find out who Dan Rice used was his old gags and beef when the other fellows use the same old reties."

"This act of mine is a contortion specialty, in a snake dress with the Garden of Eden and a real Eve is all to the fresh. There ain't no one copped it yet and he has no kick coming unless it's when some flathead stowehed backs me up against a wall and insists on telling me how the other fellows are stealing his act and how he is sick and tired of furnishing ideas to the rest of the variety business."

"I was doing an act when most of the cameras were kids and me and Walt went out the compilation wars, and when I see one of the new boys orgain' about theft because some other act is doing the same gag he stole it makes me thirsty." "Corks" looked into the bottom of the empty sodd, and the head of the table gave the sign to the waiter. He had heard tales of stolen goods himself.
VARIETY.

SHOWS OF THE WEEK.

THE HEAD OF THE HOUSE.

It had been quiet all evening, so quiet, in fact, that rain coats would be a necessity needed no mention. The Head of the House finally looked up from the dinner menu and said:

"Well, Bill, I've a great scheme."

"What is it?" says I, having gone broke on one or two of that kind before.

"First," says she, "how much are you insured for?"

"Life or fire?" said I.

"Life, of course, you fool." says she.

"What have we to burn?"

"Well," says I, "there will be about six thousand for you to handle after I skidoo.

"Know, that knocks the scheme," says she.

"Better stay home tonight," says I, "and think up another."

"Yes," says she, "I'll stay home, nit."

"Knitting at home will never hurt you," I says with a chuckle.

"Right," says she. "It's coming down to a question of my shifting for myself."

"I, amongness, I know a couple of live ones who wouldn't mind killing an evening for my sake."

"That's a long speech," says I, "for a girl who generally needs a couple of pints and a lot of munch to get started."

"Never mind," says she, "don't worry about me hereafter, I'm fixed."

"Are you going to see a burlesque show at the Circle," says I, "for talking so much."

"What's a burlesque show?" says she.

"Something near vaudeville?"

"Near," says I. "Why, it's hugging it. Sixteen girls who can't get jobs anywhere else, and a lot of job comedians make a show."

"I heard once," says she, "that they make a holy show."

"They do sometimes," says I, "but you don't mind it after seeing the company."

"Why," says she, "are they so bad looking?"

"It's not the looks," says I, "it's the shape.

"How are they," says she, "any good?"

"Well, I says," "they are good in this way. There's no shape you ever dreamed impossible that a burlesque show won't produce."

"How is that?" says she. "They ought to be pretty fair."

"They ought to be," says I, "but the girls are careless while young."

"How about the comedians?" says she.

"Are they funny?"

"Are they?" says I, and then I commenced to laugh.

"What are you laughing at?" says she.

"I was thinking," says I, "how funny it would be if I ever saw a real comedian in a leg show."

"What do you call it leg for?" says she.

"Because I says," "you watch the legs only."

"Which do you like best, dear?" says she, "home life or a burlesque show?"

"Sweetheart," says I, with a guilty conscience, "you know I have to go to the burlesques."

"Ain't that too bad," says she. "I'll go with you after this."

KEITH'S.

Nowhere other than in a continuous house could fourteen numbers be billed, and the moving pictures commence their movements at 10.14. This happened at Keith's Wednesday evening, however, and with a good bill.

One of the two features of this week's program is Julian Eltinge. First seen in New York on the New Amsterdam roof last summer, where he won favorable comment from the critics, vaudeville is his own. Mr. Eltinge cannot be rightfully classified as a "female impersonator." What he gives are characteristics. No Spanish dancers, no French dancing, nothing but the American girl. Eltinge does not run to femininity in voice, having a light baritone, which, together with the billing as "Julian," dispels all question as to his having the femaleVir. There are real heroes, buxom ones, without swagger or smirk, and were he a girl or did a girl have the ability to his offering in his own right, he would be himself. Mr. Eltinge could with propriety dispense with the free advertisement of a certain make of corset which he gives upon being obliged to make a speech in responding to the encore.

The other feature of the week is Filsom and Erroll. Allow your mind to ruminant in the long distance back. Where did you first remember? You can't remember, but it was something about a family jar. And Filsom and Erroll played it. They played it well, particularly so for those days as we judge now, but not nearly so acceptably as "The Daughters of Bacchus," which is now given. Miss Erroll carries off the palm. Although a "drunk" of the thirst-creating kind, Mr. Filsom does not handle the part with the consummate skill of his wife, who assumes the condition as a lesson to her besotted spouse.

The Otto Brothers have infused other than German dialect and dancing into their work until now it is first class and takes because it is different from the rest. They are the laugh of the evening. It is no good to say that you remember. Miss Field's, an imitator of Katie Barry in songs and actions, was well liked and is a clever entertainer. Spissell Brothers and Mch, in "Scenes in Cafe," dwell too much upon the comedy, stretching the act out much longer than it should be.

Tye and Jermon, a sister act, received applause through the Irish bonge and song of one of the girls.

Gus Bruno, in a monologue, evidently does not understand the first need of a story teller. That is "to get to the audience." Bruno should walk down to the footlights upon entering. Some of his stories are new, some odd, some good, some fair, but his Hebrew dialect is so rare and above the average everything else that he should become a Hebrew impersonator at once, letting all else alone.

Alfred Arness did some balancing on a tight rope with Miss Miller and O'Neil gave the finishing touches to the act. Mr. Guyer and Nell did the finish and the show will go on. Mr. Guyer is growing somewhat hamptious over his pantomimic ability.

PROCTOR'S FIFTY-EIGHTH STREET.

A living commentary upon the newness of vaudeville audiences is found at Proctor's Fifty-Eight Street this week, where the name of J. W. Kelly, "The Rolling Mill Man," is mentioned in every act as a solitary sound in response. It seems silent mourning for the departed.

But new-comers on the stage are almost as frequent. Ray and Wood have not been seen often around here. They have travesty, which is given in "on," a mistake in the beginning. Fred Ray carries out the idea of travesty well as Mr. Ray and Juliet Wood is an able second. The defect lies in the material and improper presentation. The humor is not subtle, but gains laughs, and the sketch has become popular.

The fundamental principle of travesty is solemnity. The three soldiers in the finale are permitted to laugh, distilling the idea that it is anything but a plain joke. Mr. Ray and Miss Wood would demand a full stage, and Miss Wood would assist by dodging the spotlight in the spirit of the offering, instead of hugging the stage with her value and demand by having something more modern, written on or about the lines of some current dramatic success. There is plenty of room for anything of this sort in vaudeville now.

"The Little Black Man," one of the season's "gold bricks" brought over here by the H. B. Marinelli Agency, appears in the finale. His pleasant part of the act is the disappearance.

Della Fox shows up the card when it is laid upon the table which announces that she is next, and O'Brien and Havel (Effie Lawrence) gave "Ticks and Clicks," while Harry Thomson told every story and joke he ever heard or knew, not to forget the numerous imitations. Barr and Evans in the opening number have a mistaken idea as to their talents. Barr is not a "rube" in looks or actions. Made up to resemble an Irish comedian, they were in the stage of trying to impersonate a farmer. Miss Evans sings songs, among them something about "Because," and because of that she should use another. This team, with the acrobatics and the character possibilities of Miss Evans, should attempt something straight, having a sketch written to fit them.

Tom Hearns, "the lazy juggler," will hardly claim originality for any part of the bill excepting the "lazy." The jugg- ngt portion, inclusive of the crockery mishandling, has been seen often. Mr. Hearns has some first-rate comedy effects, but through working alone is handicapped. He needs an assistant.

Avery and Hart inclined many to the belief that they were Williams and Walker under other names, and Roche and Poinsett are in the stage of trying to impersonate a farmer. Miss Evans sings songs, among them something about "Because," and because of that she should use another. This team, with the acrobatics and the character possibilities of Miss Evans, should attempt something straight, having a sketch written to fit them.

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Hoffman and McCarthy are here with another interlocutor, Miss Chappelle. "Tim McMahon" is mentioned twice as the author of the songs sung, one of which is stolen bodily from "Fama-La." McMahon should have the girls black up the stage.

Kitty Trane has a pleasant diversified offering in a foreign animal act, and one of the few foreign artists who dress in taste.

Frank Bush had some new stories, two or three of which were good. Most of the rest were used by Billy Van years ago, and may have been(ho used by Bush before that. They are old enough.

The Red Domino is in what is said to be her last week over here. If this act had not received the press work it did, little would have been heard of her, and much less salary, received.

The girls in the act who surround her appear to be the Eight Shetlands, opening the show, and giving Mr. T-scheser some added money for a very poor act.

HAMMERSTEIN'S.

Variety with a big V spells out the bill at Hammerstein's this week. Only acrobatics are missing. Emmet Corrigan and Company in "The Card Party" supplies the melodramatic end.

This sketch, credited to Mr. Corrigan, plays out a dream, which in the difficulty arising as to how to inform the audience in the beginning that it is only visionary, is disregarded altogether until the finale, when the "black paper." This known. This failure of a proper solution for the introduction helps rather than retards the applause, very few understanding the "dream" part. Since its first appearance a change has been made in the cast, Charles C. Edward now acting the "villain," who, while in evening dress, cheats in a "panny ant" poker game. Mr. Edward is a clever impersonator. It has a great knock of comedy with any quantity of horse play. Still it was greatly laughed at, which is the essential point. Alan Dale has said in connection with this act that he thought it was the funniest thing he had ever seen.

Fields and Ward are giving what is called a "new act" and named it "A Vaudeville Rehearsal." A special drop is carried. The act is new since the reunion of this team. Ward ought to discontinue the glove slapping. It jars, and is the "Jeannette" that does not merit to be relegated to the past. Something more amusing than the "business man" could be given in the act proper.

McKinnon's Minstrel Misses are here with another interlocutor, Miss Chappelle. "Tim McMahon" is mentioned twice as the author of the songs sung, one of which is stolen bodily from "Fama-La." McMahon should have the girls black up the stage.
ALHAMBRA.

An audience which packed the Alhambra to the back wall applauded R. A. Roberts to the echo at the Alhambra on New Year's night. Regardless of the lighting changes, the quickest of which is made in two seconds, the play itself is so vivid that one leaves the theatre wishing a full drama on that subject could be given when the characters would meet.

Carlisle's animals caused much wonder, particularly the "educated" pony.

Potter and Hartwell in equilibristics, opened the show and the pictures, "The Night Before Christmas," closed it.

LYNE OF ENGLAND.

HYDE AND BEHMAN.

Highly pleased audiences are leaving this theatre daily this week after seeing the show given there. It abounds in comedy, and there is nothing heavy to cause squirms. One sketch served to bring out sharply the improvement in playing given by Mr. Leonard Truesdell. "Our Man in the City," played by Mr. and Mrs. Howard Truesdell and a company of two.

Some time ago this playlet had a "try out" at Pastor's one afternoon at five o'clock. No special merit attached itself, but the two Mr. Davis' breezy walk grows tensive. Miss Macaulay makes a sweet picture on the stage, and the wracking finale brings what applause is meted out to the playlet.

Trovillo in a "new" ventriloquial act was an appreciated number on the bill. The "new" means exactly that. Trovillo is a ventriloquist without question. His dummies are not within easy reaching distance, one, a girl, being removed almost seven feet. The setting is original and well worked, and the mechanical end of the act places it away up on the list.

The Walkowsky troupe of Russian singers and dancers seem to give more attention to dancing than the singing, which is not participated in by all in that whirlwind fashion expected. This troupe, originally with the Ringling Circus, has lost its troupelike form recently, who returned home. They have been replaced by a couple of East Side young women.

Lee Harrison leaves vaudeville at the end of his engagement, so mention of why his stories are not good would be futile. It may be said, however, that should Mr. Harrison decide to return at any time, a more careful selection of stories will be highly beneficial if the present ones haven't ruined his value as a single entertainer. The only redeeming feature is the song.

Leo Nino, with a violin, makes a fair bid for approval through trick playing and imitations. The trick of holding the bow between the lower limbs and playing the violin upon it there should be dropped, quickly and immediately.

"Colonel" Gaston Bordeverry, Leonie De Lausanne and the assistants in the shooting act, did appear. Miss De Lausanne has a new trick costume for the disrobing part, the targets on which are so plainly marked that they may be seen from any distance. The whole act is a joke when analyzed.

VARIETY.

THE CIRCLE.

Lavishness isn't prominent in, about the Heights Wine, Women and Song, which has been playing here this week.

The usual number of girls are carried, but they are not real live, active young ladies. Rather a load of automatons. Something should be done to inject some ginkgo into their movements, either by paying their salaries in advance or, better still, see that they have sufficient food.

Tuesday afternoon every girl in the company, excepting Jessie Burns and Nettie Clayton, made a "play" for a "supper date" with a box party of four which looked likely.

If you are accustomed to burlesque, it is a miss this show if you want a good laugh. In the opening number called "A Day at Niagara Falls," the girls first appear dressed in sailors' costumes, making a change after a few minutes, and continue to make a host of their numbers as the clowns. These numbers they first appeared in.

The opening number is written by Sam S. Howe, of Howe and Scott. It really has some material, and brings the show out of the rut. Howe and Scott dominate everything.

As a Hebrew comedian Howe approaches closer to the standard act by Dave Warfield in actions and dialect than any of the many who aim for that honor.

Bonita is the leader of the women, adhering strictly to a cream-colored appeal. She is in the olio, and decoleute in the after-piece. Miss Bonita calmly announces: "I will now try to give an imitation of Fay Templeton." Isn't that the name of alwight, because Miss Bonita does only try." In the attempt to copy Williams, of Williams and Walker, she doesn't even get that far.

There are four numbers in the olio, which allows of an intermission at both ends, and again betokens the expenses saving spirit.

It is better to have a few than none. Howe and Scott in their vaudeville, brings back a rush. But Kenna has made no change at all, and he should. The character could be kept just the same, and with new material he could be often in demand.

Artie Hall, "the girl with the white arms," removes her gloves after hearing an imaginary doubt expressed by an auditor. This is considered such a stunt in the Hall family that all of the female members are doing it, which is not such a joke as it sounds.

The Three Macaps opened the show and made a hit, and ten minutes in, they did a number for that placement that has been heard in a long while. Max Waldron impersonated different types of females, making the dragged husband lock for two seconds, and the slowest in forty-five. His features will prevent the adjective "great" ever being affixed.

Press Eldridge has suffered a loss recently playing the part of a man's life, but gave his usual monologue to the customary reception, and Rae and Benedetta on the revolving ladder have nothing to commend themselves.

Newell and Nihlo left this week for a visit to Mr. Newell's parents in Chicago, from where they will leave to start their tour over the Interstate Circuit.

THE OFFICE BOY AND THE ARTISTS.

"Well, well, well," said the Office Boy as he dropped into the Agent's office, "rubbering again, eh?"

The Boy was told I wished to see the Agent for a moment, and he replied, "You'll have to wait a few minutes. The Boss is trying to make a big act believe he can book it around the world without losing a week. If they fall for it there's an agent up the street that will do the same for a small act.

"Now look at those people standing there waiting to see him," the Boy continued. "They're all artists looking for a date for a week, or a Sunday night. If they get it, all right; if they don't, all wrong. Just the same as if you give them a good notice, you're a good critic; if you give them a bad one, you're rotten.

"Artists are built awful funny anyway in their thinktank, ain't they? Gee, but they are bad when it comes down to business. Every one thinks he's got the best act in the world, and he don't act a little better in the same line the poor one says the good one stole it from him while he was working it up in his mind."

"And their ideas about salary! They are worth so much, and if they say less they think they are not so good. Now, ain't business if you can get work steady to get a little less money than to miss a week often just to hold your price. Of course it is, but how many artists can see that?"

Well, I heard all the kicks and complaints they make while around here. There's another about the position they get on the bill. That's the most silly of all. What's the difference when they appear. If they're good, they'll make good. If they haven't got the goods, the audience will know it whether they are number one, two or six.

"Most of them don't seem to know that as long as a manager agrees to pay them their salary he has a right to put them where he wants to. If he pays the way he can keep them from working at all. If he feels like it. If their act is good they don't need the manager to help them get the audience.

"These artists put me in mind a whole lot of a lot of people who are running loose and against each other all the time, letting everybody get in on them while they do it. If they thought more of each other and less of themselves and got together in a proper way, who do you suppose would be in control of this vaudeville business?"

"You can bet your sweet life there wouldn't be any cancellations at twenty-four hours' notice then from agents, and a manager wouldn't say 'cut or dust' either. Contracts would have value.

"Say, am I getting mushy? Well, I wouldn't knock them any more than you or me with a world of trouble. I wouldn't want to do it. I'll keep it to myself most of the time, but some day when I'm feeling better."

M. S. Shea, of Buffalo, will build a dramatic house in Toronto, turning it over to the Independents.
VARIETY.

KEENEY'S.
The best that can be said of Joseph Hart and Currie DeMars' headline bill at Keeney's this week, is that they are still successful in vaudeville as far as bookings go, but it hardly seems possible that the very existence of their act is responsible for this.

Their sketch, "The Other Fellow," is interesting only as a demonstration of how far good musical numbers can go to lighten up an otherwise dead and boresome farce. The program left the sketch in the shadow of anonymity, but the management must have read about as entertainingly as a Congressional Record.

The only bright spots in it were the songs of the two principals. There is hardly a bright or clever line from beginning to end, and the story, although it might have been made a reasonably interesting one, is decidedly not humorous and takes too long in the telling.

Ray Cox, billed as "The Clever Singing Comedian," was bright, but missed a well-deserved encore by the haste of the uniformed page in changing the cards. His costume of simple white shirt and black hat was effective, and suggested the effects that Clarke Vance gets applause with her delightful Dixieland voice. Miss Cox's Southern drawl doesn't reflect the Sunny South quite so pleasantly as her costume. It sounds more like Bostonese with a reverse English. Her impersonation of Bert Williams, of Williams and Walker, in his famous song, was excellent. It was this that won her the recall.

The Herald Square Quartet have preserved their act unchanged through their wanderings about the Eastern houses. They still play comedy pretty strong. There is a good deal of rather forced fun that seems to eat the audience, but there appeared to be a little too much of it. It worked to the exclusion of the really good vocal work of the four. The bass has a voice of excellent quality, and the general sense of humor is not so well developed.

Cherry and Bates, a pair of bicycle experts, were better in their comedy work than in their singing act. The straight member of the combination performed some stunts on a ten-foot stand. From the floor of the house it looked as though the front wheel of the bicycle was locked to safeguard against a fall and the ease with which the difficult act was performed rather strengthened this impression.

Hayman and Franklin got four curtain calls, and an opportunity to make a curtain speech. The turn moves along fairly well and the man, who does a Hebrew, carries his part quietly but effectively. Little is required of the woman of the team, but she does that little with quiet grace. The act closed in "one" with an alleged ojopetoria consisting of medley of the year's ten best selling songs.

The Griff Brothers were a muscular pair of European acrobats dressed in pink, white, and medallions to support each other by their thighs. There is not enough action in the performance to make it interesting.

The bill opened with John Delmore and Larry Darrell, a dancing and singing pair, who dressed luxuriously and sang acceptably.

DEWEY.
The Bon Ton Burlesquers, this week's attraction at the Dewey-Stillwell, stages one thing—that Fourteenth street audiences don't want originality. The closing burlesque of the show was a startling novelty in the particular that it was so scientifically intelligent and timely humor and condescendingly lacked those three time-honored mainstays of burlesque—the knockabout Irishman, German hussar and Canadian. Net result: The audience was bored from the start and began to get into its coats fifteen minutes before the curtain closed.

The opening feature was a burlesque of the ordinary sort. Its fun was clean but horsey and devoid of humor. There was not a line or a scene in it that had not been done a hundred times before, but it went better with the audience than the final travesty, which was probably inspired by Weber and Fields' "The College Widow," but was nevertheless clean and cheap.

The hit of the olio was a specialty done by Berg's Merry Girls, a company of half dozen good looking young women, who in company act as the first being the best. This was a dance in which each girl carried a wonderfully lifelike dummy in evening clothes and a hat. They finished with an acrobatic turn of rather ordinary merit, which was saved alone by the whirlwind speed with which they worked.

Harry Keeler and Joe Watson were applauded thunderously, chiefly because of a bunch of parodies on popular songs sung by the Hebrew member of the team. The parodies were fairly pointed and were as bad as they were funny. One of them was rather too pointed, being too broad even for Dewey audiences.

Toma Hanlon was a dainty figure in white flannel trousers and sang reasonably well, but will never make the boys tumble out of the gallery unless she puts a little more ginger into her turn. Burlesque audiences are not very strong for dignified soubrettes.

Chris Whelen and Minnie Soares staged their act "Just Nonsense" on the program. It is just as well to let it go at that.

Laredo and Blake took the final place in the olio. They have an excellent acrobatic act, showing some features of the Rice and Prevost turn, but with originality enough to absorb them from the charge of piracy. The straight member of the combination does some fast work with style and smoothness, and is capable supplemented by his clown partner.

The burlesques were well dressed, and this excuses well, except that several of the ensembles were under an irritating red light that made the stage party invisible. The fencing girls and football girls in the final burlesque were particularly good.

The company did not come above the average. The men, Harry Keeler, Chris Whelen and Joe Watson, were much better in their last act of the evening, when their lines and opportunities were better.

Joseph Yarrick, the liquid air demonstrator, played a Christmas date at Geo. W. Vanderbilt's, making the jump from New York and returning here.

GOTHAM.

Rice and Barton have abandoned their former evil ways and at the Gotham this week they are using a show that is absolutely free from vulgarity and from which slapsticks, bladders and other offensives are entirely eliminated. The result is one of the smartest performances seen in town this season.

The first part and burlesque is of a farce-comedy order. It is called "A Night at Coney Island." The author must have had a good many Singhel of good laughs right in there, and there were in the burlesque. Of course, as usual, Charles Barton and Bert Baker were the chief fun makers, ably assisted by Annie Don Mullen, and kept the audience laughing for the length of time they were on the stage. Time must have been taken in selecting the chorus, for such singing has seldom been heard in a burlesque show. The opening number—of the operatic kind—showed sixteen chorus girls in the front line and ten men in the rear. They had to sing the selection over several times. The act was in three parts, the first being the best. This was a dance in which each girl carried a wonderfully lifelike dummy in evening clothes and a hat. They finished with an acrobatic turn of rather ordinary merit, which was saved alone by the whirlwind speed with which they worked.

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Skigle" Goes to Syracuse. Sees the Show at the Grand Opera House. Says It Smells Bad. Wants to Come Home.

Syracuse, Jan. 4.

Gee, this town is hum, and that the theater is hummer (Grand Opera House). I had to climb a lot of stairs before we got there, and when we got there it was only the box office, and we had to climb home more before we could sit down.

I didn't like the show. It stinks. The only thing I liked was those fellows up in the air (Four Flying Duncars). They're the goods. Wish they would take me to throw, and the pictures were all right, and they don't have intermission here, so I was glad, because I saw the pictures so much sooner, but I wanted a drink while that rotten sketch was being played (Patrice, "A New Year's Dream"), and my mother wouldn't let me get it because she didn't want to let me.

Then a fellow made a lot of figures on a blackboard and then he smiled (Solomon 11). They said his name was Solomon, and I knew some of Solomon here, but I never saw him before, and then a girl gets in a ball (Belle Stone) and rolls up to the top of something and then rolls down again and I bet it's easier coming down than going up, and then a man (John Giger) with a violin says, "I will now make this machine say 'Mary had a little lamb,'" and it said it, but I couldn't understand what it said.

Six girls all dressed up funny (Peri Sisters) sang and danced and I didn't like either, and then a fellow came out and talked and talked (James J. Morton), and they made him come out a lot of times, but he made me sick and I don't know why he came back so often. Everybody but me was laughing.

But I liked the pictures the best but cause they stole a safe, and the police chased the robbers in a boat, and then the safe and the whole crowd spilled over in the river and got wet.

I want to go back home.

The Barnum & Bailey Company has declared a dividend of 7 1/2 per cent. for the year ending October 28, 1905. Few outsiders know that the Barnum & Bailey firm is a stock company organized under the English Limited Liabilities Act.
IN THE OLDEN DAYS
Reminiscences of the Early Days of Variety by the Veteran Manager and Performer, Nick Norton.

NOTE—There is probably no one now engaged in the vaudeville with the exception of Tony Pastor who possesses a wide knowledge of the variety business as a result of personal work to associate himself with the managerial end and who for several years was a valued member of the Hyde & Riehman firms.

NUMBER FOUR.
The Rebellion came to an end shortly after the assassination of President Lincoln, but for some time afterward conditions were unsettled and traffic was impeded.

As soon as peace was concluded, a Baltimorean, John W. Wharton, conceived the idea of taking a company to Richmond under a considerable political pull, he readily obtained passports to pass Fortress Monroe.

J. Wilkes Booth had not yet been captured, and as soon as it was known on board that there were actors among the passengers we inquired for them in interested scrutiny.

Our passports were our guarantee, and in due course we arrived at Rocker's Wharf, in Richmond. In my anxiety to be the first Northern performer to land on Southern soil I did not wait for the boat to tie up to the dock, but made a jump from the upper deck. In my haste I miscalculated the distance, and had it not been for a negro, who dove off the dock after me, I should have drowned.

As it was, my entrance into Richmond was attended by sufficient excitement to satisfy me, and I may say that I was a sensation from the outset; more so afterward, in fact.

Included in our company were William A. Wray and wife (Mlle. Delphine), Edward Wray and wife (a Miss Ross), Joe Woods, Laura Bernard, Morrissey Little, William Wray, the Katzes Brothers and several others.

William Wray was one of the most versatile performers I have ever met. He was a skilled performer on all musical instruments, a good magician, a comic and sentimental singer, black or white face comedian, banjo soloist, pantomimist, animal trainer and all round actor. It was reported that he commanded a salary of $50 weekly, but this figure was too high in those days to be given credence. He was drowned the Thursday after Christmas while going with a troupe to New Orleans in the ill-fated Evening Star. Of that company of about thirty performers the only person saved was Frank Girard, for many years stage manager for Tony Pastor.

We rehearsed several days, and on April 21, 1865, opened at Metropolitan Hall, on Franklin Street, which formerly had been a church. The audience comprised citizens, soldiers and darkies, with the military predominating, the city still being under martial law.

The bill offered the usual olio and concluded with "The Traitor's Doom," founded upon an incident of the Rebellion. It was my fortune to be cast as a Confederate captain, who was the heavy victim of the piece, and in one scene I had to pull down and trample upon an American flag.

The incident so excited a young Federal captain that he shot me down in bed. However, the ball, instead of missing me and bedding itself in the rear wall, I dug it out after the performance, and for years carried it as a pocket piece. It was unbecoming to be so unfriendly to a man I thought I am the only villain who was ever actually shot at from the audience.

After the first performance, the scene was toned down, and things were followed by others of a similar sort, in which I always played the villain, and as a reward was permitted to make a hurried change into the theatre and a smaller one for my room, doing most of my work with the heavier missile.

I got Along very well with the large ball, and soon could perform the routine tricks in credible fashion. Trouble came when I sought to balance the ball on an eight-foot stick, knocking the stick out and catching the ball on my shoulders.

It landed in the proper place, but I forgot to duck. When I came to, the negro was playing on the balcony of the theatre to attract the crowd to the performance. I had been practicing in what had been the belfry of the old church, and for all I know the ball is there yet. The five hours of unconsciousness had taken all desire from me. I crept through my work as best I could that evening, but it was a hoo doo day for any one.

I was stopping at the Powhatan Hotel, rooming with Morrissey Little, a well-known jigger dancer. During the night the cats began their nightly concert with their usual orchestra program and Little could not sleep.

Closing up the smaller of the cannon balls which I had brought to my room and knowing that I was sick of them, he aimed at the leader and let go. It stopped the cats, all right, blowing a score of them to Kingdom Come, and it also tore a hole in the pavement big enough to march a car through. It was reported that he could open with Lamkin on Monday instead of Sunday.

When the news was wired up on Friday, March 30, the word had it that he had accepted Baltimore instead. This put Lamkin, William Morris and Robert Girard it, a hole, and they all love Conchas now.

HIPPODROME BOOKINGS.
The latest report is that the Tally Frank troupe of six ground tumblers, said to be "great," will open at the Hippodrome on May 1. No estimate of price is made, for that the management will announce directions.

Spudoni, the heavy weight juggler, may also soon appear. The Markels should have been here now, but owing to a death, their opening has been delayed.

KATIE BARRY IS ALL RIGHT.
Katie Barry, the little English comedienne, will be here to own the week of January beginning the fifteenth, after an illness of five weeks. She will appear a week from Monday at the Orpheum, Reading, Pa., with a new sketch called "Just a Joke." It includes three people and will be first seen hereabouts at Keene's. The sketch is by J. Eger- ton Brown. Miss Barry was guests at Proctor's Twenty-third Street Theatre. Her physicians told her that she was suffering from a nervous disorder and recommended a long rest. She has been at her home, 115 West 95th street, resting hard, except for a few days' stay at Atlantic City. She is now quite recovered.

ROBERTS REPRESENTS.
Everybody doesn't know it, but R. A. Roberts is representing a syndicate of European managers on his tour of this country. He spends a considerable part of his leisure time looking over American acts, upon which, it is said, he will report to his principals. This leads to a story.

Arrangements were made, so the tale goes on the Broadway "curb," for Eddie Leon to do a rehearsal at the Colonial three months last week for the specific benefit of the visitor, Jack Levy, Leonard's manager, acting for the black-faced comedian. But when it came to getting Leonard down to the theatre before noon he balked and refused to give special matinees for all the European tourists that ever came through Sandy Hoon. The arrangement was called off.

KADER AND KATZES.
Abdel Kader and his three wives paid a Christmas visit to Harry Katzes at the Auditorium Theatre, in Lynn, Mr. Katzes was most inapprehensible. Instead of welcoming the lightening painter, he said he was sorry that he was there, explaining that his bill was full and that he had not space for anyone else.

Kader gravely produced a contract, which Katzes admitted, offering the explanation that he had canceled the act. Kader suggested that he write him a letter and upon receipt of such document Kader went to a lawyer, swore that he had received no cancellation and Katzes paid the salary. Katzes charged it to Willard Morris, and the chances are that Morris will pass it on to Wolheim in Marinelli's office, to whom the cancellation is claimed to have been sent.

HAPPY GARDNER.
Frank Gardner and Lottie Vincent are not worrying about dates. They have their time fixed and sold for three years, and by that time they should have added a few more weeks to this. They are booked in the East until June, when they go to the Orpheum Circuit, return to the East, and then have engagements in the West. They are now booking for the fall to repeat engagements and other dates, prospects for three years, and are anxious for instructions.

Spudoni, the heavy weight juggler, may also soon appear. The Markels should have been here now, but owing to a death, their opening has been delayed.

If you have the opportunity for a social chat with D. F. Hennessy, of the Keith forces, have him tell you about the bids at the Union Square. It's funny for "D. F." to give the reason why we haven't had snow here yet.
ELTINE SAYS HE DIDN'T.

From San Francisco during his recent coast trip came the report that Julian Eltinge had thrown a man who had called him a "Classic," and the tale was so unique in the annals of female impersonation that Eltinge became a person of interest. It is a pity to spoil a good story, but Eltinge says it is not true.

"I didn't throw a man," said he to Variety, the other afternoon. "What would be the use? If I tried to throw every one who made remarks I would have a perpetually sprained wrist and bruised knuckles.

"The trouble is that many of the impersonators have given the outsider good cause to believe he hears of a man who wears women's clothes on the stage, and I do not altogether blame them. Until I went on the professional stage I could not stand this sort of act myself, and I am doing it merely for the money there is in it.

"The old Cadet shows seemed different. There a lot of the boys made up as girls and it was all part of the entertainment of our families and friends. I turned down several good offers, but at last it came to the proposition that I could get ten dollars a week in a commercial house with a possible increase to fifty in the distant future.

"On the other hand, the managers' offers were more generous. I took a place with Rice in 'Mr. Wickham' playing the juvenile. Few persons know that because so pitifully few saw that piece and they are not boasting about it.

"The experience was good for me, and as I played a girl in the second act, the change to vaudeville was natural. I would rather be doing a blackface specialty than female impersonation, but there is not the same money in it, and I am sticking to the impersonation for a time until I can show the managers that I can act men's parts acceptably. Then I hope to give up the skirts forever. I hate the work and the manner in which an impersonator is regarded.

"It is not pleasant to be classed with people who have brought the impersonation into disrepute. It is not pleasant to go into a house on a Monday morning and be regarded with suspicion by my fellow players, but I find that they soon learn that I am a real man, and by Wednesday I have gained their respect.

"For the casual comment of the outsider there is no redress. I have to take that along with the salary. At most I shall have but two years more of it."

"I do not go in for the absolute copy of the woman. I do not wear the steel corset adopted by some to give the outline. I have not adopted any sort of bra that go in for flabby effects which suggest rather than reproduce the feminine figure. It's easier work for me and I think the public have continued to contribute my success. I try not to be any more like a woman than I have to be.

"Off the stage I do not have to try to be a man."

WEST'S PUBLICITY.

Despairing of the ordinary means of reaching the agents' ears, J. Royer West, of West and Van Sielien, decided that the situation called for originality, and last Wednesday there appeared on Twenty-eight street a sandwich man bearing a sign decorated with the West and Van Sielien advertisement. After parading the block between Fifth avenue and Broadway until it was certain that William Morris and his staff had absorbed the information, the man moved his stand to the vicinity of the St. George Building. Last Tuesday K. Hodgson et al., moving up to the Victoria in time to give the glad news to William Hammerstein.

The first of the sandwich men has been employed to advertise a vaudeville act to an agent, and the quaintness of the idea had the vaudeville portion of the town on a broad grin.

VALDARE MARRIED.


James Valdare, of the Six Valdare Tr.upe of cyclists, who played an engagement at Ramona Park Theatre last summer, was married to Miss Gertrude Varno, of this city, December 18, at New Brunswick, N. J. While playing last summer in this city one of the troupe resigned, and an advertisement was inserted in the papers. Mr. and Mrs. Valdare are spending the holidays in this city, but leave shortly to join the troupe in St. Louis.

C. H. Hallman.

RICE AND BARTON'S LOSS.

Rice and Barton received the unhappy news yesterday that their daughter, that they were trying, having been destroyed by fire the night before. The news came over 'the phone to Mr. Barton at Newark and Mr. Rice at Springield, Mass. Mr. Rice had expended large sums during the last summer making improvements, and the building was probably the most comfortable home in Long Island. The fire began from a defective fuse and was soon beyond control.

The loss is about $25,000, partly covered by insurance.

"The building was to be built as speedily as possible, and this time it will be of fireproof material."
possessed a strong singing voice that pleased. Miss Fisk, who is "O Kitty," the Parlour Song, "was the great star of the show. She was at the head of the bill, and in each of the songs she rendered, she struck a chord that no other singer could reach. The orchestra was splendid, and the music was in the grand est style.
Of Mine, Mrs. Richards wearing an exceeding handsome gown, was the main attraction of the event. The dress was the result of the efforts of her daughter, Mrs. L. Ayers, who had spent many hours sewing it. It was a natural color and very becoming. The dress was very well received and many compliments were paid to Mrs. Richards. The evening was launched with a splendid display of fireworks, which added to the festive air of the occasion. The music was provided by the famous orchestra of the city, and the entertainment was a great success.
VAUDEVILLE AGENTS.

WM. MORRIS,

BOOKING EXCLUSIVELY THE FOLLOWING LEADING VAUDEVILLE THEATRES:

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P. G. Williams’ Ambassador, New York.
P. G. Williams’ Victoria, New Haven, Conn.
P. G. Williams’ Hotel Garden, New Haven, Conn.
P. G. Williams’ Madison, New York.
P. G. Williams’ Beach, New York.
P. G. Williams’ Bergen Beach, New York.
Keesey’s, Brooklyn.
The Durts, Yonkers.
Morrison’s, Rockaway.
Handwerger’s, Coney Island.
Deilming’s, Rockaway.
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First Time in Vaudeville
The Celebrated Comic and Magician

CLEM FERGUSON
AND HER SIX JOHNNIES,
In an original musical skit

AL SHAN AND CHAS. WARREN,
Comedians
Capt. Broom’s Demonstration of
WIRELESS TELEGRAPHY.
The only exhibition of kind on any stage.
First time here.

AUGUSTE VOY BIEGE,
The Celebrated Cellist

CALLAHAY AND MACK,
Irish Comedy Boys

NOLAN SULLIVAN,
Female Minstrels

WILTON BROTHERS,
Comedy Boys

V. P. WOODWARD,
European Tumbler and Angular
NEW PHOTOGRAPH VIEWS.
First time this season.

GASTON BOWDENVY.
The Greatest Half-Back in the World.

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ORPHEUM CIRCUIT

REPORT OF OFFICIALS FOR THE WEEK

S. B. BENDAH,
M. WOODWARD,
J. M. DOW,
B. A. MYERS.

VARIETY.

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TROVOLLO

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"If a Girl Like You Loved a Boy Like Me"
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‘* SOMEBODY’S SWEETHEART I WANT TO BE’
Cobb & Edwards

"IN A LITTLE CANOE WITH YOU"
Wood & Edwards

"Pocahontas" ("Tammany’s Sister), by Bryan & Edwards. "When the Green Leaves Turn to Gold," by Wood & Edwards; "Napoli" (Italian love song), by Bryan & Edwards.


NEW YORK

1812 BROADWAY.

L. O. EDWARDS, Mgr., Prof. Dept.

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VARIETY.

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POLI IN THE NEWS.

The daily papers have been devoting considerable space during the past week to S. Z. Poli, his plans and possibilities. Most of the statements made have been incorrect, notably those referring to the participation of William, William Hammerstein and F. F. Proctor in his extended circuit, and to the requirement of the former Boston Music Hall (now known as the Empire) as a factor in his plans.

While Mr. Poli undoubtedly holds an option on the Boston house, he would neither confirm nor deny the report that he intended going into Boston when he won the opening on Tuesday. By the way, it appears that this issue of Variety appears on the stands, it is possible—though scarcely probable—that the matter will have been concluded.

It is improbable that he also has designs upon Providence, where there is a new theatre which was to have been taken over by the Shuberts upon completion of that which was given up when it was found possible to obtain a house already built. Mr. Poli is said to be entertaining this proposition, and is believed to be interested in some other line of business.

He has completed the negotiations for a house in Jersey City, and is looking toward Philadelphia, Baltimore, Buffalo and Detroit. If these are taken, intermediate cities may be filled.

The first intimation that he was in negotiation for the Boston house came from that city to the Herald, and it was from inquiries made by that publication Tuesday night that the fact first became known here. It is certain that the deal had not been closed on Thursday.

A direct cause of the opposition is the opposition of the Keith Booking Agency to the Poli house in Worcester.

The Keith people made the proposition that they would book the shows on the Poll circuit and withdraw the opposition in Worcester, which they would have been only too glad to do, since they appear to be seeking an excuse for getting out of a hole gracefully.

Meanwhile acts holding Keith time and booked for the Poli house in Worcester have been called into the Keith agency and threatened with cancellation of their bookings. None of their bookings, however, were booked for Poli, even though their Keith bookings did not include the Worcester house.

These threats have proved ineffective, but they roused Mr. Poli to a realization of the danger of permitting the Keith affiliations to become too strong while he remained stationary, and these new moves are the Poll preparation.

He has been opposed to the Keith agency idea, believing that to add his houses to the list of affiliates would only serve to strengthen their power; a power which some day might be made as dictatorial as the Klaw & Erlanger organization.

He really enjoys the advantages of semi-affiliation with the other managers booking through the office of William Morris, but Mr. Poli is ambitious and desired to head a more important circuit of his own.

No manager is better prepared for such an undertaking. He owns a handsomely built house in New Haven, opened last fall, upon which he does not owe a dollar, and his outside investments have multiplied the earnings of his vaudeville houses.

So far as can be learned, he has not asked other than moral support in his undertakings, and it does not seem probable that the figures who have given name to his recent plans are likely to be invited to enter into his new plans.

It is possible that when the Keith people are ready they may be required to meet intelligent competition in Boston they may receive from their present arbitrary position and make concessions to divert Mr. Poli’s energies elsewhere.

In the event of his deciding to take the fight into the enemies’ camps, in addition to the houses in Boston and Providence, there will be houses in Philadelphia and Baltimore. In the latter town the best results are not being had from the Keith talent, and it would be a matter of no great difficulty to induce Kernan to leave.

This would enable William Morris to start an act in Baltimore, play it through Philadelphia, Trenton, Newark, Jersey City, and thence to Cummertons and Proctor circuits here in town, through New England and out at Albany and Troy over the line of the New York Central.

Such a route would give the Keith people plenty to take care of, and if it looks from the outside as though they might be induced to wave the flag of truce and promotion, it will not be long.

It is not probable, however, that there will be anything definite before next week, for Mr. Poli does not appear to be in a hurry to talk, and he has fully perfected his plans so that the announcement would have been made.

Poli can stand opposition or make a fight better than some other managers, since he adheres to his ten, twenty and thirty cent policy, and for those prices gives a show very little different from the higher priced bills. He has played Thompson’s elephants and other high priced acts this season, and he will find anything that will offer a return either immediate or in future time.

The Jersey City purchase consists of five lots on Erie street, upon which will be erected a theatre with an orchestra floor on the street level and with a balcony and gallery. It will be constructed from plans drawn by E. V. Maynard, of Boston, and will have a seating capacity of 25,000. There will be no pillars in the house, affording every patron a clear view of the stage.

VAUDEVILLE WAR IN BROOKLYN.

The ship is off the vaudeville shoulder in the City of Numbers. It was in its last issue the announcement that Percy Williams’ Novelty Theatre in the eastern district section of Brooklyn would reveal the chairman of T. Grover’s AmMHz in the same place.

Immediately thereafter Mr. Grover announced that he would conduct the old Montauk Theatre, renamed the Imperial, which has been accomplished with a dash of vaudeville since the opening of his management, for vaudeville altogether commencing January 15. This indicated the inevitable strife without a stint in a city which up to the present has been quite peaceful in this regard.

RICHARD PITROT DUE.

Richard Pitrot, the “globe trotter” of the International booking firm of Pitrot & Girard, is due to-day on the St. Paul, after quite a long stay on the other side.

H. H. FEIBER SAILS.

H. H. Feiber, the foreign booking agent of the Jersey, Kennedy’s and the favorably favored Jersey, Kennedy and Kennedy, agent for England on Wednesday last on the Cetrice. It is stated authoritatively that he is empowered to offer foreign acts thirty-three weeks, and acting under the new schedule on the Keith and Western Vaudeville Association Circuits, besides what may fall in.

THOMPSON AND DUNNY IN WESTCHESTER.

Plans were made and negotiations closed before Fred Thompson, of Thompson and Dundy, sailed for Europe, which will result in an immense park in Westchester (probably in the Greater New York end of the county) under the direction of the Luna Park and Hippodrome promoters.

Shortly after Mr. Thompson’s return active operations will commence, and the park thrown open for the summer of 1907. It will be situated on a line of the New York Southern, and under course of construction, which will tap the country from Harlem to Tarrytown. A fare for transportation will be charged for, but it is expected that he will compete with the connecting surface roads now running through these towns.

The New York Central is indirectly backing this new venture of Thompson & Dundy, as it is said with a positive- ness that Reginald Vanderbilt will supply the financial aid.

No advance announcement of this park has leaked out thus far, and it will not be confused with any of the many wild rumors floated in the past year.

DEPEW AND BRADY.

Senator Channcey M. DePew has interested himself in the Brighton Beach enterprise of William A. Brady, and the enclosed park at the Manhattan summer resort will be vastly improved for the coming season. It has a stock company with a dash of vaudeville since the opening of his management, for vaudeville altogether commencing January 15. This indicated the inevitable strife without a stint in a city which up to the present has been quite peaceful in this regard.

NEW WEBER BURLESQUE.

It is said that the new burlesque to be put on in the New Weber Music Hall will be a skit on Belasco’s “GirI of the Golden West” and “The Squaw Man,” playing one against the other in the skit for the fun to be derived from doing so.

MUSIC PUBLISHERS MANOEUVERING.

The music publishers of New York are having many warm crn moments in an attempt to prevent the music publishing business from going to the discount jobbers. A few got together, and decided that now was the opportune moment when the business could be confiscated. No prices were placed through a general clearing house, which would do away with the middleman’s (known as the jobber) profit.

Witmark & Sons, F. R. Haviland & Co., Jos. M. Stern & Co., Charles H. Harris and Leo Feist were among the many prominent dealers who had a confab and decided that they could raise $50,000 in cash to buy out any obstinate competitor.

A few of the others asked to get in on the good thing, and it was agreed that their proportion would be duly accepted, when the deal was pulled off, but “the big five” were to be the “main squeezers.”

The only large dealer to be bought out was Mr. H. Remick, “the man from the West” who has been showing the music publishing trade around here some novelties in the business line since his advent in the East.

A room was engaged at a hotel, Mr. Remick was invited to attend, as was Col. Gotteo, the largest jobber of music in the country with headquarters in Springfield, Mass. The Colonel is wealthy, on the Governor’s staff, and socially is very prominent. Whenever he comes to the city, there is a flurry of heart strings strings until this is “exacted.”

When the keyhole had been well put to the edge, a blank cloth thrown over the transcript, and the obligation given, Mr. Remick was asked what he would take for his business. “One hundred and fifty thousand dollars in cash,” replied Mr. Remick.

“How about $50,000 and the balance in notes?” he was asked. “I’ll take $150,000 if it is paid to me in cash in thirty minutes,” remarked Mr. Remick, “and if I have to wait any longer, I’ll add on $25,000 for every minute.”

It suddenly dawned upon the crowd of disappointed music publishers that Mr. Remick was “kidding.” Col. Gunness was asked what he thought, and started to say: “Well, as I handled 30,000...” but was not allowed to finish, for the sentence as everybody in the room called him to account for purchasing more of the other fellow than himself.

In the melee, Mr. Remick quietly left the room, and the combination is not so cheerful, as the computation at Remick’s quotation places the price of his business at the present time above the National debt.

KATZES BRANCH OUT.

Harry Katzke, the manager of a vaudeville house in Lynn, Mass., has acquired a site in Salem, where a vaudeville theatre will be erected to be run in conjunction with the other. Mr. Katzke is thinking very favorably of opening a vaudeville theatre in Brockton, and will eventually extend his circuit to cover six towns.

“THE NEW FIRM.”

R. A. Roberts has been booked by My- ers and Keller to appear at the Ambilphon and Imperial in Brooklyn in the very near future.
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No. 5.

VARIETY desires to announce the policy governing the paper.

We want you to read it, it is interesting if for no other reason than that there will be published on original lines in theatrical news.

The first, foremost and extraordinary feature of this newspaper is the feature of it is fairness. Whatever there is to be printed in this professional world will be printed without regard to your name is mentioned or the advertising column.

"All the news all the time" and "absolutely true" are the watchwords. VARIETY is an author's paper; a paper to which anyone connected with an interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

We want you for a subscriber. If you don't read VARIETY you are missing something.

Do you want to read a paper that's honest from the title page to its last line? That will keep his columns clean of "trash notices"! That will not be influenced by advertising? VARIETY is the answer.

To insure you receiving VARIETY regularly, send in your subscription now. You will find it coming to you regularly in any permanent address given, or as per route.

We want to talk to you seriously, artists, men and women. It will be a time-worn subject, but one that cannot be dwelt upon too often. We want you to listen attentively.

It is about money. Are you saving any? We hope so; and if you are not, you ought to. Do you know the cardinal principle of a bank account? It is yourself. Did any one ever start a bank account for you?

A growing bank account is a confidence in the future and a safeguard against your independence. Save your money. Put some away, small or large amounts, each and every week you work. Money grows, and once you make it a part of your life, you will take a delight in seeing it pile up.

Have you ever accepted an engagement for a week through your financial condition at the time? Would you have agreed to terms and played the date with a healthy bank account behind you?

Artists will go to a hotel with reasonable rates or to a boarding house to shorten expenses, which is perfectly correct and commendable. But they will also squander their money nightly in the company of others, leaving themselves at the mercy of any one seeking to take advantage of their shortness.

No restaurant keeper in the world ever gave away food because the seeker said he was a "Bohemian." Rather a "business" man or woman than any other in money affairs.

Sabel Johnson underwent a painful operation last week for an affection of the nose. The surgeons discovered that a bony growth had entirely stopped the nasal passages and the knife was used. Miss Johnson filled her engagement at the Ampthill this week nevertheless.

Herr Kern, who has a foreign animal act, was engaged for 26 weeks over the Keith circuit at a salary of $200 weekly. After playing 11 weeks, he was offered $1,000 to cancel. A member of the Artisten Lodge of Germany, Kern laid the matter before the members here at a regular meeting, when he was advised to get all that was coming to him.

Mr. Gus Bothner has a condensed version of "A Bunch of Keys" in vaudeville, employing seven people. They had a special scenery built for the one act. It is too large for most vaudeville stages and they are laying off while a smaller set is being built.

William Armstrong, of the Three Armstongs, was off the bill at Keith's Monday after the first performance in consequence of an strained ankle. The other two did a double act for the second show after which Shields and Rodgers, a roping act, were put on.

Henriette de Berris (Mme. Mariel) will show her series of living pictures for the first time in town at Hyde and Behman's week after next. She uses both colors and bronze and marble groups and backdrops. She has already completed twenty-five weeks of Western time for the Orpheum and allied circuits.

Nella Bergen goes on the Poll circuit next week. It is stated she will use her own automobile in making the short jumps between Hartford, Springfield and New Haven, thereby taking the bread from the mouths of overworked railway presidents and incidentally giving her equally busy press agent something to work upon.

THE MANAGER'S LETTER-FILE

"What's the Use of Wasting Stamps?"

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FRONT PAGE PICTURES.
The central plate on the front page shows Tim McMahon and Edith Chappelle of the Minstrel Muleys. The small circles at the top show the Barrett sisters of the same organization, while the lower circles offer portraits of Mr. McMahon and Miss Chappelle.

The announcement is made that Delia Donald, who succeeded Adele Ratter as the prima donna of "The Bottomiana," and was for some time in vaudeville, has retired permanently from the stage and will become the wife of a California man some time this month.

Albert Farrell, of the Farrell Bros., with "The Merry Muleys," playing at the Alexzair Theatre in Brooklyn, had to do a running forward over the shoulders of his brother, he missed him and struck the end of the bicycle saddle and cut a gash two inches long under his left eye. He was carried off the stage, medical assistance was summoned. Five stitches were taken in the wound.

Save your money. You expect to live a long white and may have others dependent upon you now or before you die. Is now the time to save stealthily? Not when the evening of the hereafter appears.

Papers are being prepared by William Grossman in the suit of Leon Friedman (brother of "Shep," of vaudeville fame) against Colonel Miller, who flashed into prominence in connection with the Pat Simmons case. Colonel Miller blamed Friedman, who is the fighter's manager, for all of the trouble, and Friedman considers that he has a claim for damages against Miller.

NOTICE.

"VARIETY" is now distributed through the American News Company. Artists desiring copies of same may order through any dealer.

Ashton's Royal Agency (London) has absorbed the old Nathan and Somers agency. Ben Nathan will remain with the new firm.

Charles Wayne has merely leased the Incubator Girls' act to Hurtig & Seamon, retaining the rights to future productions.

Lee Harrison will not join the Weber show until a new harpist is put on. Meanwhile he will accept a few more vaudeville dates.

Jean Schwartz, the composer, left for Hot Springs last week. Before returning he will visit Florida.

The Empire City Quartet is for the West for some time to come. They were booked for a single week at the Majestic, Chicago, but since their arrival in the Windy City the time has been stretched into seven weeks. And there is more to come.

The leader of the quartet in a letter to his agent here, Jack Levy, is authority for the statement that the Orpheum people have offered them seven months.

Mr. and Mrs. Howard TRUESELL will produce a new sketch shortly, "The Haunted Widow." Mr. Trueaskell will have to shave his beard to play the Ghost of a Prizefighter. Have 40 weeks' booking on strength of book written by Lew Wesley and Arthur D. Hall.

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N. T. KELLY AND COMPANY.

FINNEGAN'S FINISH.

HYDE AND BEHAN.

The Four Leaved Clover," having been unlucky for Miss Aug, she is in vaudeville with a monologue of no very great weight. Miss Aug has never offered a well considered, properly balanced, monologue and one reason lies in her failures. She is clever but lacking in a sense of proportion. The present work opens with the singing of "The Only Leaved Clover on Broadway," which is burdened with some three minutes of senseless talk between verses; Elle Fay singing "The Belle of Avenue A," comes next and for a conclusion there is offered a very poor rendition of an English comic song. The last is not well sung and should be exchanged for something more in Miss Aug's line. If she wants to change her costume, she should strip the first dress and not bunch the train under a shorter skirt. The result is offensive. Miss Aug is unreasonably elevating the coat she will never be notable until she learns to cut it short and eliminate that which is not good.

Chicot.

NEW ACTS OF THE WEEK.

ED NAU.

JUSTLY CELEBRATED IMPROVISATIONS.

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Chicot.

RED N.Y.

COLONIAL THEATRE.

It is not wholly a "girl act," as Mr. Nye, who is the legitimate successor to Dan Daly, occupies some time with his individual efforts. Daly very closely in voice, looks and pose, but seemingly forgets himself, allowing both voice and pose to lapse. Neither has he perfected that characteristic stride made memorable by the lamented Daly. Six girls are in the act. The Reid Slaters are featured, having a dance all alone. Both are lively youngsters and hard workers, helping materially. There is a novelty in the "Swinging Girls," which has not lately been "done" in vaudeville, although at present familiar in the legitimate musical pieces of the season, all which claimed the origin. Mr. Nye's girls do not swing far enough out over the orchestra, with one exception, and he is not at all in sympathy. Their light effects were not worked properly. One of the girls has a solo during the swinging, and her voice has a heavy tremolo which needs correcting. The act as a whole lacks panache. The negro "swinger," a winner, the swings alone being sufficient to carry it through, although two more girls would be helpful, and fill up the entire chorus. Changes have been tried and made since Mr. Nye first appeared with some young ladies at a printed New York recently.

Sime.

BERT LEVY.

SKETCHES.

KETTLE.

Levy, a former newspaper illustrator, presented for the first time a new idea in quickstep. Instead of making use of a block of drawing paper, Mr. Levy employs a lantern arranged with a prism, which throws upon a screen painted picture upon the surface of a smoked glass. A model is employed both in street dress and for the drapery, and reproductions of her poses are thrown upon the sheet. The Lytton, well known persons and a couple of pictures of the Flatiron building and the Statue of Liberty. The work is of a high grade, but to many in the audience Mr. Levy's carelessness in going over a line with his stylus without erasing it discloses the fact that the act is faked. Two sheets of glass are used for each picture. One of these is painted over with a composition of lampblack to erase the preceding picture. The picture slide is then removed and a new subject substituted. The lampblack is removed from the top glass and the second slide shows through. The effect would be good with a little greater care in handling, and is at least a pleasant change from the older style of act.

Chicot.

MME. ILKA PALMAY.

SINGING AND DANCING.

KETTLE.

Mme. Ilka Palmay, otherwise the Countess Kinsky, made her American appearance at the Colonial Theatre yesterday in vaudeville which will depend entirely upon how hard up for acts the Keith people may be. She makes her entrance in a cloak and sings a song, she removes the cloak and sings a second, after that she does a tame Hungarian dance. A Hungarian dance of this sort is like dancing in a dress instead of a coat. Between the second song and the dance there is a change of costume, and to fill the wait, while she changes behind a curtain, there is a little funummy introduction of her as her singing master, who sits at the piano and does not even depress the keys while the pianist in the orchestra plays for him. He is worse than useless. Mme. Palmay has a fair, high voice and heavy feet. She fills only twelve minutes, which is the'best to be said of the act.

Chicot.

JULIE RING AND COMPANY.

SKETCH.

It is about sixteen years since Francesca Redding and Hugh Stanton first presented in vaudeville the time worn sketch, "A Happy Pair." Since then the offering has been done a dozen times and has had many faces. It is now well out of date. It is hoped to make a vehicle for Julie Ring and G. Roland Sargent, who call it "A Quiet Life." It is absurd to imagine that they can make even the slightest appeal to the audience into the belief that this is a new vehicle by presenting it with a new title and the old familiar lines. Miss Ring plays the part of the young wife in a phlegmatic fashion. Her moments of stress are little more violent than the graying girlliness of the opening and Miss Ring should take notice that in respectable families the low necked gown is no longer considered good form at breakfast. Mr. Sargent beggan his vaudeville career with Lewis McCord. He has acquired every one of McCord's bad manners and they do not fit in this part. As a result he seems quite the worst actor who has ever metamulaited a vaudeville sketch. Miss Ring needs a sketch of some novelty and a new actor. She can not get by with this equipment.

Chicot.

ALHAMBRA Sextet.

SONGS, DANCES AND MUSIC.

KEENYES.

Three young men and three girls compose the Sextet. It does a little of everything, and there is so little of anything while so much everything, without a proper formation or sequence that the act kills itself. One of the girls is a fair dancer, and one of the men has a good bass voice, which he does not display to advantage through lack of a proper selection. His voice is suited to "Oklahoma," a song of the song by Genevieve Coxe, which is done in vaudeville. The Sextet took an encore without applause, for the purpose of allowing the change of costume to be seen, which with a song and dance, by all helped out the finale. Although the program says "late of Lou Fields' Co.," the young men wear white bows with their swords. The act may do in a small way when properly shaped. At present it is a nonentity.

Sime.

DROCKMAN, MACK AND COMPANY.

"THE COUNT OF MOTHERS ACCOUNT.

FURTHER SEASONS.

If memory serves aright, this is the same sketch or idea used by Munrose, Mack and Lawrence, of which this Mack

This act differs from most of the pantomime acts in that it is played in an interior and is not the familiar Don Juan episode. The pantomimes lack point, but they introduce dog training in a more pleasant guise than the aresic form, and show some really clever animals. The restaurant scene, familiar to most acts, is here given a new twist by having the current dog jump out of the window, and after the cat, and there are several surprises, including a dog which poses as a statue until the climax. It may appear that some one was barring him through the drop, but the effect is left and an audience at a quick finish of the old style pantomime sort with numerous trick features, hurt on Monday by a lack of rehearsal and the stage bands. There are a lively set and do not appear to stand in fear of the trainer. The act is a capital one for women and children. Chicto.


Little Garry, a ten-year-old boy apparently, shoulders the entire responsibility of the turn, the "and Company" being a woman, apparently the boy's mother, contributing only a pair of trim ankles and several "feeding" lines to the tot ensemble.

The younger is a precocious child, somewhat on the order of "Buster" Keaton. It was largely through the impression of unspilled childishness displayed by him that the sketch was so well received. There is a charm about the lit- tle one that is indescribable, but the dance act of its kind, and somewhat out of the ordinary through the introduction of the third person in a character part, it will prove a diversion on a bill. Sime.

RALPH POST AND ED. RUSSELL. "VAUDEVILLE IDEAS." Vaudeville.

A twenty-minute turn, whereof the latter part is well thought out and excellently executed and the beginning a curious tale of talk of the poorest sort. The gags are "selected" without discrimination, as is evidenced by the appearance of several old and hoary-headed veteran, notably that concerning the refus of a $20 loan which saved a beggar's life.

With this exception the turn was well thought out and excellently executed. The dancing of the two was particularly good, and how they have been provided with a collection of good lines to start themselves, they would have made a much more agreeable impression. "Fipil," a fox terrier, that barked "Ralph" with more or less distinctness, was one of the hits of the bill, winning more real applause than did either of the principals. Sime.

Miss Soreson is a Brooklynite, possibly recruited by Mr. Keeney from the list at some "amateur" night which his house now makes a feature of. The girl had many friends among the audience, and on Tuesday evening, after dressing, walked down in the orchestra amongst them. Her voice is a shade above Emma Carus at the latter's worst moments, but a trifle better than Flossie Crane's "The Girl from Coney Island." With the assistance of a young man in a box who sang the chorus, not dis- bargaining her many friends, she received an encore. Her manner on the stage is chic, almost "fresh," and careful teaching will aid Miss Soreson greatly. It is understood that Mr. Keeney will under- take the management of the weak songstress. It is a fair singing turn in "one," and will hardly ever amount to more. Sime.

CARRIE SORESON. BARITONE. Astorium.

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INTERSTATE TO THE W. V. M. A. A. combination has been effected between the Interstate Amusement Company and the Western Vaudeville Managers' Association, whereby the latter will supply the Inter-State with their bills. This will also enable the association to route an act some six additional weeks on their time for the South and will break the jump between Memphis and New Orleans. There will be plenty of work. This will be a good thing for the Western men and a better one for the Inter- state.

MINDIL'S LATEST. Phillip Mindil, who has been doing some capital press work for the Proctor house, is responsible for the latest idea to be put in force at the Fifty- eighth street house. At all matinees genuine Geisha girls will pass in and wave to the audience.

ELISE JANIS, whom vaudeville discovered opens at the Broadway Theatre Monday night in "The Vanderbilt Cup.

WILLIAM MORRIS ON VAUDEVILLE. In vaudeville the booking agent is the intermediary between artist and manager. He is relieved by both, having a thorough and intimate knowledge of the value and possibilities of all acts, while as the manager's right hand man he needs must know the requirements of the house booked.

William Morris, who has a spacious suite of offices at 6 West Twenty-eighth street, and whose name as an agent is a "household" word in the vaudeville field, has established a reputation for integrity seldom seen in any line of business. Mr. Morris is genial and pleasant of speech.

Asking to give Variety his views on vaudeville, he laughed as he said: "Really, you shouldn't ask me that. I have never given an interview, and I think this interviewing is greatly over- done anyway. Please leave me out of it."

On being pressed Mr. Morris said with a sigh: "Well, what is there to say? Tell me one thing that hasn't been thoroughly covered by the hundreds of interviews already printed, and which I have read, and I don't think any one would care to read what I might say."

"Knowing vaudeville as intimately as I have, after having been associated with it for years, there are perhaps only a few things that strike the observer which carry no importance to me through my familiarity. Take, for instance, the growth. I have watched it come and the increase and power of vaudeville in the theatre business is attested by my present offices, which, although recently moved into, are already inadequate, and I am thinking of moving larger quarters. I remember some years ago when my office expenses were $200 monthly. Now they are $30,000 yearly. I didn't do it; it just naturally grew with the business. Vaudeville to me is just plain business. Managers and artists are my cus- tomers, whom I attempt to serve satis- factorily.

"Never in the course of my business career have I solicited the booking of any vaudeville theatre. Those which I have had the honor of new booking came into my office voluntarily."

"There is no limit to the possibilities of vaudeville. It is a permanent establish- ment, with the perils surrounding the legitimate, where a producer may have a succession of failures, while with us an act now and then here and there may not be altogether satisfactory, but which is only one of many and enough others on the same bill which are likely to offset any bad impression left by one, and therein lies our advantage."

"We can fall back on what is known as the standard acts, those which never fail to please, no matter how many times seen. Vaudeville is just outgrowing its infancy. If we live five years until maturity, we will look back to the present day and realize how very short sighted even the best informed were on the prospects."

"Now, if you can find anything interesting in all that stuff, why go ahead and print it, but, remember, I won't read it." Sime J. Silverman.
WANTED: PROTECTION.

The inventor who patents his idea finds protection for the product of his brain under the patent laws, and if he so desires, he may protect his invention in a country for a comparatively small outlay.

It is one of the absurdities of our legislation that the man who invents a combination of wheels is fully protected while he who combines words only is afforded but nominal guarantee that he will not suffer from theft.

If there should be enacted a copyright law that should give the originator a guarantee that others will not be permitted to freely help themselves to products of his brain, there would be a marked increase in the value of variety acts.

...the matter now stands a man who gets out a new act does so in the positive knowledge that it will be a matter of working his copyright before others will steal his jokes and business and make offerings of his wares in places of importance before he is able to do so himself, with the result that wherever he has come along with his new act, he is branded as a thief by audiences already weaned of inferior reproduction of his jokes, songs, or tricks.

Could he offer positive assurance that he would at least be permitted to enjoy the fruits of his labor for even a limited period there would then be an incentive to originality not at present existent.

Era Kendall, in his monologue days, once sought to solve the problem by sending to all managers and vaudeville newspaper men a copy of his copyrighted monologues as soon as produced, with an appeal to them to protect his work in his work.

On one occasion his copies were mailed from the West one week and the next a very inferior entertainer was offering the same stuff at one of the New York houses. Kendall's manager was able to make use of his own material in the important theatres.

No assistance will ever come from the manager, who is too often indifferent to matters of this sort. Help will not come from the artists themselves. It must come through the enactment of strict laws making the penalty for infringement sufficiently severe to act as a deterrent. As an artist's society could secure this legislation. It is sadly needed.

F. Daly Burgess, who has been playing throughout the West for a long time, is slowly working eastward and will open at Pastor's in June. It is said that his dog "Finnegan" actually talks.

ALHAMBRA.

The announcement of Ida Rene, "dis-cuse," is something of a staggerer to a lot of the people who have read the bills and are some disappointed that she does not do more than what her Alhambra audience knows a good thing when seen and applause for her work is generous this week. Oddly enough, Miss Rene worked a combination of her last song which is the least effective of the trio, but which is more intelligible to an American crowd. Barring a tendency toward over emphasis of gesture Miss Rene is an artist. Her voice is flexible, of good quality and most excellently used. After a plague of even songs Miss Rene comes as a most pleasant diversion. It is to be regretted that she will remain with us for so short a time. Arthur Prince is one of the few ventriloquists who are really such. Nowadays the comedy or the mechanical tricks detract from the act, but Mr. Prince makes appeal with genuine ventriloquism. He spoils some of his effect by holding the stage too long, and his lack of traditional training and his handling of a newspaper with one hand are bad, but as a workman he is finished and effective, even though some of his jokes are more English than intelligible. His speaking while drinking is capably done and he makes better use of a cigar than most, through permitting the smoke to be driven from his mouth when he speaks, and back when he speaks as the dummy. He makes his points a little too quietly. One of his best is lost in this way, when he tells the dummy not to speak while he is talking and the dummy is made to say, "Impossible." The Five Mowatts are in trim again and do nicely with their club work. The air is kept filled with music when he speaks, and they work to good effect. The Three Dumonds have not as good a selection of numbers as on their last trip, a fault that would be made up in volume with the full sound of the stage. With a mind is as clever as ever with the bow and gained interest for a classical selection. He could make the hit of his life out of "Dearsie." Mr. Campbell trio do their bar work with some comedy which might be toned down a trifle with good results. They work well when they do work but there is little stick acting, giving them more time to their comedy. Smith and Campbell have a good routine of talk and score one of the laughing bits. It should not be necessary for the straight man to repeat the other's oddities of expression. Nick Long and Idaleen Cottle pleased with "Managerial Troubles," and made new friends while the Two Bucks are going to the rear. The monologue offered by the boy should be cut out at once and the boy should be abused of the idea that he is as clever as he seems to think himself. Charles Stone does some good equalitework and there are the pictures.

It is said that Ben Teal is to manage a new production shortly, in which Sey mour Hicks will sing for the first time a song written by Cobb and Edwards especially for him.

HAMMERSTEIN'S.

There are plenty of big names on the Hammerstein program this week, including Virginia Earl's debut in vaudeville, recorded under "New Acts." Aut umn in this country on "romantic, Celtic," and looks as soulful as a whole group of angels in an old masterpiece. The man's calm posing is funny to those who are not in the habit of seeing such acts, and these are best pleased when they listen with their eyes shut, for though his bowing is not as strong as it should be, and the tone suffers, he is a mulated and refined speaking voices to the cultivated as well as the popular ear. His clowing appeals only to the unthinking. He was compelled to give a third number by applause that was genuine and sincere. Al Sheen and Charles Warren made the laughing hit with their too familiar "Qo Vadis." They should train out the parts of the Captain Kidd act, for the present has left a little, although it still evokes yells from the audience. The other act, if developed, would give both men far greater laughs. The act that was "Dancing waists," the opera without less telegraphy demonstration, which interests mildly. In many of the audience it is a novelty still, for the act has not been seen much about New York, and to those to whom the device is new it has a real interest. One good feature of the act is its freedom from apparent faking. Many acts of this sort seem to go through all the old tricks, or tricks not new. The parapet in the audience removes any possibility of misunderstanding. Col. Bordewich, with his rifle and pistol shooting, gets through in good shape. The funny little Frenchman takes himself seriously. He is a good comedian. Some of the tricks are effective, but others suggest trickery very strongly. The Nichols Sisters are doing better than they did at Proctor's last week, but they are still furnishing the greater portion of the laughter themselves. A perusal of the programme was enough to imagine them to be suffering from hysteria, when in reality they are merely trying to make up for the apathy of the audience. They should eliminate the point from their programme which is a song in pretty dress, with xylophones, that does not at all suit the date. Rennier and Gauder make a good act, but they are not to please in both departments, though most of the audience would rather see them dance than hear them sing. The act is bad, but better than that, they display the act well. The three Armstrongs do comedy cycling of a mild sort and the comedian manages to mention the name of a catarrh remedy even in a cycle turn. The tricks are odd and not big. One good thing is the balancing of the wheel on the backs of two of the team instead of the customary table. This alone, will not save the act. Delmore and Oneida have a perfunctory act. Perch acts are pretty much the same, since the field is limited, but they put out a good act of the sort, dressing well and keeping the audience interested. Nettie and Nettie Peters scored with some talk. There are also the pictures and the four new acts.

Four new acts lend novelty to the Keith bill. They will be found in the New Act department. The laughing hit is the "From Zaza to Uncle Tom," shown by the Origin of the Nick of Night-Nichols Company, though the mechanism of this act creeps frightfully. One can almost see the wheels go round, so carefully carpentered is the mechanism. The act is strong and young and good, and the act is solid and amusing in spite of some unnessarly broad business. It lacks the spontaneity of the earlier offering and yet it gets more laughs because of the horseplay. Maurice Vance should get a blue pencil and cut out her first song. It hurts her first impression even with her friends. Ford and Wilson bill themselves as blackface comedians and grotesque dancers. One may accept all of the announcement except the second word. They are not comedians and many of the bits were cut out after Monday afternoon by F. Rogers, who must carefully wield the knife on the first show. They would improve if they both act as men and leave the wench business to the women. The opener is the Drummer Boy of Shiloh," but neglects to state whether of the Shiloh of the Civil War or the love colony up in Maine. The group of flags let down as a backing for his work he announces, among other things, "Traditional Angela Bells" and "Prehistoric Trumpet Sea and the Millionaire," whatever that may mean. The only real work he does is on the drums and the xylophones. Prehistoric trumpet calls would be far more interesting. Not much credit attaches his xylophone playing and the drums grow tiresome after the first few minutes. Neff and Elliott believe in signs and call themselves original. If their comedy is original they were the much older than they look—very much older. They do little dancing and their talk is not at all up to date. Rennier and Gauder make a good act, but not to please in both departments, though most of the audience would rather see them dance than hear them sing. Their acting is good, but better than that, they display the act well. The three Armstrongs do comedy cycling of a mild sort and the comedian manages to mention the name of a catarrh remedy even in a cycle turn. The tricks are odd and not big. One good thing is the balancing of the wheel on the backs of two of the team instead of the customary table. This alone, will not save the act. Delmore and Oneida have a perfunctory act. Perch acts are pretty much the same, since the field is limited, but they put out a good act of the sort, dressing well and keeping the audience interested. Nettie and Nettie Peters scored with some talk. There are also the pictures and the four new acts.

Alexander Steinher, the agent, has notified the Keith Booking Agency, in writing, not to collect any more commissions due him. The Keith people have been demanding a 25 per cent cut. This is the cause of Steinher's action, which further threatens to sue for an accounting of past transactions.
HYDE AND BEHMAN'S.

Edna Aug and John T. Kelly offered new acts at Hyde and Behman's this week which are reported in the New Acts department. The bill opens with the Ortaneyes, which is unfortunate for Libby and Trayer, who follow. One of the dogs in the acrobatic act barks through the turn and his staccato so strongly suggests Libby singing grand opera with what he considers expression that to some of the audience the resemblance seemed funny. The singers have gone back to the Buffalo Bill act in place of the earlier sketch shown at Pastor's last week, and there were some who consider Libby still a good singer. Possibly some of the applause is due to the fact that he identified himself as a Mason by some of the ritual introduced into his act, but most Masons resent this offensive use of the connection. Miss Trayer should give some attention to her make up; she applies it on too liberally and too wide. The Ortaneyes have three dogs to help them make good, but it is evident that the trapeze act is not "talk" material for they have difficulty in making two of the pups understand what is wanted. The turn is an elaboration of Irene LaTou's idea without the smartness of work shown by her. May Duryea and W. A. Morris made a real hit with "The Horse Trainer." Miss Duryea's last scene is overdrawn and she loses some of the effect, but the sketch "in its proper setting" is a roaring too liberally and too wide. The Ortaneyes have three dogs to help them make good, but it is evident that the trapeze act is not "talk" material for they have difficulty in making two of the pups understand what is wanted. The turn is an elaboration of Irene LaTou's idea without the smartness of work shown by her. May Duryea and W. A. Morris made a real hit with "The Horse Trainer." Miss Duryea's last scene is overdrawn and she loses some of the effect, but the sketch "in its proper setting" is a roaring.

CIRCLE.

Louis Robie has his Bohemians at the Circle this week. He has put in Jack O'Brien as a special attraction and so escapes the charge of getting money for what he does not sell. As a show it is scarcely to be commended. He has one joke, "The Merchant of Venice," which is well handled. He plays an English swell in the first part with absolute repression and does almost as well in the afterpiece. He must be an accident in burlesque, for the vomit of light, however, there are no other comedians. There is but little humor to the burlesques, and the chorus is neither young nor sharply. It goes without saying that they do not sing well. Most of the time when they have the chorus on they use nearlight effects and cover the girls with a heavy mask which is even more striking than with the new associates of Abramshof—Blanche La Vigne and Henry Bar- rat. Paul Cinquevalli is the star and his work is still of the same quality as it was before. He is a master of his art and his work is always well worth watching. His assistant has toned down a little but not enough. Larkins and Booth will not be able to drag him back largely because they were colored. Next time the Rev. Thomas Dixon writes a "Clansman" play he will please take a couple of falls out of the colored comedian. The Lavellis are working as hard as ever. Mr. La- wele grows thinner and his larger half farer until it has become merely a question of time when he will be unable to continue his hit largely because he is not able. The show has been running too long. He had opposition the other afternoon in one of the boxes in T. B. Crystall, of the World, whose jokes are so bad that Philip Mindil calls him the Joe Flynn of Journalism. Cecilia Weston is making most of her hit with Nora Bayes' song. She might at least credit the contribution to the original. She seems to have the idea that if she keeps her eyes wide open and walks on tiptoe she is good. The mistaken audience seemed to figure it out in the same way. Miss Weston could improve her work by giving greater care to her phrasing. She might study Clar- ice Vance to her edification. Kirtus and Busse have some dogs, and the dogs work hard to earn their living. "I am not happy," said one of them, "but it is not unti- til afterward that you realize that there is not so very much that the dogs do, anyway. It is good showmanship. The crowd always seems to like them just the usual hit. The director now comes on the stage to make certain that she is not overlooked. The rest of the act is good throughout.
SHORT TALKS WITH ARTISTS.

In Tom Nawn's sketch, he leaves the stage for a short time to allow his daughter to sing a song, while he is acquiring a "load at the Dutchman's down the street." You could keep a landlord from remembering the first of the month.

"Hey, you!" she howled. "What do you think—that I'm going to let that dinner go on the table!"

"Easy now," says I, not wanting to mix it up with her. "How many times have I waited for you?"

"Once only," says she, "and that wasn't my fault. I just forgot all about you, that's all."

"Well, that's enough," says I, thinking hard for having it handed so straight.

"I shall go out there to eat when I get ready."

"Why don't you tell me when you're not hungry?" says she. "It makes a whole lot of difference.

"It depends on how you work, anyway," says I; "it doesn't seem as though you would ever get used to it."

"It isn't the work so much," she says; "it's that I would be ahead at the end of the week."

"I'll stake you to that feed," says I, getting up to go out.

"It's just as comfortable here without you," says she, "so you can go to your vaudeville theatre.

"I get a little place there anyway, alone," says I. "With you along it's just as much fun."

"Kick?" says she. "If I kicked at everything that strikes me wrong I'd never be still."

"It's the gum chewers that generally start you off," says I.

"They're not gum chewers," says she; "they are in such a hurry to get to the theatre that half the supper remains in their mouth, and then they give an imitiation of a cow, if they sit right behind you."

"And there's the fellow," says she, "the one that looks so funny he can't sit still, kicking you a few times to let you know he's laughing."

"That shows he's enjoying it," says I, doubtfully.

"Quiet kidding," she says. "Do you know what I would do with a theatre?"

"You'd probably get some girls and lead an Amazon march," says I.

"No, I wouldn't either," says she, "although I guess if I did nobody would be driven away.

"Well, what would you do," says I, "and stop swilling up every time you get chance to talk about yourself.

"I would divide the theatre off," she says; "those coming for the first time in one part and the regulars in another."

"Great!" says I. "Where would you sit?"

"In the box office," says she. "That's the best place to enjoy a show that's doing business."

"Where did you get your ideas?" said I.

"Where you got your bump," she says.

"Where was that?"

"In my mind," says she.

THE COLONIAL.

There is a superfluity of women at the Colonial this week. Ned Nye and his Fairies, who were giving pictures with Aimee Angeles (both reviewed under New Acts) are there, other than McMahon's Minstrel Maids, who have Miss Sully again as Interloper. A chapping critic might comment that Mr. McMahon's name is mentioned eight times in the short space allowed on the program to a full cast of the act. The songs go as well as any, but the whole act is liked. As Mr. McMahon is author of most of the songs sung, no one can really blame him for advertising himself.

Jack Norworth, in his clever monologue as "A College Boy," was thoroughly appreciated here, where about everyone in the house has or had a relative in college, with refreshments home with full complement of campus talk. Mr. Norworth is speaking more slowly, which aids, and as his points are mostly made by suggestion, the laughs follow on while he holds them to like and speaks the part perfectly, and it will be a pity should he be unfortunate enough to have imitators. This is one of the acts that need no further promotion.

Tom Nawn and his daughter greatly amused with "A Touch of Nature." Nawn's Irishman is on a par with Sam Ryan's of Ryan and Richfield, and the humor of it pleases. Manipulation of roller skates through "sculling" gives a funny finale. Silvano, an equilibrist, opened the show, showing a closing balance of dexterity. The balances upon the opening of a water bottle placed above a setting of chairs, the whole structure wobbling while he plays the guitar.

Young and De Vole, in "Dancing by Book," have a funny idea which is not spoiled by singing. A large hit on the Victoria Roof, they will go much better in any house more educated up to the stereotyped than at the Colonial—although appreciation was not lacking.

Cachinno, the shadowgraphist, cut out his pictures, which are good for something, as personal known reason. Carlotta in "Looping the Loop" on a bicycle caused many more thrills than would be expected by the appearance of the apparatus. A catch or drag is attached to the wheel, and the velocity is not attained in the descent which would be natural at the angle the bicycle is set."

COMMENCING MONDAY, THE COLONIAL HAS FOR THE FEATURE A FOREIGN ILLUSION CALLED "THE MASOC MOTH," TO BE PRESENTED FOR THE FIRST TIME IN AMERICA.

The Keith circuit through H. H. Feber has offered Arthur Prince, the ventriologist, 12 to 16 weeks over the circuit. Mr. Feber engaged Prince in earnest conversation at Luchow's the other evening, in an endeavor to convince the ventriloquist that the honor of playing for Keith would nocompensate the difference in salary offered.

"Dead Game," a new sketch by Campbell McCulloch, was put on at the Gotham, Brooklyn, last night (Friday), for a trial performance, by Sullivan and

HURTIG & SEAMON'S.

The bill has comedy plenty this week, and the audience is about laughed out. After this, you would be surprised to find a new series calling for more mirth, if you do not wish to see the reason why the "faking" of the films is not in such a perfectly obvious manner.

The pictures are evidently taken in Washington, and you are shown a family entering a box-stood house to be taken into rooms which would not rent, even downtown in New York, for not more than $5 monthly. Interesting films are much preferable in closing a show, but those of any kind, if they must be faked—which has grown to be the usual thing—should at least be attended to. Annie Yeaman's and daughter, Jennie, "way down on the program, caught the house with their conversation in a sketch called "...looking an Actress." Mrs. Yeaman's is a popular favorite in vaudeville, and was obliged to acknowledge the applause several times, on entering before the action could proceed. After the closing dance, in which "Mrs." keeps pace with "Miss," and causes Jen- nifer's diction to revisions, which is to say that it gets more difficult and consequently more comical, it is rumored that there is a couple to return, which is true, mother and daughter were recalled several times.

Genaro and Bailey, "in A Cigarette Case," gave Ray Bailey the opportunity of wearing a most exquisite white lace robe of handsome material and expensive quality. Were there nothing else for which commendation could be expressed, to the happy couple, Miss Bailey's expenditures on this important matter, season after season, were entitled to it.

As it is, though, the dancing finish is certain of the "knockout." And there are any number of bright lines in the piece. About the best is when Genaro says, as Miss Bailey exits, "Where are you going?" "Out," replies Ray, "Don't go too far alone," remarks Dave, and Miss Bailey returns, "I never go too far with anyone."
VARIETY.

KEENEY'S.

No one may doubt Frank A. Keene's talent to provide his patrons with the best for his patrons, regardless of the results, which can seldom be foreseen.

The bill this week on paper looked like a "corker," and no house, though of larger capacity than this snug little place of amusement can often boast of four new acts at one time, which occurred here this week.

Lavine, Allen Cohen, The Alhambra Sextet, three Cartmells and Carrie Sorson, the "new ones," are reviewed under New Acts.

Not a person in the audience cared what had passed away since Harry Tate's "Motoring" commenced to explode. The laughter was so hearty and infectious that seldom could the voices on the stage be understood. This is a comedy act of value, most likely one of the funniest in its humor which has been imported over, but the absence of a real snorting, puffing automobile is the one missing feature "Manager." 

No fault may be found with the son, the chauffeur; the boy, the costermonger, or the owner of the car, supposed to be Harry Tate himself. Each is distinctive in his respective part. If the "boy" can be made to understand that "furious driving" on the other side is equivalent to "speeding" over here, the humor of the finale will be better understood.

As the change from Oxford to Yale was easily carried out, why not this? 

Ada Overton Walker and Mrs. Mattie Mcintosh, with eight colored girls who belted their description in looks, were well liked. Miss Walker, the wife of the Williams and Walker Walker, is a comedian of sable hue, and presented a much better appearance in a dusky shade than the almost white girls that surrounded her. Mrs. Mcintosh, without being heavily burdened with work or opportunities, did not fail to assist, but it is the Walker girl who carries the act to success.

Wincherman's bears and monkeys amused the house while waiting for the main attractions; pictures, and Edestus balanced in all positions and on everything in sight, upon opening the show.

Only one act is now listed on the program preceding the raising of the curtain, but no intermission has been granted, which is still an important oversight.

The program announcement of the amateur nights installed states that "diamond prizes" will be awarded for the most "applausives" received by the competitors, with the following note: "Keener, believing there is considerable talent in Brooklyn which has been yet undiscovered, gives this chance to the public."

Edgar Atchison Ely has canceled all his vaudeville engagements for the present. He will remain with May Irwin's company, probably in Washington, D. C., some time late this month, and will remain in his old part with "Mrs. Black Is Back" until the close of May Irwin's season. Then he will return to the vaudevilles.

MINER'S BOWERY.

When Otto Huber, the brewer, ran the Gotham, in East New York, as a music hall, there was a "green room" to the left of the balcony. Since the conversion of the theatre for vaudeville the large space formerly given over to "damp" parties has been devoted to women, with a few single beds looking spick and span for the babies of the neighborhood who may accompany their mothers to see the show, but tire before the finish.

The result is that the performance is not disturbed by bawling children, and the room resembles an auxiliary of a Red Cross establishment.

Last week the Gotham had Karo's Mummning Birds as the attraction, and the people over in the cemetery end of greater New York are not yet stopping laughing. The bill this week seems somewhat tame by comparison, although "The Vaudeville Exchange," as played by Watson, Hutchings, Edwards and Conyngham at this house, threw the audience into convulsions. The clientele that patronizes the Gotham demand the broad humor, and they are getting it each week, in fact an ascending line on "amateur night," which occurs Thursday evening.

Frank A. Keeney copied the event, installing at his theatre on the same evening, presenting an exchange of the most amusing "turns" between the houses.

The three Constantine Sisters were on earlier; too early, in fact, as an assuring the others which followed. The girls have no great claims to dancing or even acrobatics, showing the ordinary rudiments of each, but they run their work along so briskly and with so much spirit that the audience likes them, without regard to the quality of what is given.

Harry B. Lester told some very old stories and gave some impersonations, the best of which was that of George M. Cohan, although he did not use either of Mr. Cohan's latest songs. Through the facial resemblance of Raymond Hare, one of the signatures, are also "does" those two, and in addition Clarice Vance (which is not announced) singing that "Nuthin'" song. It is done well, and were it not, the song itself would be spoilt. If Lester intends to remain permanently in vaudeville hereafter he must dig down, get some real stories and try for prominent and legitimate comedians to imitate.

Gaylord and Graff opened the bill with any number of miscellaneous "bits" taken from various acts, and the McCollough Brothers, under some trouble in securing applause on part of the audience after having given classical airs.

Lawson and Namon, with comedy bicycyle riding and bag punching by the woman, seem to me pretty good for the vaudeville contingent present, while Hawthorne and Burt, Hebrew comedians, and D'Alama's dogs were also there.

H. A. Careton is to open a vaudeville house in Oklahoma City, which he will look in connection with the Bljuz in Wichita, Kan.

MINER'S BOWERY.

"The house that made burlesque popular" will never be able to do much for the "Mascottles," which belongs to Jacobs, Lowrie and James Butler in St. Louis.

The only redeeming feature of the show is the girls. The show itself is in such bad shape that a "concealed-cutie" dancer is in it, who wriggles a few muscular movements to the chorus of a song. This girl, Cora Van Buren, has the second best voice in the company, and it seems pitiful that a young woman who might depend upon her vocal efforts alone in an organization of this nature should degrade herself for the betterment of some her wriggles do not improve.

The opening piece, called "Irish Dod- dles," carries no weight. It allows some rough work in the humor department to be shown by Billy Williams and Tom Barrett, and of the two, if there is a choice, Mr. Barrett would have the edge. Bert Page "sighs" himself as a last hope, but doesn't pretend that it is creditable.

The finale is a march song, illustrated by a number of pictures which are alternately flashed back and forth. The girls form an inverted V to the canvas, and with the noise of some twelve voices yelling with might and main the din gets a recall, but no new pictures.

While the girls are singing, in the opening piece, one voice can be heard which is far above the others for freshness, as it is a time when the picture is from which the Batchelor Sisters appear in the olio. It belongs to the youngest and prettiest of the "sisters," who play musical instruments, sing and dance, and have an act altogether too good for their present environments.

The other girl has no voice worth hearing, and hurts her "sister," who should secure some girl partner of equal ability, going direct into vaudeville after having some one shape up turn for them there.

Lavine and Page on the slack wire are certainly dull. Singers could make something of their act were they to work it properly. Page should cut the song and do more contortions; Lavine should extend the slack wire performance, his acrobatic work on it being excellent. There is no reason why they should not both work at the same time, even if the length of the act must be cut down.

Willbur Held, in black-face, told some stories and sang a song. Further remark will be found about Mr. Page in "Talks to Artista."

"Big Thighs," Barrett, Williams and Edna Alleyne, do not deserve comment for the quality of the offering they are giving, while Bob Fields and Cora Mason try hard with songs and dances, but are cutting a few swells out of their acts. 

Swearing is prevalent throughout the whole show, but as you feel like cutting loose a few swear words yourself, it is not needed. "A Jealous Woman" is the after-piece.

The Lechisons, a foreign acrobatic act, opens at the Hippodrome for the first time on March 5.

THE OFFICE BOY AND THE URSERS.

"Say, you know," said the office boy, who was concealing pop in the automatic coffee machine, "that I was just thinking about quitting this job and go ing ushering again!"

The boy was told he was learning something. He thus present people: "It's possible in time he would become an agent himself, but he only shook his head and replied:

"No, sirree. I can't wait that long. There's no graft in this for me, at least. I used to usher, you know. In a theatre, and I managed to pick up a little scale now and then. Here I just plug away day after day. Half the time my feet are on the desk, and no one comes in.

Then, after the shows are over, they come with a rush, but there's no money in it for little Willie. I get my salary, of course. I'm sure of that, but I guess it's the usher business for mine.

You ought to know the ushers pretty well, and how they manage to pick up a little extra money and then, they don't have to get up at seven o'clock in the morning either. I've heard that at the Williams' and Proctor's houses you can't make any raw bid for tips, so I goople around for a job at the Keett house. They say it's soft down there. Everybody in the house is out for a tip. They are so busy looking for money that they don't know who's on the bill."

"You know that's a continuous house, and anybody who goes in can pick out any seat he can find in the orchestra.

Well, the boys down there spread the people around so you couldn't find a seat with an X-ray, and when someone looks like a small piece of change Mr. Wise steers him into a seat he's held out, even if a lot of tired women who just dropped in from shopping for a rest are standing up against the orchestra rail waiting for one."

"And if you buy a ticket in a box, say, the kid that takes you there can't do enough. He takes your hat and coat, pushes the person in a chair out of the way and just lifts you in a seat, all the time keeping his eye on your change pocket and your hand. Even the boy with the water gets nearsighted if you don't give up the first place."

"This office work can't beat a job like that. Hammerstein's has colored ursers. Hurtig and Seamon's seats are numbered, and in Pastor's you are not expected to give up, so it's Keett's for me."

"I'm going to ask the boss to help me get the job. Come down when I'm there. I'll see you are taken care of without getting held up."
PASTOR'S.
Bert Fitzgibbon, who is yoked up with Theodore Morse and Jack Drislane in a team that bears their triple names, must train like a prize fighter for his work. They are in the Pastor's, painting accompaniments on the piano for his own popular songs. The Drislane member of the trio appeared from time to time, to fill in for the regular character, and as no song was distinctive, the trio was busy in the thinking up new funniments to spring.

As an evidence that most of his work was extemporaneous it was indicated that the stage hands—who are more blase and uninterested than the most seasoned critic—gathered about the windows to witness his clowing. The house liked it thoroughly, and the trio figure of Mr. Morse as an interesting feature of the act.

Mr. and Mrs. Mark Murphy were the well-assumed characters. They are at their best in the Pastor house, where they are among their unquestioned friends, and worked with unusual effect.

The two principals have within themselves the essence of real Irish humor which is a thing apart from the spurious imitations of the ordinary witticisms of knockabouts wearing green whiskers and talking with an insistently rolling “R.”

Dick and Alice McAvoY call their sketch “The Walf's Christmas Eve,” whereby getting as far as possible away from “Skinny's Flush” in the title. The act is interesting and entertaining, nevertheless, although at times it approaches dangerously bawdy.

Harry Thompson has a monologue, inappropriately entitled “The Mayor's Busy Hour.” That's the only inapproriate thing about it. His imitations are perfect, particularly in his Yiddish and German patois. Thompson jumps from dialect to the pure German or Yiddish and there is scarcely a flaw in either. His act is one of the technically perfect in the dialect experts in his line, and received well deserved applause in the East Fourteenth Street house.

The Alpine Family, acrobats, were billed as an importation, and had the English 'all written all over them. Willie Gardner in roller and ice skate dances showed the carefree spirit in the smoothness of his work, although the idea is not particularly novel.

Among the others were the Evans Trio, in "Hotel Hilarity"; Potter and Harris, Berend and Dennebaum, musical comedians; Annie Bernstein, who was Annie Morris before she married Joe Bernstein, the Ghetto Champion pitcher. She has recently returned from Europe, and was welcomed by the Pastor audience.

Miles and Nitram and "Chalk" Saunders, were also among the entertainers.

The Aerial wrestlers from the Fay Foster Company are looking for dates in the continuous.

AMPHION.
The Amphion bill furnishes no startling novelties this week, but its eight acts, all of which are as well known about the local houses as the Flatiron building, make up a well balanced entertainment.

Gracie Emmett has added a revolver to the already plentiful noise-making instruments of her repertoire. "Murphy's Second Husband." The sketch is perhaps not of so high an order as several other Irish acts that are familiar to vaudeville followers, but it yields plentifully of trite comedy of an upronous sort.

Picketing Brown, as the pale and anemic second husband of Mrs. Murphy, works rather too hard to be within the bounds of the skit, being led about by the strenuous key in which the whole act is pitched.

Harry Le Claire is still doing his "Bernhardt of Vaudeville" turn, the only noticeable change being that he has added unto his possessions a spangled drop.

"In Babes in the Jungle." Greene and Wentzel have a way of putting over a gracefully dressed sketch. There are few better coon shouters than Greene, but he rather overdoes the savage business of the turn. The woman of the team dresses and dances well and works hard. As a whole the sketch is picturesque and altogether closely wrought.

Bailey and Austin put down the loud peddler pretty strong. Their clownings are funny in a rough way, and the novelty of the stunts saves them from dullness. They are cleverly spare no pains for a laugh and their efforts were amply rewarded. Their act demonstrates that vaudeville audiences have a warm feeling for the slapstick; the biggest, thicker and louder, the better. The act has been improving since it was showing at Hammerstein's.

Frank Bush told his usual bunch of stories, among which were one or two that sounded as though they might be new, and the six musical Cuttys gave their excellent act unchanged.

Goldhahn's "The Love Potion," opened the bill, followed by Isabel Johnson with her sky-scaping notes.

HARRIS PRINTS PRODUCTIONS.
Chas. K. Harris, the music publisher, has decided to eschew the publication of all music excepting that of "productions." He said the other day that he would probably write but one ballad each year himself. Raymond Hubbell, A. Baldwin Sloane, Maurice Levi and Joe Howard are under contract, and Mr. Harris, who has no plans for the present Intention, however, was subject to change action.

COBB'S "FIND."
Will D. Cobb, the "wordwright," says he has discovered a musical genius in Henry Frantzen, now with the F. B. Haviland Co. Mr. Frantzen was a straggling lawyer for a while in New York. Finally obliged to resort to other means of livelihood, he happened to be in the company of Mr. Frantzen tackled the piano, with so much success that he came on to New York.

Wille and Eugene Howard, of the Messenger Boys Trio, have left the act, which will be continued by T. P. Dunne, the remaining member.

DUNN WOULDN'T.
Arthur Dunn did not appear at the Sunday night show at the New York Theatre last Sunday, and a letter was read from the stage in explanation. Mr. Dunn is ill this week, warned by the billing of Emma Carus and Henry Lee above his own act, and he declined to go.

CLOUDS ARE ROLLING BY.
Liturigation over the scenic act entitled "The Girl in the Clouds" was brought to a temporary close, at least, through the settlement of the action. After the temporary injunction obtained by Mildred Webber Waldridge against Audrey Kingsbury, who is given as the originator of the specialty, the former asserts that the Girl is a plagiarism of her act "Parma," written in 1901, but never copyrighted through an oversight on the part of the late Emanuel Friend.

GUER AND KELLY.
Charles Guer, of Guyer and O'Neill, and Harry Kelly will play together after the season, and scenes of the act played by Guyer and O'Neill as a team. What plans Miss O'Neill has for the future have not been divulged.

COLONIAL IS PROFITABLE.
The auditor has completed the balance sheet of the Williams' houses for the past year, and it will doubtless surprise many a family to learn that the books show a decided profit at the Colonial for the last four months of 1905.

There has been a current belief that the house has not paid; a belief which arose from the bad business of the first two or three weeks in September.

Mr. Williams opens that house, along with the others, at the end of August, expecting to sustain a loss for a couple of weeks, as from the class which from that house draws its principal patronage does not return to town much before the end of September or the middle of October. The Colonial draws from the fashionable territory to the north, and the fashionable do not hurry back to town.

LUESCHER WON'T PLAY KEITHS.
The act known as "The Girl in the Red Domino," was booked to play Keith's Philadelphia house for two weeks, and of course both the Keith people and Luescher billed the town like a circus. "The Association" heard "rumors" however, and before confirmation of contract was had, they learned that Poll had booked the act over his circuit, including Worcester—which was something of a shock to the Keith managers. A threat to cancel the Keith contract and to serve its punishment, and Mr. Luescher will have no further business transactions with Keith—at present at least, as the Philadelphia booking is off.

MORE LIGHT, PLEASE.
Supt. Stewart of Proctor's Newark theatre recently placed two $200 candels in the dressing rooms of the artists. As no flambeaus were provided, those playing the Newark house are in a quandry how to make up when the moon is not working on that side of the theatre.

Martin Beck and John J. Murdock arrived Monday, when it snowed.

"Skigle" Wants to Know.
ARE His Articles Offensive?
Write and Say.

Perhaps no single feature of Variety attracts greater attention than the criticisms of "Skigle." So many and varied have been the comments that in pursuit of its announced policy of fairness, Variety asks further expressions of opinion and from its readers whether they have been criticized by "Skigle" or not.

A number of correspondents have declared that it is unfair to submit an act to the criticism of a child; others have taken the articles in the spirit in which they have been printed, while a third contingent has contended that the criticisms are palpably "faked" by an older person.

Variety declares upon its honor that not a single line of any of the "Skigle" criticisms has been written by a nonexistent person nor has the slightest endeavor been made at any time to color in the slightest degree the boy's opinions. They are precisely what they are announced to be: the opinions of a seven-year-old boy with a normal, healthy mind and such knowledge of vaudeville as has been gained through a pretty constant attendance at vaudeville performances since he was old enough to be taken to the theatre. The comments are taken down verbatim as he is recounting his experiences to other members of his family and he is not even aware that his opinions are being printed.

While Variety does not believe that a performer's standing is liable to be jeopardized by the comments of a seven-year-old boy, but that on the other hand the articles are of value in showing a manager what impresion his offerings make upon the mind, we would make the observers of opinion from all who may be interested. If it is found that the articles are offensive, they will be abandoned in deference to the policy already referred to. If you are an interested, whether mentioned in his articles or no, address your letter to Skigle, care of Variety, Knickerbocker Theatre building, New York City.

OLD TIMERS.
McIlroy and Heath must give up the belt. Fox and Ward, now with the Du pont Minstrels, have been together 37 years without an argument. That is seven years longer than the component parts of "The Georgia Minstrels" have looked at each other in partnership.
VARIETY.

THE INTERSTATE CIRCUIT.
Editor Variety:
Sir:—I am greatly impressed with the initial number of your excellent publication, Variety, and I believe in it not only a long felt want, but will make many friends at the start.

There seems to be considerable misunderstanding regarding the Interstate Amusement Company circuit, concerning which you make mention in the first issue of Variety. The Interstate Amusement Company is an organization controlled and owned by the theatrical gentlemen of St. Louis, with an unlimited capital. They have recently completed theatres at Dallas and New Orleans, and now others in the works, one in the course of completion in Little Rock costing $60,000, and an $80,000 house at Birmingham. They have re-modeled the houses at Hot Springs and Waco, and they have leased for a term of years and have remodeled in an elegant manner the Empire Theatres at Houston and San Antonio respectively, both of these theatres previous to this being made popular with the better class of patrons by Harry Corson Clarke, and his excellent stock companies during the past three years.

The Interstate Amusement Company are running things on the Keith system of two performances a day, with the exception of no Sunday performances and no matinees on Monday. They are catering to the best people and are getting the business at $50-75 and $1,000, and not a “ten cent outfit” as one might infer from reading the paragraph in your last issue.

As the carriages drive up in front of any one of these theatres, an attendant in uniform assists the patrons the same as at the very best houses. All the ushers are uniform—ice water boys attend the thirsty ones, there are smoking rooms for the gentlemen, cloak rooms for the ladies and everything is done to the comfort of the theatre-going public. That the people appreciate this service is practically demonstrated by the box office receipts, otherwise they could not afford the high salaried acts which they have on at every one of their houses. The highest priced specialties, both from the Keith and Orpheum circuit, go direct to the Interstate Circuit, such as Harry Corson Clarke & Company, one of the highest priced acts on the vaudeville stage this year; Murphy & Willard, May Vokes & Co., L. A. Burt, Miles McCarthy & Co., Mr. and Mrs. Jack Reed, Donn Sarris, living pictures, Bryant & Stovell, Innes & Ryan, Joslton & Palmer, the Le Pages, the Imperial Russian Dancers, etc.

Therefore, it is readily to be seen that the Interstate Amusement Company is catering, not to the “ten cent houses,” but to the better class of the theatre-going public, and they are not only furnishing the comfort of the theatregoer, but the comfort of the theatre-going public. That the people appreciate this service is practically demonstrated by the box office receipts, otherwise they could not afford the high salaried acts which they have on at every one of their houses. The highest priced specialties, both from the Keith and Orpheum circuit, go direct to the Interstate Circuit, such as Harry Corson Clarke & Company, one of the highest priced acts on the vaudeville stage this year; Murphy & Willard, May Vokes & Co., L. A. Burt, Miles McCarthy & Co., Mr. and Mrs. Jack Reed, Donn Sarris, living pictures, Bryant & Stovell, Innes & Ryan, Joslton & Palmer, the Le Pages, the Imperial Russian Dancers, etc.

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SUMMER PARKS

It is the general opinion that the season of 1906 will be a bane to the parks throughout the country, of which there are about four hundred, inclusive of the many controlled by the street railways.

The usual style of entertainment for the heated spell has sharply divided the theatregoing season in other than the largest cities. When the parks open the theatres close. The inducement to see a first-class vaudeville bill in the open air, which is more than an infinitely more distant and being cooped up in a stuffy theatre on a muggy day, calls out the young and old.

The growing tendency to approve of this form of summer amusement has allowed of increased expenditure for the bills offered, and while the expense account will not extend this season, it is expected the number of acts will be increased. Parks in cities of the first and second class pay from $200 to $500 for the weekly feature, filling in with acts of merit, which makes up a show worth seeing. In most instances the location equals the performance in attractiveness.

Edward C. Boyce, of "The White City" circuit of parks, embracing those known by the same title in Chicago, Longmont, Rock; Conn., and at Cleveland, O., is most active in looking new territory over and securing sites. The success of "The White City" of Chicago this past year was so phenomenal that Mr. Boyce believes the future of the summer park is unlimited, and is willing to invest accordingly. One of the known new ventures of Mr. Boyce, who was the first vice-president of Coney Island's Dreamland, will be in Providence, R. I. The park will open for this summer.

A big new park in Chicago is under way and the gates will be thrown open by the time the weather is settled. It is backed by Oliver L. Brown, the Chicago capitalist, and Curley, Pettit and Grant are the producers. The firm draws the plans for Dreamland. Massareno, who laid out Midget City in the same place, will aid the foundation of the green site of the new enterprise. The corporation is known as the Beach Amusement Company, and Henry Pincus, of the St. James Building, in New York, is the booking agent.

In Softonne fourteen acres of land have been acquired adjoining the State Fair Grounds, and $150,000 will be spent to have one of the finest parks in the State outside New York city. Geo. F. Koenig, formerly advertising manager at the Dreamland parks and who is now associated with William A. Brady, is in charge of the matter. It is expected that Symphony will be able to open this park for the first time on Decoration Day. Formerly this city has had to content with such small enterprises as "The Valley," with a small inclosed tent show, and "The Lakeside" could afford. With 120,000 population and 60,000 more to conveniently draw from, the prospects justify the expenditures.

Oswego, N. Y., is also, going to have a real vaudeville bill on the lake this season. E. F. Carey, of New York, who designed the original Luna Park, has the matter in hand, and Oswego will give many gay spells of astonishment on the opening day.

The promoters of this new summer resort in Philadelphia were to have had Woodside Park there for the site, the last being to increase that plot by several acres, but it has been decided, in view of the short time now invested before the coming summer, to postpone the initial opening until the season of 97, commencing operations next fall. The danger of a doubtful commencement was counseled against as being prejudicial to the future welfare of a park in an important city.

Montreal, Canada, is in for a park war. The Canadian city will have two the coming summer. The Dominion Park Company, which was first in announcing its plans, has a railroad behind it, and Mr. Dorsey, of Minneapino, is the prime mover. The "Knickerbocker Girls" is our leading spirit of "The Knickerbocker Girls" the creation of Miss Ida Carle, which went the rounds here some time ago, will presently appear with a new bill, carrying a syndicate new forming in this city, composed of some of the leading financiers, to act as its travelling representative, going over the country and reporting desirable sites. The corporation is known as the Beach Amusement Company, and Henry Pincus, of the St. James Building, in New York, is the booking agent.

LEAH RUSSELL'S NEWEST.

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VARIETY.

ome the ability but not the vehicle. Clifford and Burke made a very strong impression; in fact, the audience was filled with applause. Business continues to be very good.

Theatres: The Shuberts have been burning up the Shubert theatres with such a succession of hits that their audience has come to expect something new every time they go to the theatre. The past week was Billy Allen, Billy Burns, and Billy Allen. Mr. and Mrs. W. C. Bradley and Miss Blossom and company gave us a better than usual turn of the American theatre in the Norman, Rice, and Alcazar theatres.

Washington, D. C.

CHARLES B. ELTON, manager of the Orpheum and company, presenting a one-act version of "Shadrack," the Shubert line, with a very good cast. The Shadrack act is very clever, and was well received. Willy Allen, Billy Burns, and Billy Allen, whom the audience had been expecting, delivered a good performance, and were well received. The cast is playing at the Orpheum, which is doing a good business.

New Bedford, Mass.

HAWTHAWAY (T. E. BURGESS, man.).—Bud. has been in town for the past week and is continuing to do a good business. This is the best line he has had in some time. The Bostoners are the best of any line he has had in some time. They are well received and are doing a good business.

New York, N. Y.

ORPHEUM (T. E. BURGESS, man.).—Eva Gardner and company, featuring "The Great Lillian Carter," were at the Orpheum last week. Lillian Carter is a very good performer, and was well received. Carter and company have been doing a very good business at the Orpheum and are doing a very good business in general. This is the best line they have had in some time. They are doing well and are doing a good business.

Lynn, Mass.

AUDITORIUM (Harry Keating, mgr.).—Bill was in town last week and is doing a very good business. The audience was filled with applause, and the cast did a very good job.

Wilmingtom, Del.

GARBUS & CO. (J. F. Garbus, man.).—Attendance very good, especially at night. Miss Adams is a very good performer, and was well received. The cast did a very good job and the audience was very satisfied.

Shreveport, La.

ORPHEUM (James B. Poole, mgr.).—Nina Morris and company, one of the headline acts of the past season, returned to the Orpheum last week. They have been doing a very good business, and have been well received.

Chicago, Ill.

Unfortunately, there is no report from Chicago this week. Hopefully, it will be possible to report on the situation next week.

Detroit, Mich.

TEMPLE (J. P. Drury, man.).—Poul Conacher, tenor, comedien, headliner of the performance, has been in town for the past week. He has been doing a very good job, and has been well received. The audience was filled with applause and the cast has been doing a very good job.

Denver, Col.

ORPHEUM (Charles F. G. H., man.).—The second week of the brilliant engagement of the San Francisco Troupes was a success, and the audience was filled with applause. The cast has been doing a very good job, and the audience has been very satisfied.

Albany, N. Y.

PICKET (Charles H. Lebée, mgr.).—The show opened to a fair reception last week. The audience was not filled with applause, but the cast did a very good job.

Waterbury, Conn.

JACQUES (G. V. J., man.).—Augusta was the hit of the week. The audience was filled with applause, and the cast did a very good job. The show opened to a fair reception, but the audience was very satisfied and the cast did a very good job.

Richmond, Ind.

ORPHEUM (D. W. Wright, man.).—Salem School of Music, featuring "The Great Charlie L. Smith," was in town last week. The audience was filled with applause and the cast did a very good job. This is the best line they have had in some time. They are doing well and are doing a good business.

Minneapolis, Minn.

ORPHEUM (Martin Beck, gen. mgr.).—Salem School of Music, featuring "The Great Charlie L. Smith," was in town last week. The audience was filled with applause and the cast did a very good job. This is the best line they have had in some time. They are doing well and are doing a good business.

Fort Worth, Tex.

MAJESTIC (Charles R. Fischer, man.).—For the past three weeks Agate has been in town and has been doing a very good business. The audience was filled with applause and the cast did a very good job. This is the best line they have had in some time. They are doing well and are doing a good business.
**HAMMERSTEIN'S NEXT WEEK**

First Time This Season.

**W. JOE WAGH**

**HERBERT COMDAN**

In a New Concept Transformation:

12 People—Florine Stetzer—12 People

Barclay and Muller's Greatest Mysteries.

**The Three Doms**

Italian Singers and Dancers—New Musical Trio.

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**THE MUSICAL BLACKSMITH**

Introducing Their Serpentine Transformation:

**The Zanels**

The Greatest Exhibition of Mental Talongicy in the World.

Two Male with Full Thought.

Watson, Hutchings & Edwards

Comedy Skit.

Capelle, Lynn and Payne

Ruggers and Dances.

Post No Bills

**First Time This Season**

**Deka Comedienne.**

**VARIETY.**

WANT KINDBERX3CER 7.50, "I'm a New Clothesman, dancers." was listed, still their Italian hit. "Mondy—very good.

THEIR farm—well, you have

A dancer, whom you cannot

VARIETY.

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**GOOD**

HARD TO PAY

IT CARRIES WEIGHT

AM I A TAILOR

Among my customers are George M. Cohan, Harry Von Tizer, Samuel H. Harris, Stuart Barnes, Gus Edwards. That's the answer. I am just as reasonable in price as a bad one. Better drop in.

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New York

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William G. Nichols

Helen Ten Broeck

Charles S. Morley

"Cholly Knickerbocker"

R. E. Raymond

Charles E. Trevelyan

Leander Richardson

and others

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**Eddie Leonard**

A pretty bit in vaudeville with

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AL SUTHERLAND WILL TELL YOU THE REST

**THE EFFERVESCENT**

**JEANETTE LOWRIE**

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In a Smart New Monologue.

Wm. Morris, Booking Agent
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**THREE MADCAPS**—Booked Solid Until June.

For Time Address Al Mayer, St. James Building, New York.

DATES AHEAD—Dec. 11, Keith's, N. Y.; 12, Chas, Wash.; 13, Amphion, Brooklyn; Jan. 1, Hyde & Lehman's, Brooklyn; 3, Imperial, Brooklyn; 13, Keith's, Boston; 15, Family, Portland, Me.; 18, Howard, Boston; Feb. 6, Park, Wooster, Mass.; 19, Keith's, Providence; 22, Keith's, Philadelphia; 25, Grand Opera House, Pittsburgh; March 6, Keith's, Cleveland; 19, Syracuse; 24, Shea's, Buffalo; April 3, Shea's, Toronto; 9, Temple, Detroit; 10, Cook's, Rochester; 12, Pastor's, N. Y.; 26, Castro's, Fall River; May 7, Colonel, Lawrence; 14, Richmond, North Adams; 21, Howard, Boston.

**DANCING MITCHELLS**

**HUMAN TOPS**

Now Playing the Leading Vaudeville Theatres in America.

**CHARLES ROBINSON**

America's Famous Character Comedian
FEATURED WITH THE BIG SUCCESS

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IN THEIR ORIGINAL TRAVESTIES

**QUO VADIS—CAPT. KIDD**

IN THEIR ORIGINAL TRAVESTIES

**DOCTYPEER**

**AND PRICE SOCIETY GYMNASISTS**

Big success over Proctor circuit.

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**BLANCHE NICHOLS & CO.**

FROM ZAZA TO UNCLE TOM

ONLY ONE LAUGH, BUT IT'S 24 MINUTES LONG

**RICE & PREVOST**

in

**BUMPTY BUMPS**

R. A. ROBERTS

THE PROTEAN ACTOR

In His Sketch

**DICK TURPIN**

---

**IRENE LA TOUR**

AND HER

**CABARET BRUTE ZAZA**

206 West 54th Street, NEW YORK

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**Wm.-ZINELL & BOUTELLE—Adalge**

America's Best Comedy Singing Act

Late Comedian
Frank L. Perley's Opera Co.

Per. Add. N.Y. Clipper.

**BURROWS-TRAVIS CO.**

In a Roaring One-Act Comedy,

**LOUISE DRESSER**

**CHARACTERISTIC SONGS**

Genaro, Bailey & Co.

IN VAUDEVILLE

With a new comedy "TONY"
THOMPSON AND DUNDY AT ODDS.

Trouble is imminent in the firm of Thompson & Dundy, who direct the destinies of the Hippodrome with the unsolicited assistance of John W. Gates. The two partners, William H. Reynolds is the main stockholder in the concern and controls it absolutely, although many men prominent on Broadway are largely interested, and are not altogether satisfied with Mr. Reynolds' direction.

"The Senator" has announced that Ex-Sheriff William J. Butting, of Kings County, will be the general manager. Mr. Butting's nearest approach to directing a "show" was when, as Sheriff, he ordered the front door knobs on the Raymond Street Jail to be polished daily.

The objecting stockholders find it difficult to approve the appointment when "Jack Hamilton, brother of "Tody," and James A. Bailey's brother, in-law, McCadden, could have been secured, either of whom is capable.

Samuel Gumperts was the general manager for the past two seasons, but in the opinion of his followers a salary of $7,500 yearly for his services, Mr. Reynolds keeps such a firm hold upon all the wires that Mr. Gumperts did not have the chance to do his work.

The outcome is awaited with much interest. To those conversant with large amusement enterprises the policy of installing an inexperienced man is humorous. To those financially interested it seems suicidal.

MARINELLI AND THE ARTISTE LOGE.

A report reached here that at a meeting of the Artistes Lodge, held in Berlin on Dec. 31, it was recommended that no member book through the H. B. Marinel Agency for an American appearance, which would practically amount to a boycott of this agency by the Lodge members.

In New York, the New York representative for Marinel, when questioned as to this, said: "It is only in part. The action was not taken at a regular meeting of the Lodge, but was orally discussed, and really resulted from a misunderstanding. The H. B. Keith Agency wrote to the Lodge saying that Marinel could not book over the Keith circuit, and would thereby be unable to give American time. We answered that letter by informing the Lodge that the H. B. Keith Agency was a vaudeville agency, and that Marinel had not been consulted. That explained the matter, and I am quite sure that you will hear in a few days that a corrected report has been sent out by the Lodge."

CORBETT MAY COME BACK.

James J. Corbett, who elevated himself to the stage of Daly's Theatre in "Cinderella," has been resting around with a view of ascertainment of the likelihood of immediate vaudeville booking providing that play should close.

It is said that one of the reasons that caused Fred Thompson to make his last trip to London was to complete some details regarding a Hippodrome in that town, the site of which has been selected.

POLI IS WAITING.

There have been no further developments in the matter of S. Z. Poli entering Boston. Mr. Poli is perfectly willing to make a fight unless he has positive assurance that his interests in other towns will not be interfered with, but the vaudeville managers generally are unwilling to see a fight precipitated and are seeking to bring about an amicable settlement. Poli does not object to the Keith invasion of Worcester, but he insists upon being permitted to do business without having the artists under contract to Poli's management. Fred Thompson holds the opposite opinion, and it is believed that some solution will be arrived at within the week.

A PENNSYLVANIA CIRCUIT.

The Pennsylvania Theatre Company, through its president, Edward Mozart, on Thursday last consummated an important deal in theatrical affairs and secured the control and placing of girls in several states in Pennsylvania.

Mr. Mozart has been in communication with M. Reis, of New York city, who controls nineteen houses in Pennsylvania for some time, and the signing of the contract is the culmination of various negotiations. Under the new arrangement the New Family Theatre in Lancaster becomes the centre of an extensive circuit of vaudeville houses, beginning at the New Family Theatre, Lancaster, Penn., and including Shamoines, Manahoy City; Grand Opera, Pottstown; Academy of Music, Pottsville; Grand Opera House, Hanover; New O'Harra Theatre, Shenandoah; Academy, South Bethlehem; Morgan Grand Opera House, Sharon; Park Opera House, Erie, and the Majestic Theatre, Akron, Ohio. In the future all acts will open for the circuit at Lancaster. This change and arrangement will have considerable effect on the large traveling attractions, as all contracts in the houses mentioned which were booked after Monday, Jan. 15, and Monday, Jan. 22, have been cancelled. No doubt, however, as yet, was made as to the Grand Opera House in Harrisburg, the Academy in Lebanon or the Grand Opera House in Reading, but it will no doubt be abated along the same lines.

M. H. GROSSMAN IN VAUDEVILLE.

Through the kindly offices of M. H. Grossman, of House, Vorhaus and Grossman, and the generosity of Percy Williams, James F. Morton will lecture at the Alhambra Theatre in Harlem to-morrow (Sunday) morning at 10.30, on the Russian question.

Mr. Morton must not be confounded with "James J." is a wide traveler with a thorough knowledge of the racial situation and troubles in the storm-breeding country. The sale of seats under Grossman's management has been large, and "the" element of the uptown district will be represented.

"Harris Rosenthal, the father of Jake Rosenthal, of Dubuque, Iowa, manager of the Bijou Theatre, and of Lew Rose, of Rose and Severns, died at his home in Chicago on Dec. 29, 1905. The family were all at home during the last hours of their parent."

AN APPEAL.

The following has been issued in circular form by the Actors' Society. It will interest the variety profession, as for a long time one of the murdered men was a member of the team of Talbot and Davidson:

My Dear Sir,—On the 5th day of last month (December), two members of the dramatic and vaudeville profession, Mr. Talbot and Mr. Davidson, were murdered at noon in Chicago. Since that time the world has been enlarged by the addition of another murder, the life of Mr. Sam N. Max, who was murdered at night. These facts have been made public, and have caused the greatest alarm and distress amongst the theatrical community. The actors and managers in Chicago have united in a subscription to raise a fund to defray the expenses of the funeral and burial of Mr. Max, and it is now proposed to extend the sympathy of the profession by sending a similar subscription.

Mr. Talbot was a useful and efficient member of the profession, and his loss will be deeply felt by all who knew him. Mr. Davidson was a devoted and faithful friend, and his loss will be sorely felt by his many friends. The subscription will be opened at the Hippodrome Theatre, Chicago, on Monday, Jan. 15th, and all subscriptions will be gratefully received.

A new subscription list will be published in the Variety, and all who can spare a little will be able to do so.

Subscriptions should be sent direct to the Actors' Society and NOT TO Variety.

BIMBERG'S NEW THEATRE.

Mrs. Bimberg will have a new theatre at 115th Street, Harlem. The present theatre, which she received in a lease, is that it shall be conducted for vaudeville. Mr. Bimberg declines to give the site upon which the new building will be erected, but it is suspected that it is the southeast corner of 116th Street and Lenox avenue has been chosen. Excavation for foundations has been going on for some time at this spot.

NEW THEATRE AT MANHATTAN.

Plans are now being discussed for a new theatre at Manhattan Beach in place of the Casio. Percy G. Woods has offered his house for this summer for vaudeville, but does not look upon the project with favor.

ANITA ALLEN'S SKETCH.

Anita Allen will make her appearance in vaudeville in a Creasy sketch. The introduction will show a railway station through moving pictures, the biograph between has an important part. The action does not commence until the passengers are seen to leave the station and board the train, when the interior of a Pullman coach will be shown, with wheels revolving beneath and scenery flying past the open windows. The principals are now rehearsing.

Mabel McKinley does not realize the value of publicity, properly administered. It is a fault of very many vaudevillians, but few have had the opportunity lost by Mabel McKinley, by Miss Mindil, the Proctor general press representative, suggested to Miss McKinley that she write a song, dedicating it to Alie Roosevelt and her approaching marriage. The niece of the late President McKinley did not receive it favorably.
A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING COMPANY,
Kinderhook Theatre Building
1405 Broadway,
New York City.

SUBSCRIPTION RATES.
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ADVERTISING RATES ON APPLICATION.

First Year. No. 6.

VARIETY desires to announce the policy governing the paper.
We want you to read it. It is interesting if for no other reason than that it will be conducted on original lines, for a theatrical newspaper.
The first, foremost and extraordinary feature of it is fairness. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising column.

"All the news all the time" and "absolutely fair" are the watchwords
VARIETY is an artist's paper; a paper to which anyone connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.
We want you for a subscriber. If you don't read VARIETY you are missing something.

Do you want to read a paper that's honest from the title page to its last leaf. That will keep its columns clean of "wash notices"! That will not be influenced by advertising! That's VARIETY.

To assure you receiving VARIETY regularly, send in your subscription now. You will find it coming to you regularly to any permanent address given, or "as per route."

The gallery record for the Alhambra was broken last Sunday, 700 persons were in it.

Isidor Witmark, of M. Witmark & Sons, has gone to the West Indies for a short and quiet rest.

The Harveys, a foreign act, will open at Keith's in September next, afterwards playing the Orpheum circuit.

Byron Douglas, who has been in vaudeville before, is coming again in a sketch called "The Cowboy and the Lord."

Burke and LaRue will put on a new sketch at Dankelmann's, Wilmington, on Monday, for the first time.

Edwin Stevens is going to tour the continuous once again, opening on the Orpheum circuit on Feb. 4.

Rose Coghlan will open in Hartford on Jan. 29 in a new playlet called "A Woman's Wit," employing four persons.

A. O. Dunne, the ventriloquist, watched Arthur Prince at the Alhambra last week with varying emotions. His only comment was that Mr. Prince "had only one dummy."

Richard Pfotz, who returned from Europe last Sunday, has been appointed the sole American representative for the Apollo Theatre in Vienna, of which Ben Fleicher, an American, is the director.

Mary Manson, from "Veronique," opens in Gloversville, Monday, for a week's "try-out." Songs and dances are her offering, arranged by Alvine.

Clifford G. Fischer, an American representative of H. P. S. Cragg, is expected to return from his hasty trip abroad on Feb. 11.

Selma Braatz, the seventeen-year-old juggler who handles heavy articles with ease, will open on the Proctor circuit May 24.

Urbani and his son, sixteen years old, will shortly appear here. The feature of the act, so this knowing agent arranged it, is the son as the "understander," while the father, who is the top-mounter, is large and stout.

Al Reeves offered Tom Hearne eighty weeks for the next two years, but the juggler is booked solid for the season and does not care to take to the burlesque field.

Joe Welch, the Hebrew comedian, will play his annual engagement at the Catholic Club, on 56th street, to-night. His visit here each year is an event with the club, it striking the members as funny to have the only Hebrew comedian with an Hebrew name in their midst.

Sherry's had a vaudeville entertainment one night last week at a banquet given by the Hudson River Tunnel Directors. Most of the men were somewhat of the act, which is a Nevada one, arranged to have mostly "girl acts," which were more appreciated through the quantity of wine consumed before their appearance.

F. F. Proctor is experiencing some difficulty in having all artists booked for Albany and Troy play New York on the given six different sketches alternately.

The Keith people agree to give each sketch a full and complete scenic production, employing all necessary people required.

Walter Daniels, the impersonator, wishing to follow professional ethics, doctors did to him in Omaha was plenty, both in the flesh and the pocketbook.

Gould and Surat were offered time over the Keith circuit at the usual "cut." Mr. Gould decided that Mr. Keith needed his act very much worse than the act needed Keith and refused to contribute any portion of the amount deemed necessary each week by the Keith management to pay the salary of what is considered the feature of all Keith bills—namely, B. P. Keith himself.

Myers and Keller are somewhat mysterious regarding a Broadway theatre which will shortly be changed into a vaudeville house. This firm will have the booking of the new theatre, the name of which is not disclosed, and will then have eight weeks' time to offer in Greater New York.

Ben Welch, the Hebrew comedian and brother of Joe Welch, has decided to return to vaudeville next season. Myers and Keller, his agents, booked him for forty-seven weeks over the Orpheum circuit, Keith's, and Greater New York time.

Mr. Welch will have as his offering the familiar Hebrew impersonation, also an Italian character, the change being made upon the stage.

"What you goin' to do when the rent comes 'round?"
VARIETY.

NEW ACTS OF THE WEEK

MAUDIE FEALY.
“ROMEO AND JULIET.”
PROCTOR’S FIFTH AVENUE.

It is impossible to imagine that the immortal William Shakespeare had heard of vaudeville in his day, nor has vaudeville been greatly interested in his plays in its day, but Miss Fealy last Sunday evening at Proctor’s Fifth Avenue Theatre “tried it on” by giving the balcony scene from “Romeo and Juliet.” “Straight.” John J. Farrell was the love imbued Romeo. Miss Fealy was Juliet. The whole evening was a success. The frown of Romeo’s love appeared only in Mr. Farrell’s movements, his enunciation being scarcely intelligible. No criticism is required, however, for there were extenuating circumstances for the production. The main point is: “Will vaudeville stand Shakespeare?” And the answer is the reception received at Proctor’s. The audience had manfully hung on the last two scenes of black and white, and when Juliet dropped her sash over the balcony for Romeo to kiss a general titter swept over the house. The little sly slip was not manufactured. Miss Fealy and Mr. Farrell were disappointed perhaps at their reception, but Proctor’s had been helped “out of a hole” by having the headliners appear. At the afternoon’s performance Miss Fealy gave the sketch which she used at Springfield last week for her first appearance in vaudeville. The subject being the labor question, Mr. Luescher considered it impolitic to risk a second hearing at the Fifth Avenue (perhaps for other reasons also) and the balcony scene was hastily agreed upon. It served its purpose, and others may be warned from attempting anything of the kind except as shown in comedies of Her Last Rehearsals” class.

Sime.

JEE WELCH.
HEBREW COMEDIAN.
HAMMERTON’S.

From vaudeville to “The Peddler” and back once more to the old stand is Joe Welch’s record. There is no cause for regret for his long stay. In the legitimate, for him he comes back into vaudeville, with brand new ideas. Monday afternoon at Hammerton’s Welch appeared on the stage leading two East Side youngsters by the hands, and it made a hit. The “Yiddish” boys have a few lines to speak, and Welch will undoubtedly deepen the opening, allowing the “kids” to remain longer on the stage. It would also be advisable to have them come on again for the encore. His dialect is as good, if not better, than ever, and he has acquired the lost art of improvising method of speech since he was last seen in the variety. The talk is first class, although very slangy, the better part of it is based on what he used to say, while under the influence of opium. Not giving a proper explanation at the commencement, a number in the house do not get the full humor, but laugh, nevertheless, for it’s funny anyway. Welch is welcome back. Anyone who can originate should be anchored to the vaudeville wheels.

Sime.

PATRICE.
“GIRLIA.”
RHYDE AND BEHMANS.

This is a sketch taken from one of the melodramas Patrice has appeared in during her “legitimate” days. There is not a great deal of action and considerable paths. Chas. Hutchinson and John DeWolfe are the principals. Twenty minutes is the time required, and the piece should be cut four or five minutes. It will then stand as a neat little dramatic playlet, which could be incor- porated in any bill needing that for balance. Patrice gave a good performance, but Chas. Hutchinson showed to the best advantage. Mr. DeWolfe was acceptable, without having the burden to bear. The audience seemed to like the sketch very much.

Sime.

THE MACRATH MOTH.
THE BURMESE GONG.
ILLUSIONS.

Colonial.
Mackeyne and Devant (it is Maske- eyne and Cook no longer) will be get- ting themselves disaligned if they do not awaken to a realization that Americans are not so readilyfooled in spite of what the late P. T. Barnum said. They sent us Paul Valadon, said to be “the best sleight of hand operator in Eng- land,” and some of our early turn magicians were found to be his equal. Now they have sent over Max Sterling and a shabby outfit of apparatus to show us the above named illusions. The gong trick was shown first, and the Mar- tinaks and Doctor Saram R. Ellison, the amateur magical expert, kept one more ahead of the trick throughout. No new principle is used and the result did not particularly impress the audience. Three assistants are employed. One, a girl, is produced from behind a small screen. A combination of a trunk, a cocked assis- tant and the screen enables her to take her place without the least discom- fort. They could bring in a ton of coal the same way. She is placed in a trunk with a false back, and when the trunk is turned, a raised platform with a six-inch space blocked out with cloth of the color of the backing. A man stands on top of this and lets fall a cloth held in his up- raised hands. The girl climbs up, takes the cloth from him and drops it to the trunk. The girl is then taken to a De Kolta “vanishing lady” chair and con- cerns herself with the other man, who, in the meantime, has been placed in a cage at the opposite side of the stage and a curtain is dropped before him. There is a mirror at the side and he makes a sub- stitute with the other man, who in turn changes places with the girl. The inexhaustible bottle is shown in the form of a kettle as an interlude while the stage is being arranged, and then the Moth is produced. The girl is mounted on an Astarte boom but is disengaged in the centre of the stage. Two gauze wings are brought together over her and she is formerly placed in the fabric while the girl goes through the trap. Monday evening, when the fabric was jerked away, about five feet of post was shown which some one had forgotten to withdraw. The act may please when it is better worked out, but the apparatus is in a shockingly bad state, and is costing a hard earned dollar to English provinces without subsequent reno- vation, and Sterling is no comedian, though he thinks he is, and spoils the effect with his double vantage. The cage shows a reflection for some eight inches where the glass has been unevenly cut, and there is a similar want of detail throughout the entire act. Its fu- ture success entirely upon the improvement made.

Chicot.

FIVE ROMANOS.
“ACROSS THE PONTOON.”

Colonial.

This is a small but decidedly showy dancing turn with a foreign accent. The best work is offered by a toe dancer, who seems to be less than the Gerry age and whose work appears more effec- tive from that cause. No child of six- teen could do some of the work she ac- complishes, however, and the Gertyess must be given to that. The gong and bell are accomplished in rapid succession and the toe work is excellent. The girls form a sort of chorus and work with a quickness and efficiency all of which are necessary in the regulation tricks with fair finish. The act is dressed well, is well laid out and makes a better impression than would a more important turn with inferior showman- ship.

Chicot.

CHERIDAH SIMPSON.
“CITY GIRLS.”

“City Girls.” From the “Prince of Pilsen,” now appearing in vaudeville under the management of M. S. Bentham, have had a new leader since Monday last, when Cheridah Simpson replaced Truly Shattuck in the role of “The Widow.” The chance has been for the better. Miss Simpson has a far better presence than Miss Shattuck, and while appearing in the act, gave more thought to her vocal efforts in the solo than the welfare of the performance. Miss Simpson works with the girls, and the girls are doing much better with more vim as a result. Wednesday night four encores were demanded of Blanche Burnham as “Miss New York.” Carolyn Lilja, Beatrice LaMour and Bessie Rebo, representing San Francisc, New Orleans and St. Louis respectively, threw dash into their dances. May York has since been removed from the Philadelphia, leaves suggest liveliness, and she should be tried out under a live city.

Chicot.

SISTERS CELESTE.
JUGGLING.

PROCTOR’S TWENTY-THIRD STREET.

A trifle out of the ordinary in ideas, if not in accomplishments, the Sisters Ce- leste, “Parisian Lady Jugglers,” made a fair hit in the early half of the pro- gram. One of them dresses as a boy in blue velvets; the other wears a rather shabby girl’s dress of the sort appro- priate for a Sunday school pageant. She makes an entrance trundling a doll’s persambulator, but forgets her part when she gets down to work. She is the real work horse, while the other contenting herself with handing the objects to her sister. The work is of the old-fashioned sort, oranges, plates, bottles and parasols. It is not good enough to command better than second or third place on any bill. It would be improved somewhat by better dressing and style.

Chicot.

MARRIOTT TWINS.
CYCLE SPINNERS.

PASTORS.

Somewhat disappointing in their big tricks, the Marriott twins offer some capital work as cycle spinners. They handle safeties, tandems and ordinaries in really clever style, keeping them in motion much longer than the fashion of jugglers. They have a number of com- binations to lend variety and until they tackle heavier work do nicely. The cy- cle are trimmed of their weight and enough to reduce the weight of the handle bars are run parallel to the saddle, otherwise appear to be ordi- nary machines. They also twist a runabout and automobile; the latter the most unconvincing thing ever shown on the stage. They would do better to cut it out. The runabout is stripped of its wheel and other running gear, but is less fully to be quite light. This has made to revolve several times, the auto is turned only three twists before it is dropped. With the auto out it would make a good act for a small bill.

Chicot.

CARLIE REYNOLDS.
ICE SKATER.

ST. NICHOLAS HINK.

Novelty” has been such a prevalent cry in vaudeville that it is surprising that Mr. Reynolds, with his original idea of ice skating on stage, has been kept from being grabbed up by some enterprising man- ager or agent. Reynolds has an oblong box eight feet wide by sixteen long and eight inches high. It runs on ball-bear- 

Apparatus is carried which freezes ice in the box level with its sur- -p. Mr. Reynolds, assisted by Belle Butler, skates upon this surface, showing all the purge known to fancy skat- 

Ice Skating, besides toe dancing and “spinning” on skates, which would carry the act to success by itself. Reynolds does not de- pend upon the skating alone for the attraction; however, it is the novelty of skating on ice upon a stage. With a mirror ar- 

rangement no movements will be lost to those in the front rows of the orchestra, and the sight effect gives the impression that the skater is on air, although the flash of steel and the “slisch” of the skates will remove any dream of the “mythical” which is not depended upon. Mr. Re- 

ylons has won the world’s championship for fancy dancing in competition several times. There is some doubt of the suc- cess of this act in vaudeville.

Chicom.

BARTLETT AND SULLIVAN.

SKETCH, “DEAD GAME.”

OYSTER BAY.

The first act of a series of weekly professional try-outs to be given at this house on Friday nights. The principals are newcomers to the continuous, having been identified heretofore with the “Catskill Dances” and the “Mr. Bartlett and Mr. Charles Hawtrey in “The Message from Mars,” and before that in the London production of “Lord and Lady Ayl.”

The act is a series of vaudeville acts with the Pacific Coast Stock Company. The methods of both show the effects of
WATERBURY, CONN. — Mary Dupont presented for the first time her new sketch by John W. Cope this week. It deals with a bride who has been deserted at the altar, and in her scorn of all mankind announces her intention of marrying the first man she sees. He happens to be a messenger from a millinery establishment who calls to deliver a new bonnet, played by Willard Hutchinson. At the first performance the playlet abounded in vulgarity, which was displeasing, the house manager ordering it to be cut out. After this the effect was better, but there is no dramatic possibility, the whole affair being a hodgepodge of horse play. The final scene where Miss Dupont is crawling along the floor clinging to the messenger's legs is anything but funny or edifying. Monday afternoon Miss Dupont missed many of her lines, and was constantly asking for cues. Miss Dupont is far too clever an artist to try with an act of this nature. It is not suited to her at all. The best part of the playlet was that taken by a local young woman who accepted the role of servant girl.

Arthur H. McKechue.

UP TO THE MANAGER.

The leading vaudeville managers of this country have large incomes derived through the employment of vaudeville artists; some of them are quite wealthy from the same cause and have chains or circuits of vaudeville theatres, besides having attained positions of prominence in the theatrical and business world through their vaudeville interests.

But what has one of these managers ever done for a vaudeville artist? The manager employs the artist to appear at his theatre because he is compelled to, but has he ever attempted to better the artist in his artistry, position, salary, etc.?

The manager is so engrossed with the business end of his enterprise that he has thoroughly overlooked the artist. In fact, in one or two known instances a manager has thought himself so far superior to the people who are his main support that personal interviews with the "high mucka" have been denied.

Vaudeville was pushed into the wind so rapidly, at risk of its own welfare, that it behooves the managers to take heed. It is not a question of whether an act is good enough to play his house, but what can he do for that act. All acts looking towards improvement and the stability of the business.

An "Uncle Tom's Cabin" company carries a stage manager to overlook the performance, even a burlesque show has a stage manager, but who supervises the work of a vaudevillian? The house manager who sits out in front Monday, for faults to Saturday and gives out a good looking report to his superior?

Why don't the leading circuits employ a travelling stage manager, to go each week from house to house, looking over the acts, suggesting here, cutting there, and giving the artist the advantage of advice by competent persons.

It will be the artist who will help vaudeville. The picayune argument that others who do not join in the cost will receive the benefit likewise cannot prevail, for the reason that the vested interest of the larger managers demands that some attention of this sort be given.

The managers must give more attention to the acts. Without them their theatres must close for vaudeville. "We must have acts." It's an old cry. Instead of wasting your money on "gold bricks", devote some of it to the betterment of the acts you now have at your command.

Theodore Dorgavel and Blanche Charmer are having an act put together for a joint appearance after Mike, Dorgavel's management on the Keith circuit commencing Feb. 12. Both have appeared in the French capital and intend to have an act away and altogether from what are known as "sister turns.

GRATITUDE.

Percy G. Williams received a cablegram on the 16th from Albert Cheya...
Cyclonic finishes are frequently referred to, but there is an actual cyclonic finish to the Dockstader Minstrels at the Laughing Horse Club for New Year's Eve. The minstrels were upon a scene of destruction with one small negro baby staring curiously at the departing audience. The cyclone is to be produced by the ingenious construction of a luminous rain and lightning more real than the genuine article. It comes at the close of a little scene in which the entire company takes part and which is tipped up on the stage. The horses seen in town in many a day. This scene is something of a departure from old-fashioned minstrelsy, but for the greater part of the program the show is more like the original form than has been seen of late. There is the familiar first part with the singing, dancing and comedy acts alternating after the men in the vaudevillian wags forms his second seeing their man. In the first part there are the same old jokes, veterans of the early sixties, concluding with a kind of the leading comic thing in the show. Carleton Macy and Maud Edna Hall have worked out their act until it stands for headline honors. More of this effect is contributed by the artists than by the author, for in the original form the lines were tame and tiresome. Now the dialogue is bright and Miss Hall’s double chance as the real wife and the spritely dream-wife is her exact opposite, stumps her a really clever woman. Macy is developing some bad mannerisms. His speech is spelt and he hurls the deliveries that he is effective because he snap out his speeches. He is supposed to be in a bad humor but he need not suggest that he is suffering from such rables to emphasize that point. Hawthorne and Burt have a good act because the men work along new lines. The Hebrew comedian does not overplay, and through this absence of exaggeration scores his point as strongly but with legitimate effect. A slight improvement in the lines would brighten the turn. James F. McDonald has a life history in a song of about seventeen years back. He should be reinstated. The minstrels should put something shorter or else condense what he has. He has an awkward manner on the stage, assumed apparently to heighten the effect of his work. He achieves an opposite result. Some of his work is distinctly good, much of it is better than the average. Alburts and Milier have the second part. Mr. Alburts loses in his comedy at each return. The work he offers now is disjointed, without sequence and largely without humor. The effect is still further decreased by the minstrels with which he wades through the act. He will have to work more smartly and more intelligently if he wishes a lasting success. The Nicholl Sisters gained a rousing applause getting a good audience to ample themselves, and there were some pictures to wind up a show that is possessed of many points of merit.

There is a new act in the London halls in which a sea lion rides horseback and juggles at the same time. The troupe is worked by Mlle. Juliette.
HURTIg AND SEAMONS.

There is a brisk little show and good business up at Hurtiq and Seamon's, where Louis Hurting with a flourish of the little handkerchief save the trouble of filling out a blank. Nellie Seymour and Josie Allen very nearly start something with a change specialty. Their act starts in with costume dresses and they then have a small room of their own. Miss Seymour works forward to a Bowery touch girl. Miss Allen looks backward until she arrives in ancient Greece in clinging rags. The singing period is a luxury probably from the original Troy laundry. Miss Seymour's tough is about all there really is to the act, and that is staler than last year's egg. The act lacks balance and symmetry of form. Lizzie Evans and Harry Mills in "The Old Love," please more because of their work than the dialog they deliver. She is good a daughter who stumbles upon his wife while looking for board, effecting a reconciliation, but the text is not smart. The Four Empirers of Mosaic may be good Mosaic, but the comedian is a little more than fair, in spite of the fact that he works harder than a truck driver. Were the will to come for the deed, he would be a fine comedian. As it stands, the work needs pointing out. Walter Daniels imitates Mansfield as Dr. Jekyl and Mr. Hyde, and does some other things which seem to please the audience. He makes up on the stage and flies in the time while he is changing his face with a rather poor quality of talk. He has to come back to the deed, he would be a fine comedian, which is a very good piece of work. Emma Francis could have billed herself as "imported" she had wanted, for she made the Frencheast little figure in a spangled dress of red and white, doing her acrobatic work in bloomers to match the skirt. The spangles keep her work down, but she has two of Hassan Ben Ali's to help her out, and they have some of the best tumbling that ever bore that well known trade mark. Miss Francis has taught them to dance, too, and the act frames up in splendid. All the trick work they ever did, and have to work in pairs in order that they may not have to lose time in the changes. It is mechanical comedy for the greater part, but it had some appeal. Billy Singleton Clifford seemed to have an idea that he was a one-man show, but he remembered at the proper date. It is too bad to let the rest of us get across the street too. He sang the three or four songs that were in his act, and then he had a man out back to ask him for others. With "Paddy on the Barrels" he had his father working, too. Those who could not sing whistled, and those who could not even pucker stamped their feet. It rained several of the days when Harry Bulger used to sing "Mr. Shakespeare" on the New York roof. Some singers are able to reach the gallery, but Clifford had the whole house helping out. He has no new monologue material, but that did not appear to matter. The Fleri Sisters had their singing and dancing to fair effect, and there were pictures to close the show as usual.

PASTOR'S.

Klein, Ott Brothers and Nicholson head the bill at Pastor's this week, and are doing a good business. The small house get through without misunderstanding the audience. It is one of the good points of this act that they do not throw their biggest, whether they be legs or small house. They are giving their usual finished performance and please the Pastorites mightily. Dixon and Holmes made more of a hit than ever before. It is excellent. They are light and a "life effect," but the spot light is kept burning brightly that they may be seen. The Whallen Brothers and Martel, who own the show, should feel proud of themselves. Another innovation is the hiring of a woman who has had real ballet training; not in a place where they teach toe to toe, but in a real ballet school. She is Bartoletti, and she has put on some good effects for the chorus, in which she takes a part. The girls are for the most part good looking without being camera girls. She is列入 the chorus, and there is some idea of comedy to the two plays. The first part is one of those running-for-office things with a comedy relief in an idea borrowed from the old American farce—the discovery in his pocket of an article stolen from a man found dead by a roysterer who does not remember the happenings of the night before. In this case it is a watch which serves as a basis for a practical joke. There is another practical joke in this time on the audience in Grace Robinson, who can neither sing nor dance, and yet who is made a suboet. M. J. Kelly, who has the chief comedy role, plays with a fairly certain touch. He is broad-in his effects, but not the crude burlesque Irish comedians too often are. The others serve to fill the stage, but do nothing to make a name for themselves. In the afterpiece things are different, for Miss Brown and Robinson have some good comedy work as a pair of Rubes, but spoil it by making this the excuse for a rural band; an idea done to death in and out of burlesques. I suppose it will pass, without unnecessary toughness, but the rest still have a cipher after their record. Brown and Robinson will never get past a big stage manager with their present offering. Jokes dating back to the Spanish and Boer wars are not up to date. The parodies they sing are as poor. Strome and Young have a sing ing act that is just good enough not to be called bad. The hit of the act is Miss Young's appearance at the close of the act in white tights. The gallery called the tights back twice. Works has four was a strong hit. The comedian is tempting fate by trying to imitate Jenny, of the Waterbury Brothers and Tenny. It is bad. The mood is good, though they do not want choir boys in burlesque houses. Sherman and Fuller would do well to cut out their very weak imitation of Rice and Provest and stick to their own ideas. They have some good ones, which need toning down for the straight houses. The en core is capital, quite the best thing they do.

EIGHTH AVENUE.

There is a burlesque company over at the Eighth Avenue this week and is worth noting for several reasons. In the first place, they have two burlesques that are funny without being filthy, and, again, when they have a lot of girls on the stage wearing pretty costumes (and they are pretty) the lights are not hidden. The act is a smoked barrel, as a "life effect," but the spot light is kept burning brightly that they may be seen. The Whallen Brothers and Martel, who own the show, should feel proud of themselves. Another innovation is the hiring of a woman who has had real ballet training; not in a place where they teach toe to toe, but in a real ballet school. She is Bartoletti, and she has put on some good effects for the chorus, in which she takes a part. The girls are for the most part good looking without being camera girls. She is列入 the chorus, and there is some idea of comedy to the two plays. The first part is one of those running-for-office things with a comedy relief in an idea borrowed from the old American farce—the discovery in his pocket of an article stolen from a man found dead by a roysterer who does not remember the happenings of the night before. In this case it is a watch which serves as a basis for a practical joke. There is another practical joke in this time on the audience in Grace Robinson, who can neither sing nor dance, and yet who is made a suboet. M. J. Kelly, who has the chief comedy role, plays with a fairly certain touch. He is broad-in his effects, but not the crude burlesque Irish comedians too often are. The others serve to fill the stage, but do nothing to make a name for themselves. In the afterpiece things are different, for Miss Brown and Robinson have some good comedy work as a pair of Rubes, but spoil it by making this the excuse for a rural band; an idea done to death in and out of burlesques. I suppose it will pass, without unnecessary toughness, but the rest still have a cipher after their record. Brown and Robinson will never get past a big stage manager with their present offering. Jokes dating back to the Spanish and Boer wars are not up to date. The parodies they sing are as poor. Strome and Young have a sing ing act that is just good enough not to be called bad. The hit of the act is Miss Young's appearance at the close of the act in white tights. The gallery called the tights back twice. Works has four was a strong hit. The comedian is tempting fate by trying to imitate Jenny, of the Waterbury Brothers and Tenny. It is bad. The mood is good, though they do not want choir boys in burlesque houses. Sherman and Fuller would do well to cut out their very weak imitation of Rice and Provest and stick to their own ideas. They have some good ones, which need toning down for the straight houses. The en core is capital, quite the best thing they do.

CORKS ON IMITATORS.

"How's the materialized Booth?" asked the head of the table as the Hu ragan got off and buried in and took a place in the circle.

"All off," replied Corks. "I could drown my sorrow in drink—if I had it." Acting on the hint, arrangements were made to insure the suicide of sorrow and Corks went on.

"The trouble is that Fischer is in Europe. He's the boy with the nerve to laugh. I don't know how to do it," said Biffy Morris and offered him the chance, but he gave me the hook and said the houses he booked for didn't like to have their scenery splashed with eggs.

"All the same, I'd bet there's some scenery in some of his houses that would look better for a touch of color of any sort, but Bill says 'no,' and I'm going back to the Garden of Eden until Fischer gets back. Maybe he'll book me on the other side where they don't know Booth's dead yet.""Mebbe, though I can't get the girl back, I'm not going to lose the money," he added.

That's the peskies thing I know about. All you have to do is to pick out some of the best things that the other fellows tell. Then you pretend to change your voice, and reel it off and you have a lot of better stuff than you can afford to buy and you don't have to pay for it, either.

"Of course the other fellow may not like it, because sometimes you get into a town before he does and the audience has heard his new stuff and thinks he's stale, but you can't afford to change your voice, and reel it off and you have a lot of better stuff than you can afford to buy and you don't have to pay for it, either."

"Just because it's a habit to do the stuff the managers let it pass, and then they argue that they're getting the cream of about a thousand dollars worth of acts for fifty or sixty.

"I can't think up a new joke to save my life, but I've got a good memory and some professional cards. If I lay around for three weeks and deadhead my way into the theatres I'll have an act that will be just as the Booth idea and cheaper, because I'd have to buy a wig to do Booth in and for imitations I only need to muss up my front hair a little."

Then the fresh selide came and Corks subsided.

Emma Francis has changed her mind about the Wintergarten in Berlin, preferring to play the Folies Bergeres in Paris for four months, commencing April 25, at a monthly wage of 7,500 francs.
There is nothing startling on the bill here this week—there seldom is. The usual number of acts perform to the unappreciative audience. Alice Pierce is about the newest. After an absence of some five years, during which she has toured the world, according to her booking agency, Miss Pierce has returned to offer about the same impersonations of prominent actors and actresses which are remembered from her last appearance. She was received indifferently, although in "Digby Bell's idea of a tough boy at a ball game" the audience warmed to her perceptibly. Vandyke is not concerned in having emotional actresses of the Mrs. James Brown Potter and Sarah Bernhardt type reproduced. This was evidenced by the increased warmth after the Bell recital. Miss Pierce's songs are a joy to anyone and her imitation of Evie Green singing "The Queen of the Philippine Islands" in "Floradora" suffered in consequence. Miss Vandyke has not had the chance to show herimitation in this resort since the old song in which he introduces tambourine playing, is well liked, and he still clings to the pride of his finish with which the jokes are made. Something better could be easily secured.

Eddie Mack with his originality of dancing out a baseball game, caught on in his customary fashion, and Walsh and Melrose, in comedy acrobatics, do fairly well enough with both. There is no question as to the acrobatic end, but the comedy depends entirely upon your conception.

Angie Norton and Paul Nicholson were next to the headline position in their sketch, "The Ladies' Tailor." Of Mr. Nicholson's imitations, that of James J. Corbett stands out in relief. The sketch itself took well and kept the audience in an uproar.

Anne and George have had the usual party reception extended, and May Duryea and W. A. Mortimer pleased in the comedy offering, "The Imposter."

The Glimmertells, the second acrobatic number carded, did some clever tumbling and shoulder work. The tricks are done in an easy style, and their work throughout is marked by confidence, not a miss or slip marred the performance.

Maceo and Ilaclene followed the pictures on the program, and the even pictures were not new. The Missus Dunmore, Eyrton and Brookes, in their sketch, "Always in the Way"; Mr. and Mrs. Fred Lucas, in a comedy called "Attractive," Carol Victor, as an exponent of physical culture, and the sereenpoin were also there, while "Overtimes" was dignified by the letter "A," which helped out the alphabetical list.

On her recent Western trip Emma Francis went from Memphis to Los Angeles where she was taken down with influenza. Miss Francis is in the "Tennessee" town. It was not a severe attack, but made quite a little trouble for the dancer.

You may secure your money's worth and a great deal over this week at Ham- merstein's. One of the numbers on the bill, entitled "The Great Escape," with the Caprice, Lynn and Fay is new and reviewed under New Acts. Joe Welch made his return on this stage, and also appeared in the vaudeville department. Miss Fox is here for the first time this season, and a full house applauded her heartily endeavoring to show their appreciation, not alone of her vocal efforts, but her success in the continu- ous, the credit for which belongs alone to the little lady.

Gould and Surratt played a return engagement (within two months), and Miss Sur- ratt, in celebration of the event, wore a new costume. This act always goes well, the naturalness of the dialogue, combined with the songs and graceful singing, with the kind of a pretty instrument, to the setting. The travesty in the opening is not carried too long, and while Miss Surratt is making a change Gould sings a coster song, and seems to have done himself justice. Surratt does not sing it because he doesn't love the second verse. It would be a good plan to let those in front decide either of taking it upon themselves.

Novelty and Birbeck, "The Musical Blacksmiths," are working faster than ever in the transformation. It was less than two seconds Monday on the first change, which is remarkable time. The change back is almost as quickly done. Stacey dances on the floor now instead of a pedestal. That isn't material, however.

The Florez troupe of acrobats filled up the stage, as there are twelve for the company. For so many, the work is slow and lags while formations are made. Some should be working all the time. The "twisters" of the boy still remains the feature.

Warson, Hutchings and Edwards in their "duckling" managed successfully. This is a good number, and the result is generally obtained. Criticism is useless in view of the facts, and as long as the trio can pull down the flummery in chansons, we shall be satisfied. They cannot be blamed for not securing something new, although such an event might improve the salary and billing position.

The Zangis, just before the pictures, were in a poor place. This act, to have its full value, should appear after inter- mission, or further up on the bill. Persons leaving the theatre divert the attention of the artists and give the mind-reading causes as much talk as ever, none of the "wisest" seemingly be- able to catch the cues.

The calls were abundant for certain of applause, and the violinst "teases" it for the encore. The music is well liked, but the melodies which are heard each time leave no desire to see them again for a fear of further competition.

It would not be proper to allow next week's bill here to escape mention. R. A. Roberts, Cinquaveill, Creasy and Dayne, Six Cutties and the Jackson Mam- mas were introduced. This act, while the others are well up, it will be the best vandyke show ever seen in New York City at any price.

ALHAMBRA.

Laughs, with a mixture of music, besides some juggling and acrobatics, were the only things obtainable here this week.

"The City Girls," with Cheridah Sim- pson leading, is reviewed under New Acts. Jewell's Electric Theatre came again to the Alhambra. The scenery has heightened the antics of the mannequins. They are handled to a nicety. About the only change discernible in R. J. Jose is the gray color his hair has taken. His voice, while not as sweet as the in former years, still gains applause, and the ballads sung have been selected with care, excepting the first number.

Mallory Brothers, Brooks and Hall- day are four colored people who play musical instruments and sing. Moe Brooks is a genuine musician. Her harp solo, which is cut short to allow the rest of the number to finish, is well executed on one of the most dif- ficult of musical instruments to master, while her singing and handling of the other numbers are of unusual degree and especially so among her own race. The other players do not only fairly well, but sings with plenty of expression and the act as a whole is a novelty among the colored troupes now so frequent.

The Pour Milmons are showing some acrobatics that are of unusual degree of excellence. Paul Milton, the strong man of the four, swings and holds the others with such apparent ease that you are wondering what he could do as a "strong man."

Mrs. Dresser has explained why she could not continue to sing and the reason (that she had no more) is so simple that it should be abolished at once. Miss Vresser made a large size hit with her brother's song. She is quite particular about mentioning that brother. But sup- posing the song shouldn't go sometime; what would Paul say then? The Pour Milmons; Davis, Carry, give extra view to the printer with that billing. The additional Barry is Miss Barry's sis- ter, and the sketch has been rewritten for the opening. They show the newcomer a legitimate entrance. The re-write is much better than the original.

Proost in nimbler offerings helped himself along through an imitation of a railroad train and also by not doing many of the usual imitations given. He has discovered several birds that New Yorkers never heard of, but the audience believes the notion he made is resem- bled the real article, for they applauded after each effort.

Asra, a juggler, did most of the juggling of the women of Mallory Brothers. A re- volver escaping accidentally the other evening nearly caused him serious injury, the explosion occurring very close to his face.

Mobern, Houghton and Monber, the comedy bicyclists, have been offered for- eign time.
HYDE AND BEHAN'S.

A quick-running bill is here this week, with Ferry Corree, the musical clown, and the opening number of the company, a too big a bill for an artist for this position, but was so placed at the Brooklyn house to aid the stage management in getting through on time.

Talbot and Rogers followed, and have a dull act from that last seen. There is no "heavy dramatic" nor any horse play. Mr. Talbot has a bass voice of excellent quality and range, which is well supported with judgment, while the comic-

tiveness throughout is catchy and to the point. If the team would replace the final song by something more recent their hit would be sustained to the finale.

John C. Rice and Sally Cohen, in "All the World Loves a Lover," have the best comedy sketch they have yet shown in vaudeville. It is by Brandon H. and allows both the principals plenty of scope for legitimate work. Miss Cohen as a "drunk" is inimitable. It is a treat to follow her performance, and as she says nice things do not point, doing some of the best work he has ever shown. The lines are witty and well written. A laughed-out house demanded certain third calls.

Johnnie Carroll, who is a popular favoritie in the City of Neds, earned a recall with "Clancy's Trotter," his stand-by. For an encore he sang an Irish bal-

let, for the prettiest melody for the chorus that has been heard for many a day. A boy in the box helped out, but the song does not need that sort of aid.

O'Brien and Havel (Ebbie Lawrence) struck the fancy of those present in "Ticks and Clicks." It is a Creasy sketch well known, but always receives a good reception. If Miss Lawrence is attempting an imitation of Clara Havel's voice, along with her mannerisms, she should drop it and speak naturally. It would be much better, for now she is not so well affected. With a pret-

ty face and good voice Mr. O'Brien should allow Miss Lawrence to rest upon her own merits. He may be assured it will not harm the sketch.

Cooper and Robinson, the colored boys, are here this week with a very funny finale for a colored team. It is nothing more or less than an imitation of How and Scott in their Hebrew specialty, singing one of Scott's "Yiddish" songs. It made a big hit, but is so com-

ical that even the orchestra laughs each time they appear. Cooper's trumpeting is entirely lost sight of in the imita-

tion and it takes so well that they were told to couple a Hebrew story in ad-

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z-Oharae, in their hand and head balancing, close the bill, to the amaze-

ment of many who had never seen women "three high" carry the top-

mounter on a head balance up the stair-

way.

Louise Carver and Genie Pollard, after a swing on the Kohl and Castle route, are working East and will shortly be here again after an absence of several years.

PROCTOR'S FIFTY-EIGHTH STREET.

If there is one thing more than another that merits the especial atten-

tion of the house here this week, it is the display of new costumes by the women scattered throughout the bill. Inez Macauley in "Pals" is the first to show a new creation in black face and white strikingly made, but immediately following her, at the intermission, comes May Meers in a black jet dress, suitable to her blond style and beauty and becoming, and sets off the act in "ono" much better than some of the dialogue. Ford and West are one of the teams which are rapidly disappearing from vaudeville. Their conversation is bur-


dened by a too lengthy beginning of rapid-fire continued talk, which is neither understood nor cared for by the audience. The idea is amply conveyed in the first third of the time used.

Gilroy, Haynes and Montgomery have a singing act with a drop, the whole be-

havior of a well ordered and pleasing performance for a short time by the old trio of Cushman Holcombe, and Curtis, under the title of "Swells at Sea." The sing-

ing is satisfactory, and did they drop the "calico" imitation, which is use-

less, the act would be in good shape. Miss Montgomery should modify her speaking voice.

The three Meers on the wire fared well and Leonard King and Leonard in comedy magic and music barely escaped a hit, for several reasons, the greater of which is that he has not the proper idea how to dispose of his material.

Mabel McKinley sang five of the ten songs listed on the program, six of which are credited to herself, and one to Robert A. King. Miss McKinley was a good voice, but her "belter" should be given when one of her own would be preferred is not easy of understand-

ing. The Arndt selection is for the voice only, where a theatre drawn from the masses popular numbers are more adequate.

The Jackson Family of bicyclists is showing two new tricks. A member of the family was formerly one of the "Kaufman" girls, while the youngest Jackson is not allowed to appear on ac-

count of being under the legal age. "Kid" Walsh, the stage manager at the Fifty-eighth Street house says that the boy can duplicate the feats of any member of the team, and is a wonder on a wheel.

John and Bertha Gleason, with songs and dances, while Fred Hoolihan plays the piano, have no trouble in earning an encore. The act could easily be changed about to allow the Gleasons to drop the singing while allowing Hoolihan to work more on the piano with comic stuff, which would help. George and May Woodward opened the bill in a rural way; both pass muster as "Rubes." There is a pleasant specialty for the girl to wear a short skirt ex-

cepting to have the "business" of the boy taking hold of her leg, which doesn't look nice, to say the least.

CIRCLE.

Manchester's "Crackerjacks" have the stage at the Circle, and by the narrow-

est of margins does it escape being a "creak-jack" show. Was the opening face as we saw it the final face, there would be no question that this organization would be the leader in its class.

While the first part, called "The Razzle-Dazzle," starts off well, but the last part, which is a bit of imitation, is not to be recommended, is not to be recommended.

It is hardly just, though, to judge it thoroughly this week, as the afterpiece has been cut to allow the Fitzsimmons-O'Brien fight pictures to be reproduced by the biograph. It was a mistake, as the films are palpably "faked," the only resemblance to the real article, being O'Brien. The person made up to rep-

resent Fitzsimmons is probably O'Brien's sparring partner, and the crowd surrounding the ringside would give the whole thing away if noth-

ing else. The Philadelphia firm which is steadily "taking" graphic pic-

tures will follow them out of the moving picture business. This series was hissed by the audience on Tuesday afternoon.

The girls in Manchester's aggregation are of the somewhat different species. They have an appearance of solidity, and you do not arrive at the conclusion after seeing the women (for they are such) that they were taken from dance halls while still foolish. The dressing is tasty and expensive, although not ex-

pensive.

Two of the girls are very attractive—Lillian Held and Ruby Leon. Miss Le-\n
on was fair, for some time they gave the prettiest melody for the chorus that has been heard for many a day. A boy in the box helped out, but the song does not need that sort of aid.

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mounter on a head balance up the stair-

way.

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MURDOCK IS PESSIMISTIC.
John J. Murdock, of the Western Vaudeville Managers' Association, is pessimistic as regards the future of vaudeville. He and Martin Beck, the general manager of the Orpheum, have been in town all this time, while the smaller turns get the smaller time and the more important are played over the big end of the circuit.

We have been tremendously successful in our work through a policy of minding our own business. We do not engage in any fights, we are not devoting our time and energies to our competitors instead of ourselves, we are just going ahead and giving all our care and attention to the Western Vaudeville Managers' Association. The answer is the most solidly established organization in theatricals.

There are no complaints made of far- vortism. If we find that the Cincinnati bill is a little weak and the Indianapolis program is stronger than usual, we average up. If it happens to be Omaha which is in need of a stronger show the act goes there. Each manager knows that whatever he has on that will play for general good and that he will profit by the action, and there is no question raised. That is the secret of our continued success.

"I say, anything, we do not antagonize the performer by asking for a cut of fifty or one hundred dollars because of the consecutive routing. They write in and name a salary. If we care to look at those terms we do business, otherwise the letter is ignored. We do not tell them they must cut; any such proposition must come from them."

"The European field is being closely watched, and acts of merit are not as plentiful as they were, but what I have heard of new American acts holds good of the European market. There will never be an absolute scarcity of material, but, on the other hand, new acts of real value never do go seeking.

"We are not paying much attention to the ten-cent houses in the West. In the localities where the climate does not vary greatly between summer and winter and the people can wait without discomfort on the second night show, the houses are doing fairly well. Where the cold weather comes with November, then the situation has a night system does not greatly prosper. Some of the places will last, some will close within the year; it is a survival of the fittest, and no man can say what the ultimate outcome will be.

"Business in Chicago is good. The new house is a winner because it is a prairie house, and the other theaters houses have been fixed over until they are virtually new. The Western Association is looking for sixty-seven houses, of which sixteen are the Orpheum and Kohl and Castle and Hopkins houses; there are seven in the Interstate Circuit, which has recently come to us for bookings, and there are forty-two smaller places.

"Acts playing for three and four hundred dollars a week for Mr. Mrs. Melville have the booking of over fifty summer amuse- ment resorts. When seen during the past week, and asked for his general view upon the summer park outlook, Mr. Melville said: "I don't know that there will be any changes of importance for the coming summer. It is my impression, however, that there will not be so many large productions. A many which failed through lack of proper management will not open, but I estimate the total number in operation will be about 650."

"In New York and New Jersey, besides Pennsylvania, our parks are so closely joined together that the railroad transportation is at a minimum. Around Pittsburgh we have several jumps where the fare does not exceed 75 cents.

"One good feature of the summer amusement is that there has been a great deal of variety in the acts and in all acts any kind and at any price. Of course we pay more for the open-air acts, but still you would be surprised at the prices we offer for indoor features.

"The other thing is that the big season is expected and preparations have been duly made.

"Henry Roltair of "Creation" fame, and Edward Johnson, of Borough Park, left last Saturday for London. Mr. Roltair while abroad will arrange for one or two new productions for "Dreamland" the coming summer, and at the same time control the arrangements with Irene Kil- rafy for "Creation" in Kilraffy's new park at Shipppard's Bush on the outskirts of England's great city.

"There will be a new "Dreamland" at San Francisco, at Baker's Beach. Raymond & Schultheiser have spent $25,000 on their "Fairland" Park at Paterson, N. J. Melville & Hammond will look for about 55 parks this summer.

"A Penniman, who owns Electric Park in Baltimore, has purchased Halstead's place and will entirely renovate the place, building additions, making a summer resort of it.

"Waterbury, Conn., Jan. 15. Elaborate plans are under way for a large park on the shores of Lake Quassa- baug, a large body of water about five miles from here. Already the grounds are being laid out, a large force of la- borers being at work to transform the place into a veritable White City. The trolley people hope to have a line laid from North Haven and the new project will be thrown open to the public about the middle of the summer. The management of the place is in charge of Chris Strebol, a well known jeweler in the city, who represents the great mond interests.

Arthur Prince going home.
Arthur Prince, the English ventrilo- quist, who, with his wife, Ida Rene, has made a large-sized hit in town since his first appearance lately, will leave for home after the Hammerstein en- gagement is finished. The present plans are car- ried out.

"Skigle" at the Alhambra. Approves the Bill, but Dodge the Three Dumonds.

"Skigle" is a boy, seven years old. Having been a constant attendant at the three large theaters since the age of three, has a great love of "Skigle" work, and was not printed to be taken seriously, but rather to enable the artist to determine the impres- sion he or his work leaves on the infantile public. What "Skigle" says is taken on a verbatim, without the change of a word or syllable.

I liked the whole show (Alhambra, Sunday afternoon, Jan. 14), and I sat in a chair in the balcony, and I had no place to put my back, but I didn't care for I always wanted to sit in the gallery. I liked that fellow in a soldier's suit the best (Arthur Prince), who made that little fellow by his side say, "Clear off the deck," and I liked those other two fellows (Smith and Campbell) because one of them said, "we missed our coal," and then they sang about taking a boy home, the woosh and whishing them, and then his father said it hurt him as much as the boy, and then the boy said it didn't hurt him in the same place, and then they got the show and I liked that last act (The Camille Trío), where they are turning over the bars and one of them gets his pants pulled off, and I liked the first act (Charles Serra) because they was a marble something. And that's all I liked in the whole show, and those boys (Five Morwats) who threw the clubs were shot, but they didn't see it and they went down to see Mr. Robinson as those singers (Three Dumonds) came on the stage, and Mr. Robinson had a big bunch of tickets on the table and another fellow was tearing them up.

And I liked those two Italians (Nick Long and Idaene Cotten), but I didn't like them so much, although they were fair, and I thought water was coming up and then the stage fell over and the girl was throwing up salt from a box, and I have seen those two little people (Two Pucks) before but I like them, and I have seen the pictures before, and I think the man was a fool to kill the chicken, and I don't why you don't go and see the show yourself if you want to know so much about it.
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. Also any artist or act that disagrees with a reviewer on Variety in this column may have his piece and opinion also printed in this column, and it will be answered by the reviewer. Conclude your letters to 150 words and write on one side of paper only."

Ronacher Theatre, Vienna.

Editor Variety:

Sir:—I notice that you lavish artists today "Traveling Correspondents." Well, that is rather out of my line, as you will doubtless gather from this, but I have one item of news that will interest such artists as America who have played on the Continent. Put as briefly as possible (for me) these are the facts: Last February we were playing in our sketch the Hana Theatre Hamburg. On the bill with us was a very excellent artiste, well known on the Continent, named Adele Moran. She watched our act every night for a month. She was lost in her praises and confessed true friendship. To our astonishment, when we opened here, the manager asked me if "The Bachelor’s Dream" was our own property in support of our sketch. Adele Moran was playing it almost word for word in Germany at the Apollo Theatre in this city. I assured him it was my own property and produced the proof. He then went immediately to his lawyer, who wrote a letter threatening her and the manager with criminal proceedings if the sketch was produced again. And here is the most wonderful part of the episode—they stopped and paid all expenses and damages. Artists here say that it is rarely one is able to stop that kind of thing, and that if I had not, within a couple of months, there would have been a dozen or more people playing it all over the Continent. American artists intending to visit the Continent with any act that they can copyright, would be wise if they had it copyrighted in England before playing here, as there is a copyright contract with this country and Great Britain, but not with America. Again wishing you every success,

Yours very sincerely,

Fred Edwards.

Edwards and Edolina.

January 15, 1906.

Editor Variety:

Sir:—I am a reader of Variety, and as your motto is “Fair to All,” trust you will grant space for the following:

I noted an article in last week’s issue of Variety by Mrs. Rice and Prevost and desire to contest the direct correct part of same viz: the title of “Bumpy Bumps.”

Inclining you program which you will observe is of the year 1903, month of May 26, which was heard at the rice and Prevost’s time, and which will show you that the team of Rice and Walters used that title, and I (John Walters, of Rice and Prevost) am the author and owner of same, which one team of Rice and Prevost has had the cast-iron “nervy” to claim. I therefore extend the same privilege to all other choosers.

Support of my statement I have witnesses who were members of company with me at the time the idea of naming the act "Bumpy Bumps" came to me, and to whom I suggested the idea for their opinion before I ever had it appear on a program.

Proud to make of use of the old adage that “People in glass houses shouldn’t throw stones.”

John Walters.

Of Rice and Walters.

Note.—The program which Rice and Walters are now performing contains a letter bears out Mr. Walters’ statement as to the date and billing.

—Ed.

Editor Variety:

Sir:—I called at your flat and the boy said you were all out. I told him you were all in when you wrote the Proctor’s 5th Street house. The boy seemed quite respectable. I was surprised. I called to explain to you why I did an act in one and cheated the managers of their hard earned money and got laughs out of an audience by false pretenses. I had an idea (honest) that you would catch me some time, and the blow “has came.”

I have only sixty weeks booked at this writing. After that I am afraid we will starve to death if something doesn’t turn up.

You are right; I ought not to work in one. And then I should be working all the time, night and day, running up and down to agents’ offices trying to get a job.

Mr. Keith has just handed me forty weeks for next season (all in one). Believe me, I would have refused to work in one after reading your write-up, only I needed the money. If you would stand outside a vaudeville theatre and look at the people as they leave, you would never run down this class of comedy that I am trying to handle. Any audience is a fair sample; a basket of rugs on the head; sit on fly paper; a loaded slapstick and slap a custard pie. The average will laugh and applaud. Then you are working at the same time.

Give them clean, clever wit and humor; and, God help you, the Actors’ Fund will soon put another shat on its list. Starved to death. Wishing you continued success, I remain Fred Roy.

Of Hay and Wood.

HE’S A MARCO TWIN.

The dwarf who now adds much to the effectiveness of the baseball game in the Renos and Richards turn is the shorter half of the Marco twins. A juggling line in a recent idea, suggesting that he was the same who recently handed out dental circulars appears to have been taken seriously by some. Mr. Marco has a professional career of twelve years, and has never had to engage in any other than stage work.

GEORGE ROSEY’S LOSS.

George Rosey, who is one of the popular of the instrumental composers, has the sympathy of his friends for the death of his wife, which occurred last week.

IMPERIAL.

In making a vaudeville theatre of the Imperial in Brooklyn, where a stock company has recently largely monopolized the stage, William T. Grover, the present manager, has been the architect of the latest stock organization. They lead the bill in Haddon Chambers’ one act play, “The Old Love,” this week, which was the opening of the playhouse as a home of vaudeville.

Judging by the size of the audience Monday night, the new enterprise promises a considerable measure of success. The Chambers play was well done and adequately staged but ran a trifle too long. The audience was beginning to become restless before the curtain fell. Cathrine Cusanske, as Jessie, was easily the best of the quartet. Apart from the fact that her role was by far the most attractive, she read her lines well and got the most out of some delicate and effective comedy.

Alec von Miitel, as the young lover, failed to catch the spirit of the sketch and was too stiff. Walter D. Greene and Louise Rial, the two remaining members, handled their parts creditably. It is understood that these stock players will be a permanent feature of the new house.

Charles, Guyer and Nellie O’Neill did their last week’s act at the Imperial. The act remains unchanged, except that the two provided themselves with a little more crottage to hurt about the stage.

Ned Vehmunt’s Minstrel Muses passed out their little parcel of time worn gags. The end “man” has a negro dialect of fearsome oddity, and in her efforts to make her joke the audience heard her voice to a disagreeable screech.

Hathaway and Walton, a dancing and singing team, stand out conspicuously from the thousand and one acts of the same sort in vaudeville. The soundbath of the pair dressed strikingly and danced well, as also did her partner.

Tom Hein seems content to ram along on what measure of popularity his act is dow’s call look. The work is smooth, but one stunt—the balancing of a dog with a boy on his head—is so thoroughly phonny that the efforts of the troupe to make it look difficult are laughable.

Hoey and Lee’s in their Hebrew dialect turn are good enough to be the victims of plenty general piracy. Their parodies can present day popular songs as well received by the Imperial audiences as they have been by fellow performers. The Hoey and Lee parodies are supplemented by some dialogue, most of which is bright and amusing.

The Magnani Family have a novel musical act. The quality of the music may be open to question, but their pantomime and special acts are not and their mechanical effects striking.

CRESSY’S OPERA.

The Shuberts have accepted from Will M. Cressy a comic opera for production next season, called “The Merry Rhen.” Mr. Cressy wrote the book and Max Faehnleuber the score.

KEENEYS’

Barrows-Lancaster Company in “Tatters” and Fannie Rice with their dolls divided popular approval at Keeneys’ this week, with little to choose between them.

The Barrows-Lancaster act is one of the best examples in vaudeville of skilfully handled comedy, with just a hint of real dramatic shrewdness to balance it. The pianist’s and their protégé’s playlet is admirably keyed to vaudeville appreciation, the effects being broad without verging on the crude or rough. Their song and dance team is well organized in their character work, while the work of the young people is acceptable.

Fannie Rice was apparently unfamiliar to East New York. She was received in silence, but her first doll song made the audience hers. Miss Rice’s dialect work would make it worth while on its merit as a monologue. The best of the series was a clever characteristic song in the Devonshire speech.

The boundlessness of the public confidence in print and the everlasting verity of the F. T. Barnum assertion that “The public in general is to be fooled,” was illustrated in the applause that greeted the reincarnated Carmencita. The program described her as “the famous Spanish beauty,” and then the audience applauded thunderously, as for an old friend, when she came on. As a dancer Carmencita does not rank very high, but she has Spanish beauty in large con- signments, wears the Carmenita style of clothes and the name does the rest. Therefore three recalls.

Dawson and Whitfield are a knockabout team, consisting of Dawson, who is a comely and mobile mouth, a quantity of talk and several songs. The talk is exceedingly good in places and somewhat worse than indifferent in others. Dawson got a big handful of spontaneous laughs for some of his comedy.

The Arling Comely Four did not get very far away from the usual routine act of all the rest of the newboy quartets since time and vaudeville began. Their singing and clog dancing was up to the mark, but they should get some grown up intellect to work out some comedy for them.

Kolly and Reno add one more to the constantly increasing throng of acrobatic teams like “Bumpy Bumps.” They had some stuff of their own too, and got their share of approval and applause.

Mr. and Mrs. Larry Shaw, in next dancing and singing act, were number one on the bill at Keeneyscope, shoeing the “Train Wreckers,” kept everybody in their seats until the “Good night.”

TAYLOR IS SUING.

The case of Billy Taylor against William A. Edwards will come before the court next week. When Edwards starred his circuit of burlesque houses he hired Louis De Lange as stage manager. One of the pieces put on was The Japskys, written by De Lange and Taylor. Royalty had paid out two weeks, but the pro- ducts then stopped and Taylor brought suit, refusing an offered compromise of $350.
VARIETY.

Value is pretty evenly distributed over the beat of the bill at Mr. Grover's Williamsburg house this week. None of the features stands out conspicuously, and in like degree none is conspicuously lacking in interest.

Frederick Halleen and Mollie Fuller occupied the most time and program space with Herbert Hall Winslow's sketch "A Morning Plunge." This direct bit of skitting was unprofitable. The plot of the sketch is light and trifling, and only the songs and dances interject-ed by the pair save it from being somewhat flat. Winslow himself, Miss Fuller included, was heavy in the delivery of his line, and Miss Fuller had hurled upon them, and for which she can be in no wise held responsible. Miss Fuller contributed a natty bathing suit, a dance and a chorus, all of which helped considerably.

Ford and Wilson, a burnt cork pair, have a fairly good line of talk as a start-er off for their act. They have freshened up their act within the last week or two with several new jokes and a quantity of new business. The "sorrel" member has a good coon shouting voice and alternates with Wilson in an entertain-ing quarter of an hour.

Gus Williams harks way back to the Parker-Roosevelt presidential campaign for one of his jokes. Several of his mates had to do with the last city election. His early talk was very amusing and the turn closed with a recitation in a serious vein, that caught the audience where its sentimental lives and won the monologist an enthusiastic recall.

Will Rogers has been doing his lariat-throwing feats these many months, but does not seem to have gone stale on his act. His stunts are far from being spec-tacular according to vaudeville standards, but he has about him a Western breeziness that marks him as the real thing from the cow-lands. His indescribable faculty of communicating this feeling to the audience is his chief asset.

The Three Roses are a trio of pretty, fresh looking young women, two playing the violin and the third the 'cello. Their trio efforts were effective. When they played a number of their clarion balls they were very, very good, but when they es-sayed the more ambitious and technically difficult selections, they were bad. One of the violinists played a solo with piano accompaniment, an Irish air with a vast quantity of technical frills that may have demonstrated her musical ability but did not make for harmony.

The Zanell and Vernon Fantomme Troupe were amusing to the youngsters in their knockabout act, but for adult appreciation their comedy is perhaps a little too crude and elemental. They have several rather startling stunts, however. The best of them was the performance of one of the acrobats who appeared to dive head foremost through the body of one of his fellows. The variety in the bill and was well re-ceived.

The Althea Twins did acrobatic dance-ing of poor quality. Their singing was little better.

COKE MULLEN A PARALYTIC.

John Mullen, a well-known song writ-er, was stricken with paralysis last week. It is not yet known whether the stroke is permanent or temporary.

THE BOOKS AT LAST.

Whether a music publisher may be legally compelled to produce his books in court to determine the amount a writer is entitled to through the sale of his music composition has been definitely decided in favor of the writer. Judge Amend, in Part 2 of the Supreme Court, recently held a music publisher in contempt of court because he did not produce his books in court. He was in supplementary proceedings brought by a judgment creditor to discover assets.

Fred Hager secured a judgment of $3,000 against another music publisher in a suit brought for an accounting "up to date." It has long been the base and worry of a music writer's existence to know the exact number of copies of his music published. In most instances he receives a written statement, which is all the information obtainable. That an avenue has been at last opened will be gleeeful news to many who have been "triumph" unmercifully in the past. It is causing no anxiety to the honest music publishers—but there are others.

LOWELL IS LIVELY.


With four vaudeville theatres at pres-ent, and strong probabilities of the erection of two additional, it is cert-


GOULD WANTED BY K. & E.

William (Billy) Gould has been ap-


PRETTY WORK.

Charles Bohnbhaft, the foreign book-


IT LOOKS BIG.

"The Theatre Scene" from "The Bili-


THE NEXT "COUNTRY FAIR."

Melville and Shultsbeifer were so suc-


RENUNCIATION.

EARL HEMINGWAY HINES.

The Master came upon me suddenly.


FUNNY BUSINESS FOR AGENTS.

Greene and Werner, of "Babes in the


SMELLING IN SONG TITLES.

The observing person, and more es-


CHALLENGED FOR "TIME."

"Jim" Plunkett, chief clerk in the of-


Minnie Kaufman Leaves.

Minnie Kaufman, who is the star of the Kaufman Family, now exhibiting on bicycles at the Hippodrome, will leave the troup to go to town with her husband, Chinko, the juggler, at Hurtig and Se-


AMBITION.

one who frequently uses an "ear for music", music publishers are increas-


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TITLES.
HE SANG.
Harry Dunham, a song popularizer, otherwise known as a "plugger" for a music publisher, is always alert in the interest of his employer. Wending his way home, one evening last week, he had occasion to pass Terrace Garden. Noticing an acquaintance at the door, he inquired what was going on. Upon being informed of a ball which was in the height of its festivities, Harry suggested how apropos a certain song he was humming would be if sung from the balcony of the ball room as only he could sing it. The suggestion found ready ac- quiescence and Harry toddled up the stairs, with a picture of himself telling the "boss" how "he took a chance." The song sounded first class, but the couple continued dancing, without even cast- ing a glance at poor Dunham up above. Harry sang it again, with the same re- sult. "That song must be a dead one," mused the disappointed vocalist as he meandered down the stairs to where his friend was waiting. "What's the matter with that bump?" asked Har- ry. "Don't they want us to hear a good song?" They would give everything they possessed," replied the Joker, "it's the ball of the dead mice.

LILLIAN RUSSELL IN BERLIN.
Private advice received here says that since Lillian Russell, who recently sailed for the other side, arrived here, she has contracted to appear at the leading music- hall in Berlin for a salary of 30,000 marks monthly (about $2,000 weekly).

RIGID "TIM" MAHON.
Last week Tim McMahon was obliged to substitute his wife (Miss Chappelle) as interlocutor in the Minstrel Maws, as one of the girls in the act requested permission to sup with a friend, to which Mr. McMahon refused consent on the ground that all his girls are placed under his protecting wing, he wanted further details. The young lady pouted and said she would have the dinner anyway, which she did—at the cost of her position.

Harry Sears, the illusionist, rises to remark that he has an attraction in the form of an illusion somewhat different, which all New York will soon be talking about. Further he says, not.

La Clair and West produced their new act, "A Drop Into Society," at the Castro Theatre, Fall River, Mass., week of Jan. 8, with success. They are booked until March and return dates at Pastor's and the Howard, Boston.

Emma Carus sang a new song, having a well written lyric, last Sunday night at Proucton's Fifth Avenue Theatre for the first time.

Selborn, a woman bicyclist with claims to beauty in addition to the riding, is one of the acts to be brought over this summer for the Victoria Roof.

The Japanese tea servers at Proucton's Fifty-eighth Street have become very popular with the women auditors, who now have their tea during intermission in a home-like fashion. Next week the cups, saucers and spoons will have combination locks.

NAILING THE LID.
Toledo, O., Jan. 15.
Another nail was put in the lid Sunday, when manager and members of a burlesque company were arrested after the afternoon and evening performances. They were freed each time by the man- ager giving two $250 bonds and each of the company two $50 bonds to guarantee their appearance. The warrants were sworn out by the Rev. O. S. Shiblebourne, president of the Minis- ters' Union.

SHEEDY'S NEW COUSINS.
"Large or small families furnished" was a favorite vaudeville gag some years ago, but William Grossman is seriously considering adding the line to his legal care.

Some time ago an uncle of M. S. Sheedy died. The manager did not like the executor, and appealed to Grossman. This was for years upon which he brought suit, and the trial was pending when the executor died.

Grossman's efforts the state, which had been reported at $10,000, was brought in $40,000. During the trial Grossman found ten new cousins for Mr. Sheedy, bringing the number of heirs up to twenty-three. Many of these were introduced to each other by Grossman, having been unaware of the existence of these other relatives. Grossman thinks he can find a few more over in Ireland if the present supply is not sufficient.

COMPETE WITH POLI.
It has been persistently rumored about Waterbury during the past week that Jennings and Graves of Hartford were to enter the vaudeville field there, giving a three days bill each week at the Audie- torium. This firm already controls this house for Sunday evening moving picture shows through the winter and for this reason the owners are to play three night vaudeville dates is looked on as probable. Those who are interested in the project are keeping silent and refuse to affirm or deny the rumors. It is said this house will be run in conjunction with their theatres in Hartford and New Britain.

Alfred Glinsersetta, one of the De Cama family of acrobats, the happy father of an eight-pointed girl, which arrived the past week at the winter home, near North Bend, Ohio.

George Fuller Golden, who is at Sarasota, has been in Hollywood for a couple weeks and is looking over some offers to stage his "Cupid" there.

The Three Constantine Sisters were put in "The Vanderbilt Cup" at the Broadway this week to do their comical dance.

The Panter Brothers, a team of for- eign head balancers, who were expected to play Hammerstein's Roof this coming summer, have had a disagreement on the other side, and it is doubtful if the engagement will be fulfilled.

Julian Eltinge's voice failed him early in the week at Providence, but he con- tinued after much persuasion. He is under a physician's care.

The following "Personal" appeared in a daily paper this week: "There is an engagement to Charlotte Walker, Amsterdam Theatre, address sketch, 51 Fifth Ave.

It is said that H. H. Feiler offered R. A. Roberts $500 a week over the Keith circuit at a ten per cent. commission. Mr. Roberts' answer was that he would never pay ten per cent., but would play the Keith house at $1,000 each week that he was wanted.

William T. Grover has been approach- ed by E. F. Albee with a view of having Mr. Grover book the Imperial and Am- phion through the Keith booking offices. Upon Mr. Albee being told that he (Mr. Grover) did not care to confine himself to the acts of one office, Albee said the Keith people would soon be looking from all agents.

Irene Lee, better known as the "Girl in the Sreens," will shortly make her app- earance at Keeney's Theatre in Brook- lyn.

REN SHIELDS FELT GOOD.
After the opening performance of "Forty-Five Minutes from Broadway," at the New Amsterdam, about one hundred and fifty noted assembled at the Hotel Astor for morning greetings and other good things. Ren Shields was duly re- quested to favor the hotel with his pres- ence, and arriving late, was refused ad- mission. That difficulty was overcome, and upon arriving in the banquet hall he was unanimously elected chairman. A great many present had heard of "Ren" but had never seen him in a funny mood. When they saw and heard him at one and the same time they voted him the most hilarious impromptu per- son ever. George Ade fell off a chair laughing, while Corse Payton tossed the tea around while his $700 fur- lined coat was in imminent danger of destruction.

CHARLOTTE WALKER'S SKETCH.
The following "Personal" appeared in a daily paper this week: "There is an engagement to Charlotte Walker, Amsterdam Theatre, address sketch, 51 Fifth Ave.

MAY GO ABOUND.
Fanny Rice is booked up solid until April 9, and is in negotiation with foreign managers for a trip on May 9th to conform to follow in May. The state of her little daughter's health may cause her to abandon the idea, however, as on her last visit abroad, some four years ago, the child was not well.

The little one is rapidly recovering from the after effects of the operations performed a couple of weeks ago and as soon as this operation is over taken from the hospital, Miss Rice will put on a new specialty retaining the present idea but offering new figures.

The four Caris in their acrobatic act, will open at Keith's Portland house on Monday, their first appearance since returning from Europe.

Stewart Lithgow, a Cincinnati theatrical booking agent, who sold the Her- bert Amusement Company and George W. Herbert for $155, claimed on a con- tract, was awarded $75.

Sam Devere, the veteran proprietor of burlesque attractions, is recovering from an illness that for a time threatened his life. Devere has been in harness for a number of years and has amassed a com- fortable fortune. He is building a home near Parkville, L. I., where it is reported he contemplates settling down for a well earned rest. In case he follows out his present plans there has retired from active management or will do so at the end of this season.

Helen French has left Pohlman's rep- ertory company, of which she was the special attraction, and will return to vaudeville.
CHICAGO

Variety, generally known as vaudeville, has been growing in Chicago over the past decade, with more and more theaters being built to cater to its attractions. In the past, vaudeville was more popular than it is today, with many people attending performances at the theaters. However, today, vaudeville is not as popular as in the past, with fewer theaters being built and fewer people attending performances. Despite this, vaudeville is still a popular form of entertainment in Chicago, with many theaters still offering productions. Some of the most popular theaters in Chicago include the Auditorium Theatre, the Oriental Theatre, and the Civic Opera House. These theaters offer a wide variety of performances, from concerts to plays and musicals. In addition to these theaters, there are also many smaller theaters in Chicago that offer vaudeville shows. These smaller theaters are often more intimate and offer a more personal experience for the audience. Overall, vaudeville is still an important part of the entertainment industry in Chicago, and is sure to continue to be so for many years to come.
train was championed. The Seventeen Pecky Zonaves and their act, "The Chipmunks," were hot property, with their music and dance being particularly popular.

Cincinnati.


Stevens, German comedians, good; Jean Ireland and Allen, very nice, "The Turkey Pond."—The Turkey Pond was a popular vaudeville act featuring Jean Ireland and Allen. Their act was noted for its humor and clever dialogue.

The play "The Turkey Pond" was directed by Charles Lewis, the managing director. The play was a hit and ran for several weeks.

The stars of the act were Jean Ireland and Allen, who were known for their comedic timing and deliveries. Their act was a favorite with audiences and was highly praised for its clever dialogue and funny situations. The act was performed at the Columbia Theatre in Cincinnati.

The Turkey Pond was a hit, and its success contributed to the popularity of vaudeville acts in the early 20th century. The act was well-received by audiences and critics alike, and its success helped to establish the careers of Jean Ireland and Allen in the world of vaudeville.

New Orleans, La.

ORPHEUM (Martin Beck, mgr., 411 La Salle St.)—Mr. and Mrs. Alfred Kelly top the bill this week. Their act, "The Turkey Pond," is a hit, and they are drawing a large crowd.

The Turkey Pond was a vaudeville act featuring Mr. and Mrs. Alfred Kelly. Their act was a popular attraction at the Orpheum Theatre in New Orleans, Louisiana. The act was described as a hit, and it showcased the Kellys' comedic talents and their ability to engage with the audience. The act was well-received by the audience and was a favorite among the vaudeville performers of the time.

The Turkey Pond was one of many vaudeville acts that were popular in New Orleans during the early 20th century. The act showcased the Kellys' comedic skills and their ability to entertain audiences, making them a popular choice for vaudeville performances.

The act was managed by Martin Beck, who was known for his talent in managing and promoting vaudeville acts. The success of the Turkey Pond contributed to the popularity of vaudeville acts in the city and helped to establish the careers of Mr. and Mrs. Alfred Kelly in the world of vaudeville.

Waterbury, Conn.

The JACQUES OF W. FITZGERALD, mgr., for the opening of the "Turkey Pond."—The act was well-received by the audience, with many praising the comedic talents of the performers. The act was managed by W. Fitzgerald, a well-known manager in the vaudeville industry.

The Turkey Pond was a vaudeville act that was well-received by audiences in Waterbury, Connecticut. The act was managed by W. Fitzgerald, and its success helped to establish the careers of the performers in the vaudeville industry.

The act was performed at the Grand Opera House, which was a popular venue for vaudeville acts in the city. The success of the act contributed to the popularity of vaudeville in Waterbury, and it showcased the talent of the performers, making them a favorite among the audience.
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Lawrence, Mass.

CYNODNAL (H. Fred Lees, mgr.).--Wormwood Brothers, who are numbering the best months of their existence, are now part of H. Fred Lees' troupe. The boys are doing good work under Frank Mayer, Charles Hecht and Leonard Hoffman, in the sketch, "The T defects," and they're getting good results. Their act is about the most popular in town at the moment. The boys have been strengthened by the addition of several good singers and comedians, and the act is now on the road. They are doing well at the Union Hall in Lawrence, and they are expected to do well at the Capital Theatre, Springfield, Mass., where they will appear next week. Frank Mayer and Charles Hecht are the best men in the troupe, and they are doing a good job. The act is well adapted to the small towns, and it is doing well in the larger cities. The boys are well entertained and are doing well at the Union Hall in Lawrence, and they are expected to do well at the Capital Theatre, Springfield, Mass., where they will appear next week. Frank Mayer and Charles Hecht are the best men in the troupe, and they are doing a good job. The act is well adapted to the small towns, and it is doing well in the larger cities.

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846 8th Ave. and 29th Street, New York.

Lynn, Mass.

ACHACHU (Harry Katz, mgr.).--Bill Ward of the Green and White, in "Junes in the Greek Theatre, is making good, and his act is doing well. Harry Katz, his manager, is doing a good job, and the act is well adapted to the small towns. The boys are doing well at the Union Hall in Lawrence, and they are expected to do well at the Capital Theatre, Springfield, Mass., where they will appear next week. Frank Mayer and Charles Hecht are the best men in the troupe, and they are doing a good job. The act is well adapted to the small towns, and it is doing well in the larger cities.

Gloucester, N. Y.

FAMILY (B. E. Craft, etc.).--W. A. Thurston, vaudeville singer, has been added to the cast of the "Flying Trains," which is now playing at the Palace Theatre, New York. The act is well adapted to the small towns, and it is doing well in the larger cities. Mr. Thurston is doing a good job, and the act is well adapted to the small towns, and it is doing well in the larger cities.

Long Island, N. Y.

BENNETT (J. H. A. Ball, mgr.).--Geo. H. Wood is the headliner this week, L. Walker, tenor, and M. Walker, bass, are also doing well. Geo. C. Wood has made his name in the New York and Boston circuits, and he is doing a good job. The act is well adapted to the small towns, and it is doing well in the larger cities.

Poughkeepsie, N. Y.

FAMILY (A. C. Child, etc.).--W. L. Whitmore, vaudeville singer, has been added to the cast of the "Flying Trains," which is now playing at the Palace Theatre, New York. The act is well adapted to the small towns, and it is doing well in the larger cities. Mr. Thurston is doing a good job, and the act is well adapted to the small towns, and it is doing well in the larger cities.

Imperial Singers.

Business was good in New York last week, and it was well adapted to the small towns, and it is doing well in the larger cities. The boys are doing well at the Union Hall in Lawrence, and they are expected to do well at the Capital Theatre, Springfield, Mass., where they will appear next week. Frank Mayer and Charles Hecht are the best men in the troupe, and they are doing a good job. The act is well adapted to the small towns, and it is doing well in the larger cities.
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Louise Auber, Williams & Melbourne,
Maurice Farkua, Avon Comedy Four,
Mrs. Sydney Grant, Dawson and Whitfield,
Sylvia Beecher, Gertrude Stanley,
James F. MacDonald, Dresden Statuettes,
Georgie Mack, Metropolitan Ladies' Quartette,
Brown, Harris and Brown, Blanche Sharp,
Farrell-Taylor Trio, Mr. and Mrs. Allison,
Phil Smalley, John Myers,
Lennon and Edwards, Harlem and Collins,
May Curtis, Transatlantic Comedy Four,
Nettie Vesta, Mrs. Keltner,
Marie Lawrent, Edgar Atchison Ely,
Francis Savage, Julie Atkinson,
Gertie DeMilt, Grace Jackson,
May Naudain, Mattie Lockett,
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There are great "CHILD" songs.
But there never has been and it isn't likely there will be ever another
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You should not delay in putting it in your act.

It 'll be the sensation of this country or any other, before "The Roses Bloom
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LOVED A BOY LIKE ME," and
"Somebody's Sweetheart I Want To
Be," "In A Little Canoe with You,"
"Pocahontas" (Tammany's Sister),
and "When The Green Leaves Turn to
Gold."

Slides for the last number now ready.
Slides for "Two Dirty Little Hands" in preparation.
THOMPSON-MARINELLI

A report has reached this side, impossible of confirmation, that an arrangement has been entered into in London between Fred Thompson, of Thompson and Dundy, and B. B. Marinelli, the international agent, whereby Marinelli will book for Thompson only the Hippodrome and its future allied interest. The arrangement was entered into by Marinelli on the understanding that Thompson and Dundy would increase their Hippodrome ventures to three, the present one in New York, one to be built in Chicago, and one in London, the site for the latter having already been secured. The report further states that bookings made for the Hippodrome circuit, will preclude the artist from appearing elsewhere in this country.

WILBUR GOES INTO MUSICAL COMEDY.

Philadelphia, Jan. 26.—Nixon & Zimmerman signed Clarence Wilbur for the coming summer season on Saturday last. In just what capacity Wilbur will be used has not been made public, but a representative of Nixon & Zimmerman stated that the artist intended to produce one, and perhaps two new musical comedies the coming summer, and they will probably be played in the Park Theatre here, and also at Atlantic City, as was the case with the “Miss Bob White.” Last year Nixon & Zimmerman placed Bert Howard in “Simple Simon Simple” and Neil McNeil in the piano-playing role of the title role. It was understood that Wilbur would succeed McNeil, but this was denied at the firm’s office. Wilbur is now playing “Patsy Bolivar” in “The Devil’s Daughter,” presented by Schliftner’s Morning Glories.

STEINER TO SUE KEITH.

Alexander Steiner, the foreign booking agent, will bring suit, shortly, against B. F. Keith for $4,300, commissions claimed to be due him. Mr. Steiner says that he has always “split” the commissions with other agents, but since ascertaining that the Keith Booking Agency has not a list of opera houses as a bell jam, he is entitled to the overplus retained by the agency, under that assumption.

THIRTY-FIVE SOLID.

The Myers and Keller firm announce that they are in a position to book a solid 35 weeks beginning September 1 this year. Details of routes and houses were not included in the information, but, it was stated, will be made known presently.

BRUGGENMANN RENEGED.

With vaudeville houses in Hoboken and Paterson, A. M. Bruggemann cast his longings opties on Jersey City, going so far as to make up his mind that particular corner his new theatre would be built. After Mr. Bruggemann had listened to a careful explanation of the trouble he was inviting through opening as opposition to the old, the latter one in New York, now, the New Jersey manager decided that any town in Jersey excepting Jersey City would suit him much better.

Mr. Bruggemann is looking around, and will add to his circuit.

WHAT J. AUSTIN FYNES MAY DO.

Curiosity as to the future plans of J. Austin Fynes has been rampant since Mr. Fynes resigned as general manager of the Proctor circuit. No definite information is obtainable, but it is known that the erstwhile manager has been extremely fortunate in dabbling in mining stocks. So very successful, in fact, that the drawing of a check for $60,000 the other day was a mere detail of a transaction.

A Mr. Callahan, known as one of the most expert mining men in the West, and a multi-millionaire is interested with Mr. Fynes in several ventures.

There is a strong rumor that the late Frank macau will soon be at the head of a circuit, embroiling some of the larger cities of the East. It is authoritatively said that J. Austin Fynes can command more capital to-day for theatrical enterprises than any other vaudeville manager.

WEBER AND RUSH ENTERPRISES.

Further new enterprises are announced by Weber and Rush people. Proctor of the Columbia Enterprise Company, the Eastern burlesque corporation. First, they have secured by outright purchase, a site for a burlesque house in Washington, to be known as the Gaiety and to operate in competition with Brush in the long-established interest at Harris. Work on the new building will begin, as it is announced at the Weber and Rush offices, toward the end of next month, and the completed theatre will be put in commission about the latter part of September of this year.

In addition to this, the announce ment is made that an Indianapolis theatre here to be known for a while as the Crossen, will be reconstructed, and within thirty days will open as a burlesque house under the Weber and Rush auspices.

Youngstown, 0., according to the same prospectus, is to have a new burlesque theatre. No details are given of this last mentioned establishment are given out, except that it will be opened and in running order before March 1.

KEITH TOOK ADVANTAGE.

The Lea Renos, a foreign act, was booked to play Lowell, Mass., this week through the Keith Agency, and were also booked for Syracuse last week which date they played. While playing Syracuse, one of the troupe broke his arm, but was replaced by another which did not impair the value of the act.

Keith however, was overlooked in Lowell for this week, and seized upon the incident as an excuse to cancel the engagement for the other performers, who were invited to report daily at the theatre in the Massachusetts town, and if Mr. Keith did not pay them for their services tendered, at the end of the week, to sue him for the full amount, which they are doing.

JAMES SMITH INSANE.

James Smith, of Smith and Cook, who were playing at Buffalo this week, was sent to the State Insane Asylum on Wednesday last, because a disturbance in the dressing rooms on Tuesday by announcing that he was the King of England and the Tsar of Russia. It is not yet known whether his affliction will be permanent or merely temporary.

THE LYKENS-RITCHIE SUIT.

On Thursday last, the now celebrated case of William L. Lykens vs. Adele Ritchie was tried before Judge Murray at the 55th Street Court. Mr. Lykens is a vaudeville agent, and sets up the claim that were it not for his efforts, Miss Ritchie would not have secured an engagement in vaudeville, which she did secure for a period of six weeks at $1,000 a week. That much developed in the evidence, which was presented by Mr. Lykens in an attempt to collect $600 from the little songstress on the plea that she broke a very important contract with him, booking, releasing, and declining to turn over the stipulated commissions, which were ten per cent, on the gross weekly salary.

Measures Hamilton, Proctor and Morris testified for Lykens, the two first-named standing on the witness stand that they booked Miss Ritchie through the representations made to them by the agent, and Samuel Morris making much the same statement.

While Mr. Morris was testifying, Miss Ritchie’s lawyer asked “What do you do for your five per cent,” but before Morris could answer, the question was ruled out by the Court.

Miss Ritchie’s defense was that she had been charged ten per cent, commission; that after a short time in vaudeville a few headliners told her that “five” was the customary figure, and she thereupon decided to book herself and save the other five, which she did.

Decision was reserved.

A NEW FORMATION.

A combine has been formed that embraces nearly every one of the cheap vaudeville theatres in the United States, Canada, and Canada. The new organization will be known as the International Theatrical Company. The headquarters will be at Chicago, with offices at New York and San Francisco, which will be copied elsewhere. The circuits represented are the Bijou of Wisconsin and Michigan; the Sullivan, Considine and Ryan, the Nash, the Crystal, the Mozart, the Pennsylvania Family in the Delta, and the Western. If present plans are carried out it will be possible for performers to lay out a route covering a period of ninety weeks.

KERN IS SATISFIED.

The foreign act, known as Kern’s Dogs, which declined an offer made by B. F. Keith of $1,000 to cancel the remainder of its contract for 12 weeks, is playing the time out at the rate of $200 each week. This week the act is playing Paterson, going from there to Philadelphia, which will be the third return date in that city at Keith’s house. E. F. Albee, acting for Keith, informed Kern that if he continued the bookings he would be the opening act on every bill. Mr. Kern smiled and replied that it was a matter of indifference where he was placed if he did succeed several weeks ask salary days.

“MIKE” SHEA DISAPPOINTED.

M. S. Shea came all the way down from Buffalo for the express purpose of booking Edmond for his Bison City theatre. He made application through the customary channel for the artist, and was abruptly informed he couldn’t have her—and he didn’t, but returned to Buffalo not knowing why.
The Kneehly Brothers, an aeronatic team, will open at Hammerstein’s Victoria on September 3, which will be the first performance down stairs after the roof garden season closes.


E. Wolheim, the Marinelli representative, who has been in charge of the booking office in New York, pending Mr. Fisch's return, will leave for London on February 10. Miss Sylvia Hahlo, of the Marinelli forces is much dismayed at the prospect.

O. G. Seymour and Mamie Dupree, who have just returned with their comedy dramatic act after two years absence in Europe, are scheduled to sail from San Francisco April 30 to go over the Harry Rickard Australian circuit. The act is under the Myers and Keller direction.

The Keith people having acceded to Henry Leavitt’s demands, he will open on the circuit Monday at Boston, abandoning his contemplated tour of the Shubert houses.

Mr. Lee held out a long while against Keith, and exemplifies the fact that if you have a good act, the manager will be compelled to come to you—if you can wait.

"Colonel" Gaston Bordewich and his wife, who have appeared here in the varietes for some time past, in a sharp-shooting act, have separated, for the present at least, the "Colonel" having returned to Europe last Saturday. He will appear in Canada, having for his assistant a daughter by a former wife.

Sam Devere has recovered from his recent illness, and played the week with his company.

Hayes and Healey were added to the Proctor bill at the Twenty-third Street house on Monday night.

The Five Columbians have just been booked "the new firm" at 31st street, over the Keith circuit, beginning March 19.

Dave Lewis expects to be booked. No one has grown wildly enthusiastic over his announcement to again appear in vaudeville.

Edward S. Schillier will tempt fate and the inhabitants of Brockton, Mass., with a vaudeville house in the little town. He will run straight vaudeville at moderate prices.

Gould and Suratt played the Imperial Theatre in Brooklyn for the week after Monday matinee, having responded to a hurry call. The team will go West to fill time.

Nev Aymar, who has been prominent with the Rogers Brothers, also with "Tammany Hall" and "Mother Goose," will arrive in vaudeville very soon under the guidance of M. S. Raham.

The Kneehly Brothers, an aeronatic team, will open at Hammerstein’s Victoria

A Variety Paper for Variety People. Published every Saturday by THE VARIETY PUBLISHING COMPANY, Keenbessler Theatre Building, 1450 Broadway, New York City.

SUBSCRIPTION RATES.

First Year.

No. 7. VARIETY desires to announce the policy governing the paper. We want you to read it. It is interesting if for no other reason than that it will be conducted on original lines for a theatrical newspaper.

The first, foremost and extraordinary feature of it is fairness. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

The news the all the time and "absolutely fate" are the watchwords.

VARIETY is an artistic paper; a paper to which anyone connected with or interested in the theatrical world may read with the thorough knowledge and belief that what is printed is not dictated by any motive other than the policy above outlined.

We want you for a subscriber. If you don’t read VARIETY you are missing something.

Do you want a newspaper that’s honest from the little page to its last line? That will keep its columns clean of “washi notices”? That will not be influenced by advertising? That’s VARIETY.

To insure you receiving VARIETY regularly, send in your subscription now. You will find it coming to you regularly to any permanent address given, or “as per route.”

To the Vaudeville Artists of America: VARIETY has received numberless complaints in reference to the pernicious evils now existing in vaudeville detrimental to the interests of the artists. We suggest the advisability of all artists whenever assembled discussing the formation of an organization embracing the artists of America for mutual self-protection and co-operation.

T. P. EMPLOYEES’ BALL. Tuesday evening, January 30, at Tammany Hall. Got that?

It is the time and place of the ninth annual ball and entertainment of the employees of Tony Pastor’s Theatre.

The early evening will be given over to a performance which will include a number of headline acts and many more favorites. It will be a show good enough to be worth the money alone, but in addition there will be dancing and two contests.

Mike Bernard will meet all comers who think they be just a rags better than the rest, and convince them of it, while Mild Wood and Ida May Chadwick, who hold the Police Gazette medals for back dancing, will meet all white contestants. The contests will come off at midnight, in order to permit all artists playing in Greater New York to be present, and there will be dancing both before and after the contests.

These balls are the really representative affairs of the vaudeville season, and worth taking in.

ROBERTS WANTED TO KNOW. A few facts are now leaking out of the attempt made by Keith to secure R. A. Roberts. E. F. Albee, for Keith, offered Mr. Roberts three weeks at $750 weekly with the proviso that ten per cent. commission be deducted. Roberts asked where the ten per cent. was going to. Albee’s reply not being satisfactory, Keith did not get the English artist, but Albee called upon a foreign agent, stating that if he would secure Roberts for them (Keith’s) the agent could retain two and one-half per cent out of the ten, while the Keith Agency would handle the balance. What the agent said to Mr. Albee is not permissible of revolution in polite society.

TIXIE FRIGIANZA IN VAUDEVILLE. Joe Weber’s company is going to lose its second leading lady after to-night, and vaudeville is waiting to receive her. Miss Frigiana, who replaced Anna Held in the Weber company, will enter the continuous under the management of Weber (not Joe) and Rush, opening in their Mohawk Theatre in Schenectady in February.

NEW HOUSE IN COLUMBUS. Columbus, O., Jan. 20.—The Empire Theatre here, which has been playing stock will shortly terminate the engagement of the company, running the house thereafter for vaudeville.

MISS DALE SETTLED. Topeka, Kan.—Violet Dale, who was injured in a wreck on the Santa Fe R. R. recently, and who brought suit against the company in this county for $25,000, settled with the railroad company a few days ago and left for the East.

GOULD FOR VAUDEVILLE. Contracts signed this week by Billy Gould seem to put a quietus for the present upon the story that he is to take the place of Victor Moore in "Fifty-five Minutes fromBroadway," in addition to which Moore’s denial. These contracts, regularly signed by Gould, call for his appearance Feb. 20 to April 9 at the Majestic, Chicago, and later in Cincinnati, Indianapolis and St. Louis, respectively.
NEW ACTS OF THE WEEK


After a week’s "try-out" in Utica, Miss Barry appears at Keeney's Theatre in Brooklyn this week with her new musical comedy sketch, by Porter Emerson Brown. The object of the little English woman appearing in a sketch is probably to allow of her occupying the stage longer than she could as a single entertainer, and also to draw more salary for so doing. John Alden and George Wilson assume the other two characters in the sketch, which has a semblance of a plot in a chambermaid (Miss Barry) having read the love

Henriette De Serris. Living Pictures.

Hyde and Behman's.

Although it is some six months since these art reproductions were started, this is the first showing in New York of the act, which, having played the Western time, is finally being shown here. The Levant is now being made at the Hippodrome, Broadway, and the first time in this country, it is claimed.

May Naudain, Soprano.


May Naudain, lately of the Lew Fields' Company, appeared in vaudeville for the first time last Sunday night, singing three selections from "Leila." "Kiss Me Once More Good Night," and "March, Boys, March." Miss Naudain was so evidently nervous that she accidentally ran into the easel holding the announcement card over the stage after the first number, and this was of benefit to her, for it inspired the confidence which had been lacking, the audience appreciating the situation through applause. The young lady has a pretty face and a pleasing voice, which in a house smaller than the New York would be heard to much better advantage. Miss Naudain was assisted on the chorus by someone behind the wings. "Kiss Me Once More Good Night" is a ballad, almost classical, and was sung with feeling and expression. The march song, the last selection given, should be dropped from her repertoire. It is of no help, and tended somewhat to impair what had been up to that moment a very good impression. This singer will succeed in vaudeville if she continues her choice of musical numbers with regard to her merit only, for she has the indelible quality indispensable to all successful solo artists.


This act is called a novelty and is under the direction of James Forbes, known as the author of "The Chorus Lady." The novelty is dependent upon the opening showing a drop representing a hill-board running across the width of the stage and on a platform in the center. The board is divided into the usual divisions as seen on street signs, each of which has a "poster girl" painted on it. These divisions form the main brand of corsets, the manufacturer of which, no doubt, paid the expenses of the production. Seymour Brown, who is featured in the billing, comes on a "drunk" attempting to find his way home in the early morning, and communes with a trick lampost. Noticing the posters, after some comedy, he inquires, when the house is darkened completely, and upon being fully lighted, girls are seen on the boards, reminded of the poster characters, formerly bearing the poster pictures, which were rolled up in the darkness. It resembles the setting of "The Girl in the Red Mask." After a little hypnosis (or consequences, the girls, six in number, step out on the stage. Singing and dancing follows. The singing does not deserve mention. Not a good voice lurks among the young women, but the dancing is well-scaled and managed, and the costuming is commendable. An electrical effect, reminiscent of comic opera devices, is the finale, and seemed to be the property of the duet, Mr. Brady, as the "drunk" was excellent, and has a good singing voice. The act may be developed into a genuine hit, but will never be worth very much, as now arranged, over the figure paid ordinary "girl acts."


"Found Another Pin" is the name the sketch is called which introduces these artists, who have probably played on smaller circuits herebefore. A new name should be found at once, and the act reframed altogether. The novelty in it is a setting of electric bells, which, when played from the back by the team, showed lighted incandescents as each bell responds to the touch. The apparatus itself is a joke, and the instrument with which it is operated looks badly. The man is no musician to speak of, being a poor performer on the cornet, and not much better on the saxophone. Miss Golder plays the piano in a fairly good style, but lacks confidence in bearing and speech. It will require a great deal of work and thought to make this act presentable for long bookings.


Seven people, all men, compose the troupe and give an imitation of peddlers, the work is clean and snappy, and the boys, who are very young, are thrown around in good style. The ground act of which there is little shown, is of the top-notch order, and inclines one to desire that they could extend themselves in this department before leaving. The act made the hit of the Hippodrome bill, appearing there for the first time in this country, it is claimed.
Pierce and Roslyn. Operatic Selections. Pastor's.

All the selections given are not "operatic," but that does not harm the value of the act. It is first-class and would succeed in any house. Miss Roslyn has a nice soprano when connected to the middle and lower registers. On the high notes, she is almost nerve-racking, and should only use selections within her range. Mr. Pierce's voice is a base, able to stand any strain. The medley finale for the encore is superfluous. It is not necessary to appease the applause always—A pleasant memory is much to be preferred to a baseless frenzy, which this melody gives. Up to that point, the act had been the hit of the bill. The changes are well and quickly made, with correct costumes for the numbers given. It is not required that so much space be given on the program to a useless description. The act is called "The Two Toreadors." Any manager desiring a singing act may book this without risk.  


At the concert at the American last Sunday this sketch occupied the last position on a bill of ten numbers, and other than this handicap, it had to undergo the ordeal in the afternoon of giving the finale on a darkened stage through a confusion of the lights. The reception it would have received, however, without these disadvantages, would not have been materially different. If, as it was proclaimed at the time of a "try-out" given this playlet at Tony Pastor's some two months ago, the author, Mr. Liebler, Jr., is a 17-year-old youth, it is a creditable effort for that age, but that is all that may be said for it. Too many aside remarks, exits, entrances, and a great superfluity of dialogue are the marked drawbacks, while a shaggy sheet of Opera paper is depended upon for the time-honored laugh. The length of the sketch is extended over the logical finale (when the wig is removed). Mr. Liebler presents a conventional German, and was a trifle better the old miss. Pellman earned no distinction. After considerable pruning the sketch might do as a number in a "ten-cent" house. Nine.


Emmett Corrigan is to be congratulated upon his fortunate selection of Mr. West to wear the honors he won in his sketch. Mr. West in unknown to the East, having been identified heretofore with road companies in the wild and woolly. In appearance he approaches perfection for the part of the injured jockey. He is built right, and in addition is a handsomely little chap, with clean cut features and good eyes. There is a strong appeal in his stage personality, and this in a large measure must account for the lack of loud dramatic intensity which he displayed in the early part of the week. Mr. Corrigan may put more dramatic strength into the part of the jockey, but Mr. West has the "flout," and I venture the promise that he will correct whatever faults marked his early performance in the part. Among these faults might be mentioned an apparent uncertainty of touch, and nervousness and lack of melody when given. All of these things were probably caused by intense nervousness, and the failure of the stage hands to properly handle the lights.

West woke up in the race scene and had the audience with him. The dummy horses were well manipulated and successfully simulated a real horse race. Of West's support, Henry B. Kellogg as "the plunger" is perhaps the best. His interpretation is true to life and he handles the role with too much effect at all times. Edith Winters, as "Flossie," and Florence Lincoln as the nurse, were both good.

Trumbull and Barnes. Dancing and Singing. Amphiom. A master act which comes up to the standard in the three particulars which are essential—dancing, painting and the stage appearance of the principals.

Both girls are pretty, shapely and carry their clothes well, and the matter of gowns the girls have caught the French effect with color and frocks of a little more than knee length. Their elocution is well done and their voices reach a fair standard.

Miss Trumbull was formerly of the "Wizard of Oz" company. Coke.

Sam Collins. Monologue. Imperial.

A German slavetown somewhat out of the beaten track. Mr. Collins was for some time with the Joe Weber company, and brings with him something of the originality for which that organization has come to be credited.

The act opens with a German dialect talk, of which the text is fair and which contains several really good gags. Collins' novelty is in keeping theGerman ram and savors of the Weber style without partaking of its burlesque.

From German he makes a quick change to Scott in view of the audience, incidentally extracting some amusement. A song in the Scotch brogue is well done. A Chinaman follows. This is not so well done, but gives Collins an opportunity to change to an Irishman by the simple process of wrapping the pigtail around his head back of the ears. The value of the act was enhanced by clever dancing.

The act is good enough to make the introduction of an occasional song in which he closed the act inconceivable. This was the old theft from the Old Jokers' home and it should be lost without loss of time. Coke.

OUT OF TOWN

Burke, LaRue & Co. Sketch. Dockstader's, Wilmington, Del.

Burke, LaRue and the Inky Boys, opened their new act at Dockstader's Theatre, Wilmington. They give a number of new stunts. They use a spring-board, which throws the top-monisters, when the understander jumps upon it and any number of other remarkable evolutions are performed. One in particular is a head to head stand from the spring-board, the top man getting his balance from a flying leap without using his hands. The act, of course, was supplied by the best.

Melville and Shultzheiser's Mammoth Enterprise.

Honors have been current for some time that Melville and Shultzheiser, the park promoters, had some stupendous project under way in connection with an immense amusement park in New York City.

Continuation of the report could not be secured previously, but more definite information that the location was in the Borough of the Bronx, which broke out this week.

Mr. Frank Melville, one of the members of the firm, when seen by a representative of Variety, said, "It is true, but we do not care to give any definite statement as to when the opening will be.

"We have an option on twenty-four acres of land in the Bronx, located on water front, and will erect five buildings, each of which will be as large as the Madison Square Garden. It will be called 'Paisleyland,' and will represent an outlay of one million and one-half dollars before being thrown open to the public. We have been quietly working out the details for a long time, but the immensity of the enterprise does not admit of our stating whether we shall throw open the gate the coming summer or not; but positively by the summer of '07.

"The land we have secured is naturally fitted for the enterprise, and very little change will be made in the natural growth, excepting to cut down the rest of the trees and build a few buildings. Plans for the buildings have been submitted to us by Clinton B. Brun, the architect, and the construction of the buildings will be such that they will be available for winter shows, circuses, vaudeville, and mobile exhibitions or any one of a hundred uses we may decide upon winter or summer.

"There will be an athletic field, with a half-mile track, which will be the extreme end of the grounds, which will give an idea of the largeness of our plot. We are undecided as yet just what purposes it will be devoted to is the cold weather, but I have no hesitation in saying that it will be the most magnificent summer park in the world, when completed."

A COMEDY STRIKE.

There was a strike of the stage hands at the Mohawk theatre, Schenectady, the other day. There is no union in Schenectady and the trouble was merely a local disturbance of which the New York management knew nothing until the resident manager sent a newspaper clipping.

The matter was adjusted by the discharge of the two men who made the trouble and the strike was over after a flash in the pan. There was an effort made by the local men to make it appear as a union matter, but it failed completely. There was a difference of something like three dollars a week per man and the matter could have been adjusted without a strike had the men so elected. There was more red fire about a strike, as they struck.

NEW HOUSE FOR MORRIS.

George A. Whitney has open a new house in Valley Forge, Mass., which has been added to the list of houses booked by William Morris.

She does all the vocal work for the two dummies and herself. The thing saving the act is the bright dialogue, it is worth a good place on any bill and the comedy is good and clean.
HAMMERSTEIN'S

One of the best hits of the season is being shown at Hammerstein's this week where Cinquavalli, R. A. Roberts, the Six Cuttys, Cressy and Dayne and the Jackson Family share headline honors. Mr. Roberts is repeating the good work done elsewhere, but the Hammerstein audiences grasp a little over the trend incident. It is not for this house but Mr. Roberts to recourse to any of this sort of thing and it is pity that so clever a player should so persistently offend. By comparison with him Mr. Cressy and Miss Fenton are old friends of the audience and their reception is marked. At the curtain Miss Fenton has an unpleasant five minutes trying to hide her gory countenance, but she likes encore for all of that.

If George H. Wood were a horse instead of a monologue man, even the New Orleans authorities would have had his trainer in the stand to explain his reversal of form. He is making a real hit here, partly because he has the sort of audience that likes his staff and in part because of this fact he does not get the usual amount of praise. His is a really magical show and even in the Ross and Fenton presentation of Oliver Twist the cold storage music is on tap a part of the time. Mr. Wood can do this business of playing a horse better than anybody and Miss Fenton are old friends of the audience and their reception is marked. At the curtain Miss Fenton has an unpleasant five minutes trying to hide her gory countenance, but she likes encore for all of that.

SHOWS OF THE WEEK

HYDE & BEHAN'S.

It is a thrifty orchestra that leaves Hyde and Behan's after the performance this week, for there is not a wait long enough to permit the men to drop under the stage and relax. Save in two numbers they are playing all night through and even in the Ross and Fenton presentation of Oliver Twist the cold storage music is on tap a part of the time. Mr. Wood can do this business of playing a horse better than anybody and Miss Fenton are old friends of the audience and their reception is marked. At the curtain Miss Fenton has an unpleasant five minutes trying to hide her gory countenance, but she likes encore for all of that.

B. Overmeyer leaves for Europe in March.
ALHAMBRA.

Continuous comedy is all that is lacking on the bill at the Alhambra this week. They are doing a land office business and the audiences like the whole show, but there are not only one or two drops. The best of the comedy is had from Jack Norworth, who in his College Boy stunt has not only a capital idea but a good outing. It is a real pleasure, more particularly to those who do not frequent homes regularly, to find an act which is at once new in idea and outstanding. The college slang may prevent a few from gathering all of the points, but this does not hurt in large measure and the jokes are all new. In the owl song Norworth presented what are a series of vocal cartoons, so pointed are the allusions. Joe Welch has a comedy monologue on the second half of the bill. In consideration of the salary he is receiving for the three Williams dates alone, Mr. Welch might have unbelted a little for new material. He opens with a comedy of interest just as much as the audience imagines that he is about to get in some real comedy talk with them he sends them home and digs down in the mellow past at some of the talk he has put together years ago. It is very discouraging, but as long as the audience laughs there will be no use in talking to Welch. If the managers should suggest that he dig up some new stuff it would have its effect. The only way to reach him is through his pocketbook, apparently; he seems to take no pride in his work. Ned Nye and his "rollicking girls" have a good program piece. There is more of the Rolf sister than Nye—which is not altogether a fault. Mr. Nye suggests Dan Daly in his speaking and singing and Charlie Wayne in his dancing. The act pleases though it drags somewhat, and they lug out that antiquated idea of the swings that the Shuberts and the Frohman houses are squabbling over. A "swinging first part" was a stale idea in vaudeville years ago. Chassino does clever shadowgraphs and until his last section does not use profile aids. He should shave his arms if he wants to be polite. Some of the imitations are hurt by the shadow of the hairy arms. His pedal shadowgraphs are new. Young and De Voe show some good dancing on the front set. They would do better with more space but might find their bookings cramped by the enlarged working ground. Tom Nawn has gone back to his earlier love, "A Touch of Nature," and Miss Nawn does very well with it. She is part of the daughter, though it will be some years before she will be accepted as a regular actress. Carlotta scours the women in her audiances with her death-defying loop-the-loop. The act would be a little more death-defying did they more cleverly hide the safety device, which should be a matter of no great difficulty. Silvana has some equilibrism and Arturo Wagner does imitations of various artists. The George Cohan is the best. Miss Angeles seemed afraid that she would do more work than her contract called for, and her friends in company are. She is not yet clever enough to put on airs.

La Beret will open in a "Grotto act" at Proctor's on September 16.

FIFTY-EIGHTH STREET.

LONDON.

Sam Devere's own show is at the London this week with ANDY LEWIS (the printer will please remember that Mr. Lewis is jaded when he sees his name in small bylines and some others (the others are to be put in small type). LEWIS is a pushing person with some good ideas of stage management and inordinate vanity. If he kept the vanity down he would be in better company. We attend vaudeville houses regularly, to find an act which is at once new in idea and outstanding. The college slang may prevent a few from gathering all of the points, but this does not hurt in large measure and the jokes are all new. In the owl song Norworth presented what are a series of vocal cartoons, so pointed are the allusions. Joe Welch has a comedy monologue on the second half of the bill. In consideration of the salary he is receiving for the three Williams dates alone, Mr. Welch might have unbelted a little for new material. He opens with a comedy of interest just as much as the audience imagines that he is about to get in some real comedy talk with them he sends them home and digs down in the mellow past at some of the talk he has put together years ago. It is very discouraging, but as long as the audience laughs there will be no use in talking to Welch. If the managers should suggest that he dig up some new stuff it would have its effect. The only way to reach him is through his pocketbook, apparently; he seems to take no pride in his work. Ned Nye and his "rollicking girls" have a good program piece. There is more of the Rolf sister than Nye—which is not altogether a fault. Mr. Nye suggests Dan Daly in his speaking and singing and Charles Wayne in his dancing. The act pleases though it drags somewhat, and they lug out that antiquated idea of the swings that the Shuberts and the Frohman houses are squabbling over. A "swinging first part" was a stale idea in vaudeville years ago. Chassino does clever shadowgraphs and until his last section does not use profile aids. He should shave his arms if he wants to be polite. Some of the imitations are hurt by the shadow of the hairy arms. His pedal shadowgraphs are new. Young and De Voe show some good dancing on the front set. They would do better with more space but might find their bookings cramped by the enlarged working ground. Tom Nawn has gone back to his earlier love, "A Touch of Nature," and Miss Nawn does very well with it. She is part of the daughter, though it will be some years before she will be accepted as a regular actress. Carlotta scours the women in her audiances with her death-defying loop-the-loop. The act would be a little more death-defying did they more cleverly hide the safety device, which should be a matter of no great difficulty. Silvana has some equilibrism and Arturo Wagner does imitations of various artists. The George Cohan is the best. Miss Angeles seemed afraid that she would do more work than her contract called for, and her friends in company are. She is not yet clever enough to put on airs.

La Beret will open in a "Grotto act" at Proctor's on September 16.

SAM DEVERE'S OWN SHOW IS AT THE LONDON THIS WEEK WITH ANDY LEWIS (THE PRINTER WILL PLEASE REMEMBER THAT MR. LEWIS IS JADED WHEN HE SEES HIS NAME IN SMALL BYLINES AND SOME OTHERS (THE OTHERS ARE TO BE PUT IN SMALL TYPE). LEWIS IS A PUSHING PERSON WITH SOME GOOD IDEAS OF STAGE MANAGEMENT AND INORDINATE VANITY. IF HE KEPT THE VANITY DOWN HE WOULD BE IN BETTER COMPANY. WE ATTEND VAUDEVILLE HOUSES REGULARLY, TO FIND AN ACT WHICH IS AT ONCE NEW IN IDEA AND OUTSTANDING. THE COLLEGE SLANG MAY PREVENT A FEW FROM GATHERING ALL OF THE POINTS, BUT THIS DOES NOT HURT IN LARGE MEASURE AND THE JOKES ARE ALL NEW. IN THE OWL SONG NORWORTH PRESENTED WHAT ARE A SERIES OF VOCAL CARTOONS, SO POINTED ARE THE ALLUSIONS. JOE WELCH HAS A COMEDY MONOLOGUE ON THE SECOND HALF OF THE BILL. IN CONSIDERATION OF THE SALARY HE IS RECEIVING FOR THE THREE WILLIAMS DATES ALONE, MR. WELCH MIGHT HAVE UNBELTED A LITTLE FOR NEW MATERIAL. HE OPENS WITH A COMEDY OF INTEREST JUST AS MUCH AS THE AUDIENCE IMAGINES THAT HE IS ABOUT TO GET IN SOME REAL COMEDY TALK WITH THEM HE SENDS THEM HOME AND DUGS DOWN IN THE MOURNFUL PAST AT SOME OF THE TALK HE HAS PUT TOGETHER YEARS AGO. IT IS VERY DISCOURAGING, BUT AS LONG AS THE AUDIENCE LAUGHS THERE WILL BE NO USE IN TALKING TO WELCH. IF THE MANAGERS SHOULD SUGGEST THAT HE DIG UP SOME NEW STUFF IT WOULD HAVE ITS EFFECT. THE ONLY WAY TO REACH HIM IS THROUGH HIS POCKETBOOK, APPARENTLY; HE SEEMS TO TAKE NO PRIDE IN HIS WORK. NED NYE AND HIS "ROLLIKNNG GIRLS" HAVE A GOOD PROGRAM PIECE. THERE IS MORE OF THE ROLF SISTER THAN NYE—WHICH IS NOT ALTOGETHER A FAULT. MR. NYE SUGGESTS DAN DALY IN HIS SPEAKING AND SINGING AND CHARLES WAYNE IN HIS DANCING. THE ACT PLEASBS THOUGH IT DRAGS SOMEWHAT, AND THEY LUG OUT THAT ANTIQUATED IDEA OF THE SWINGS THAT THE SHUBERTS AND THE FROHMAN HOUSES ARE SQUABBLING OVER. A "SWINGING FIRST PART" WAS A STALE IDEA IN VAUDEVILLE YEARS AGO. CHASSINO DOES CLEVER SHADOWGRAPHS AND UNTIL HIS LAST SECTION DOES NOT USE PROFILE AIDS. HE SHOULD SHAVE HIS ARMS IF HE WANTS TO BE POLITE. SOME OF THE IMITATIONS ARE HURT BY THE SHADOW OF THE HAIRY ARMS. HIS PEDAL SHADOWGRAPHS ARE NEW. YOUNG AND DE VOE SHOW SOME GOOD DANCING ON THE FRONT SET. THEY WOULD DO BETTER WITH MORE SPACE BUT MIGHT FIND THEIR BOOKINGS CRAMPED BY THE ENLARGED WORKING GROUND. TOM NAWN HAS GONE BACK TO HIS EARLIER LOVE, "A TOUCH OF NATURE," AND MISS NAWN DOES VERY WELL WITH IT. SHE IS PART OF THE DAUGHTER, THOUGH IT WILL BE SOME YEARS BEFORE SHE WILL BE ACCEPTED AS A REGULAR ACTRESS. CARLOTTA SCOURS THE WOMEN IN HER AUDIENCES WITH HER DEATH-DEFYING LOOP-THE-Loop. THE ACT WOULD BE A LITTLE MORE DEATH-DEFYING DID THEY MORE CLEVERLY HIDE THE SAFETY DEVICE, WHICH SHOULD BE A MATTER OF NO GREAT DIFFICULTY. SILVANA HAS SOME EQUILIBRISM AND ARTURO WAGNER DOES IMITATIONS OF VARIOUS ARTISTS. THE GEORGE COHAN IS THE BEST. MISS ANGELES SEEMED AFRAID THAT SHE WOULD DO MORE WORK THAN HER CONTRACT CALLED FOR, AND HER FRIENDS IN COMPANY ARE. SHE IS NOT YET CLEVER ENOUGH TO PUT ON AIRS.

La Beret will open in a "Grotto act" at Proctor's on September 16.
SHOWS OF THE WEEK

HURST AND SEAMON'S.

Rose Stahl in "That...Cousin Larry" helped the bill largely this week, a large majority of the numbers falling short by more or less of a margin. Miss Stahl has been West for some time, but returns to meet the same individual success with her play, previously enjoyed. Travel is shown by Miss Stahl in her impersonation of one of the characters in the piece. As a redex of a "society woman" as now played, it is impossible to realize how any one could fall in love with her. A new "Tommy Noonan" is in the sketch as the call boy. He speaks his lines closely in imitation of a Caney Island "barker." The character of the chorus girl, although toughly drawn by James Forbes, the author, is enjoyed by the audience in Miss Stahl's conception.

THE GRAND OPERA TRIO.

The Grand Opera Trio did not meet with its usual reception, wholly through Blanche LeVigne having a cold. It was a cruelty to compel the girl to sing the part.

TELEVISION.

The Julian was a number sufficiently entertaining, giving a real picture of the future means of amusement. It has been seen around here of late nearly often enough. With a musical act bespeaking refinement in person, dress, music and expression, it is a pleasing diversion from the noisy musical acts vaudeville has grown accustomed to.

Fitzgibbon, McCoy and Ritter, in "A Miserievous Brother" have a new member of the old trio, the sketches however have not suffered sufficient change to merit a position under New Acts. The action bears out the statements of Fred Ray in his letter to Variety last week, particularly being applicable to the "cuckold pie;" Max Ritter is the "brother," and as one of the newcomers, does well enough did he not display a certain amount of eccentricity in his act.

The Alpine family on the tight wire showed no new tricks, though one of the two girls made an unsuccessful attempt at another, one of the two girls made an unsuccessful attempt at a "jumps" with ease, the act, with some more showy setting, would be a larger hit in any house than the average five-cent kind.

Besie Gilbert played the cornet, and the Clover Sisters, "The Australian Nigegals," did much better dancing, especially the "skipping rope," than they sang while Sheppard and Ward did well enough considering their position on the bill. Miss Ward's voice is not over-strong, but the medley for the finale helped a great deal. The warmth of the audience, which was not spread on too thickly.

Nellie Seymour and Josie Allen vary the usual "sister act" with imitations and character changes. Not much fault could be found with Miss Allen and Mrs. Leslie Carter. Whether she seriously intended in the effort or not is immaterial. She should drop it. Miss Seymour is original but not the better half of the act.

Francis Wood has a better idea of rolling hoops than he has of comedy. A female partner should be secured, when the comedy would not have to be so obviously striven for.

HURST AND SEAMON'S.

The Four Milons will return to Germany on March 12.

KEENYE'S.

Despite the weather the early part of the week, there was no decrease in attendance at Keeneye's, where the feature is the new sketch of Katie Barry's, reviewed under newest.

Chas. T. Ellis and wife in "Mrs. Hogan's Music Teacher," by George F. Marion, drew down the applause in plenty, although the sketch is far from new, it seemed from the reception that it had not played this house before, and the former star of "Casper, the Yoller" struck the Brooklynites in the proper phase by his pathetic rendering of a ballad, and the realistic snow-storm, which caused the boys in the gallery to snicker, as the flukes were still falling while the company took a curtain call.

Mark Sullivan in his monologue and imitations gave a new impersonation of Sam J. Rylan, of Lewis and Ryan, as he appeared in "Little Johnny Jones," while neglecting Charles Willis P. New- nan. Mr. Sullivan still consumes considerable time in arriving at the point of "Anthony's Speech," leaving the impression that way down in his pronunciation he considers himself a pretty fair declaimer. That will be admitted if Mr. Sullivan will drop the recitation for something more timely and humorous.

Shorty and Lillian DeWitt have gotten their act in such condition that now you laugh whereas at one time not so long ago you frowned. They were somewhat unfortunate in having to follow Charlie Coleman and "Sister Bessie," who appeared in place of Charles and Elma Harris, the latter team having been prevented from opening through the illness of Miss Harris.

"Sunflower" is a girl, about nine years old. Mr. Keesey said that she had not received the Gerry permit, although application had been made. The act has been forced to play outside of New York for a long time for this reason. The younger is "cute," and like all of her age, is well liked.

The "Brooklyn's Favorite Baritone," sang some songs to the accompaniment of illustrated pictures, unless Mr. Green can lose his nasal twang Brooklyn may retain the favorite. His singing voice is so cloudy from head tones, and the slides so poorly gotten up, that were it not for the announcement on the sheet preceding the songs, no one present would have the least idea what the singing was about.

Hansson and Harris in an acrobatic trick-wall scene would do much better were they to drop the talk and play only in pantomime. The act goes very well in the new house, but no conversation is required.

The Carson brothers closed the bill before the pictures, which wound up a rather late show for this section of the town, owing to two overtures during the performance to allow the stage to be set, for which ample time had been given through acts in "one." The brothers are acrobats learned, good in hand and head balancing, with a dark background before which they pose in white fleshings. Nothing new was shown by them.

The Klein family of acrobats, a foreign act opens on the Orpheum circuit, Sept. 3.
MINER'S EIGHTH AVENUE.

After watching Simon Williams' "Ideal Extravaganza" company, you wonder what the show would do on Broadway, and when you wonder, two of the broadest jokes or remarks ever allowed in a burlesque company are not cut out. One is that of the "Patent medicine" and the "wife" and the other about "two people walking through the grounds." In a pity to besmirch a legitimate effort of this kind with such trash. The burlesque is carried throughout the piece in a few scenes, with one act in the olio to allow of a stage setting. The story is legible, and there is a real actor in the company. This same actor is the stage manager, Clayton Frye, somewhat on the style of Pete Dulley. His only mistake is in the acting, for the stage management in burlesque has not been surpassed this season.

Frye is prone to laugh too easily and often, which, while it may deceive the audience into the belief that a great deal of impromptu matter is injected, hurts his value.

The costumes are led by Frank O'Brien, who has appeared in vaudeville as a monologist, and gives his talk during the action of the piece. Nothing can be said for it except that it pleased. Two Grets are prominent among the comedians, and Nick Murphy is also there, while a character is taken by Lewis Livingstone, of the Livingstone family, who sang with them in the acrobatic numbers, and Pat, a comic, with whom they have a comic number, in the second scene. They have a new trick of throwing one of the women (who still wear the cumbersome skirts) to the feet of the man, and it is effective.

The girls of the show, however, are the stars. A better drilled chorus has never been shown in a burlesque company, and that of Miss Katherine Kerch and Miss C. Kerch Franklin. Miss Franklin has a much superior singing voice to Miss Klare, and if the latter knew how far better she appeared in long skirts than in tights, she might refuse to don the close-fitting garments.

The costumes worn by the girls are dressy, whether short or long, and partially she is shown for black stockings and pink fashions, a famous combination for the curiously inclined. Vale is noticeable by its absence. A minstrel first part is also given, with one of the oldest jokes known to minstrelsy as the headline.

Chas. B. Ward, "the Bowery Boy," has been put on for the week to sing a song, which he does to much applause, gained mostly through "kidding" the girls.

If the show will "clean up," cutting out some of the "old stuff" which can be excused easily through the excellence of the rest, Mr. Williams can put himself on the back for having the best vaudeville organization in the business.

When Von Biene, the 'cellist, played Proctor's Fifty-eighth Street, he assumed a heavenly gaze which a boy in the gallery concluded was directed at him, so the heavy-haired musician was greeted with "It's 23 for yours!"

THE OFFICE BOY ON ORCHESTRAS.

"What do you think?" said the Office Boy. "I have been to every vaudeville theatre in the two boroughs, and I am not going to carry water up to here," pointing to his chin.

After being congratulated upon his fortitude, the boy replied, "Oh, I didn't mind it so much, and a lot of things struck me funny. They don't do the most peculiar of the whole lot are the orchestras. Did you ever pay any particular attention to them? A few seem to be giving some attention to what they are there for, while the others are waiting for pay-day.

"They belong to a union, don't they?"

Well, I thought so. They all act so independent. Most of them don't seem to realize how important they are to a vaudeville show. In a good many houses, I noticed the leader playing with his back half turned to the stage. Supposing something occurred there which could have been glossed over, how would he have seen it?

"And then some of the leaders will go along, and after a discord or one instrument gets too loud, they will be signing the music in a commanding sort of way, but if he had his musicians under control that wouldn't have happened.

"The musicians themselves just play. Most of them are waiting for the acts which give them a chance to go under the stage for a smoke or drink, I don't know which, but they go often enough to get plenty of both. Perhaps too much drink gets them dopy; it seems so anyway, for I heard some good acts, especially singing ones, queued through the poor judgment used by the leader and the loud playing of the men."

"Up at one house I was sitting down front, and I had to go in the back of the house to hear what was being sung on the stage. The leader had his legs crossed and all he needed was a cigarette in his mouth.

"Some of the straight vaudeville houses' orchestras are no better. They ought to watch that lead. That Haunsers does a swell trick, and I notice him! He's watching the artists all the time, and if a slip occurs, he's there all ready to cover it up. The leader over in Hyde & Behmhan's is a thorough musician too, but they don't seem to come in bunches in vaudeville.

"Somebody ought to wake them up. They get paid for working, and even if they do think they know everything by heart, a little more attention wouldn't hurt the music or the act. You can't play a musical instrument and read a newspaper at the same time, and do it well. If I were the other night, the cornet and the trombone were putting in their spare time punching holes in their street car transfers. They had with them without the time punched, and they were punching holes instead of a musical note."
VARIETY

APHIMON.

"Pals," with Inez Maaculey and Hal Davis, monopolizes headline honors at the Williams' East New York house this week. That it went with a whoop-hurrage goes without saying, Gotham audiences being the easiest pleased in these parts and highly susceptible to the charming appeal of a swaggering match and a furniture smashing fest.

Aside from the prize fight feature, "Pals" is built out of pretty thin stuff and of material as old as the mountains. The stable boys, a character part of splendid opportunity, is the comedy hit of the sketch and the other men, Mr. Davis and Lawrence Fink, have splendidized their scenes with too much noise. Miss Maaculey makes a most agreeable Grace.

Out of the rest of the bill a short semi-monologue, incidental to a bicycle act by the St. Ouge brothers, stood out strongly. The comedy member of the pair ran a quantity of really good talk while his partner did bike feats. The trick riding the two was also good, consisting of many of the best things done by the Kaufman troupe at the Hippodrome.

The Casino Comedy Four insist on doing a vast deal of unspeakably poor comedy. The baritone voice is responsible for a greater part of it. The strength of the quartet is in the bass, who has a strong resonant voice perfectly adapted to this sort of work. He should be given a solo.

McGloin and Smith, a pair of male singers and dancers were good in their work. Their voices were almost worth listening for and their dancing fast and smooth. The boys dressed quietly but in fair taste.

The Murakit Troupe of Japanese jugglers and equilibrists, as is indicated by the name, is a split-off from the Kitamura organization. Their performance was notable for the excellence of their perch work and the introduction of a new trick. Dorothy Kenton, billed as "The Girl With the Banjo," was as pretty as could be desired and played with brilliancy.

It occurs, however, that just banjo solos, unison, and a third "mummy" frame as rather light entertainment for a vaudeville act of value. Miss Kenton should think up some incidental business by way of introducing an element of variety into her turn.

C. W. Littlefield's burlesque imitation, particularly that of a woman dressing, caught the audience in East New York. The work is rather broad and lacks novelty. Before a higher class audience it would overreach the mark, but in the less exacting houses it is calculated to win laughs.

Kearsey's Myriophone is in the freak instrument class. It is a complicated apparatus of whirling wheels, standing some 10 feet above the stage level. The music is made something like that of an organ, but with a brass jangling effect.

NEW SKETCH FOR LOUISE ALLEN.
The opening week at William T. Grover's Imperial Theatre in Brooklyn. Immediately afterwards he was informed that his booking for Percy Williams' Gotham, in the same borough had been canceled. The connection may be traced through the proximity of Mr. Williams' Orpheum theatre to the Imperial.

Mr. Grover is displaying an unusual degree of enterprise in the conduct of his new Fulton street vaudeville theatre which this week was opened with more that makes a stage merit, but at the first night performance Billy Gould and Velasrra Sutrat were added.

Mabel McKinsey is the big type feature. She sang four of the twelve songs that follow her name on the program and the audience demanded two more before it was satisfied.

The final act, "Baron" did not appear on the billing. They were applauded over the close of the act and the cards. Miss Surratt is wearing a red gown of a coloring and construction not to be described.

J. C. Nugent, assisted by Jessie Char- ron, in their sketch "The Roumoller," were well received and deservedly so. The plot is amusing and well written as sketches of the sort go, and Mr. Nugent handles his part effectively. The one objection that might be found with his work is the imbecile laugh which he insists upon using nine times to make a joke. Miss Charron is not so good, but little is demanded of her.

Ford and Wilson keep their talk up to date. They had the first gag on the "Stage Topics" (motor scandal), and several others on matters of present public interest.

Diamond and Smith, in songs with mov- ing picture illustrations, were a popular item on the bill. The pictures are full of action and have been selected fortunately. As much cannot be said of several of the slides. In a fireman's song several colored atrocities were introduced. Otherwise the act is excellently prepared.

Wallkowsky's Russian Troupe of dance- ers and troubadours were eight in num- ber, wore the Russian costume and danced with abandon and more or less grace. They gave several numbers on the "balnyka," which is described as the Russian national instrument. Whatever interest attaches to the music is caused by the oddity of the instrument rather than the beauty of the music.

Henry and Alice Taylor in balancing feats and sharp shooting won its share of applause. A trick is done with a candle and cigar by the man of the pair. Some of the woman's shooting is so spectacular as to appear faked.

The bill was opened by Chick, the com- edy jester. Sam Collins' monologue is reviewed among the new acts.

A CORRECTION.
In the review of the bill at Hyde and Bemhan's in last issue of Variety, the names of the members of the team of Talbot and Rogers were transposed, the comment on Mr. Rogers having been intended for Mr. Talbot. As this paper has been informed that Mr. Talbot last week was suffering from a severe cold, the remarks amount his voice should be altogether disregarded.

BENTHAM OFFERED THE CIRCLE.
Mr. S. Bentham, the agent, has been offered the lease for the Circle Theatre, now run as a burlesque house. The option for a renewal of the lease held by Percy Williams has expired. Mr. Bentham has not decided what his action will be.

"Skigie," the Youngest Critic in the World, Goes to a Sunday Concert at the American

Fear of Missing the Pictures Kept Him Awake.

Don't make me tell you about that show (American Theatre, Sunday afternoon, Jan. 31). I wanted to go to sleep all the time but I was afraid I would miss the pictures, and the pictures were all right (Moving Day) and I liked them better than anything else in the show, and didn't like anything in the show except that girl that came out dressed as a boy (Katie Rosney) with whiskers on her face, and I liked those two Dutchmen (Ross and Vack) but that sketch with the Chinaman in it (S. Miller Kent—"Just Dorothy") was no good, but I liked the Chinaman because he was funny, but the other fellow just yelled and talked all the time.

And that's all I liked in the rotten show and I liked that Dutch girl (Radie Furman) because she danced and I didn't like that bunch of girls (Madge Fox and Agnes Davis) because they didn't do anything only one of them turned over on the stage with a dress on but I didn't think that was funny, and that fellow that talked so much (Tom Gillen) made me sick because I thought he should never stop talking and singing, and I got me sleepy and he wasn't any good anyway and that's all I liked in the show.

Those two and three people (Hert and Bertha Green) were all right and they were punch dancers and that last sketch ("What Worried Watty") was the rottenest thing I ever saw, and all they did was a lot of monkey business and talked all the time.

I'm going to stay in Harlem after this.

FERRY CORWY IN PANTOUMINE.
Ferry Corwy, "the musical clown," has been offered engagement for thirty weeks for next season to appear in a pantomine on Broadway. Mr. Corwy tours the Orpheum circuit, commencing February 12, and has accepted no time after that, pending his decision. Mr. Corwy will return to Europe in July, coming back in the fall.

GRAU IN NEW ENGLAND.
Report has it that Robert Grau, the sometimes agent, is booking for two houses in New England, but no one seems able to discover the combination.
The only vulgar artist who keeps nice people away from the music halls in any country, therefore, is Mr. McAllister, who's remark, "that Miss Rene brought to the London Variety Theatre the class of public who had hitherto professed contempt for the theatre, was the least of the lot of "far fetched." However, before closing this letter it remains for me to thank Mr. McAllister for the advertisement he has given me.

May I ask you to give this letter the same prominence as that given to Mr. McAllister's letter?

Thanking you in anticipation of your kind consideration, I am, dear sir, yours truly, May Bellfort.

January 22, 1906.

Editor Variety:

In a recent criticism of Chico's in your paper I was compared to W. C. Fields, "the trump juggler." In fairness to me I ask you to correct that statement over Chico's signature. My juggling act resembles Mr. Fields' in no particular. Dependent as I am on billiard ball work, I think Chico will recollect upon reflection that Mr. Fields does not attempt anything of this kind either straight or as comedy, and no comparison is possible.

A. W. Aera.

Note—Mr. Aera quibbles. He knows, or should know, as well as the writer, that W. C. Fields has done the billiard trick, and that both derive their ideas from the same source, the work having been first done by an Austrian named Hurgini (now dead). It is also done by Bruni, who was a former member of the Agos Trio. He and Fields were in the Thrapean road at the same time, and fields caught the idea from him. Chico.

Jan. 25, 1906.

Editor Variety:

-Sir—A recent issue of your paper stated that the Crane Brothers, "Mudtown Minstrels," were the first to place an act of this kind in variety. I take exception to that statement. In 1892 in New York, I put on a three-part minstrel act, playing in it myself; again in '91, at the New York Theatre, with Dan McAvoy and William Barrows. Not that it makes any particular difference, but still the correction will do no harm.

Chas. H. Prince.

January 23, 1906.
VARIETY THEATRES OF GREATER NEW YORK

MANHATTAN.

ATLANTIC GARDEN

Concert

Vaudville

8. P.M.

ALJAMBRA

Vaudville

2 and 8 P.M.

CIRCLE

Burlesque

2 and 8 P.M.

COSALON

Burlesque

2 and 8 P.M.

DORIAN

Burlesque

2 and 8 P.M.

FAMILY

Burlesque

2 and 8 P.M.

HAMMIGSTON'S

Vaudville

2 and 8 P.M.

HUBERS

Museum

Continuous.

HIPPODROME

Variety

Continuous.

KEITHS

Variety

Continuous.

LONDON

Burlesque

2 and 8 P.M.

MINER'S 8TH AVE

Burlesque

2 and 8 P.M.

PACIFIC

Vaudville

Continuous.

FANTOS

Vaudville

Continuous.

PROCTORS 5TH STREET

Burlesque

2 and 8 P.M.

PROCTORS 25TH STREET

Burlesque

2 and 8 P.M.

Vaudville

8 and 8:30 P.M.

AMPHION

Vaudville

2 and 8 P.M.

ALCACER

Burlesque

2 and 8 P.M.

GAITY

Burlesque

2 and 8 P.M.

GOHAN

Vaudville

2 and 8 P.M.

HYBOY & LEEMAN

Burlesque

2 and 8 P.M.

IMPERIAL

Burlesque

2 and 8 P.M.

KINGEY

Vaudville

2 and 8 P.M.

NASSAU

Burlesque

2 and 8 P.M.

ORPHEUM

Vaudville

2 and 8 P.M.

UNIQUE

Burlesque

2 and 8 P.M.

BROOKLYN.

AMPHION

Vaudville

2 and 8 P.M.

ALCACER

Burlesque

2 and 8 P.M.

FANTOS

Vaudville

Continuous.

ORPHEUM

Vaudville

2 and 8 P.M.

BROOKLYN.

AMPHION

Vaudville

2 and 8 P.M.

ALCACER

Burlesque

2 and 8 P.M.

KINGEY

Vaudville

2 and 8 P.M.

NASSAU

Burlesque

2 and 8 P.M.

ORPHEUM

Vaudville

2 and 8 P.M.

UNIQUE

Burlesque

2 and 8 P.M.

ERICA TRAMER

S. P. M.

July 20, 21, 22.

MINNEAPOLIS.

AMPHION

Vaudville

2 and 8 P.M.

ALCACER

Burlesque

2 and 8 P.M.

GAITY

Burlesque

2 and 8 P.M.

HAYDEN & LEEMAN

Burlesque

2 and 8 P.M.

KINGEY

Vaudville

2 and 8 P.M.

NASSAU

Burlesque

2 and 8 P.M.

ORPHEUM

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2 and 8 P.M.

UNIQUE

Burlesque

2 and 8 P.M.

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Hut. 19th century, at which Miss Mackenzie played the title role, and the animation once expected in a sketch of that kind failed to materialize. The Boston store broker becomes inflated with pride and gives a party at which his son is to dance in a music box. The worn-out, gray-haired protagonist now proceeds to correct his past mistakes, much to his own discomfort and the embarrassment of his family. Miss Mackenzie gives wonderful characterizations; the voice of her adopted child is always truthful. Miss Leslie is at her best, and the singing of the other characters is well rendered.
VARIETY

Five Colombians, Hong and Lee, J. C. Nugent & Co. and Geography. STAGE F: (F. B. Shattler, proprietor);—"The Storm," Sunday, 22. Mr. Henry H. O'Brien, to appear in a new and improved production of "The Storm," under the management of Mr. Chas. W. H. Story, and Mr. W. J. Scott, two real heroes, being the knockout in the show. B. G. O. 

Deaver, Col.

O'FARMER (Martin Beck, gen. man.—"A Boy at Nothing Falls," 1920.—Present: At the Lyric. The Lyceum has been the best house in the city in recent weeks. A boy at Nothing Falls is a story of the lives of the children of a poor farm family. The children are portrayed in a realistic and sympathetic manner.

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Wolfgang, Del.

GARRICK (W. L. Backer, gen. mgr. and prog.)—"The Three Wishing Wells." A hit and a hit. For the first time in the history of this house, this production has been a hit. Mr. Backer, a well-known producer, has directed the production with great success. The Three Wishing Wells is a story of the lives of the children of a poor farm family. The children are portrayed in a realistic and sympathetic manner.

Waltz, Del.

SHERRY (J. F. Spence, gen. man.—This popular farm family resort reopened 23, and capacity business was done. Mr. Spence, the owner, is well pleased. "The Three Wishing Wells," is the name of the new production. The Three Wishing Wells is a story of the lives of the children of a poor farm family. The children are portrayed in a realistic and sympathetic manner.

WENTHaupt (O. B. Batchelor, gen. man. and 1st Asst.;—"Two Men and a Tree," 1920.—Present: At the Lyric. This is a story of the lives of the children of a poor farm family. The children are portrayed in a realistic and sympathetic manner.

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STAR (J. B. Thompson, mgr.).—Opened week with one crowded house. The following were enjoyed: Ollie Jettie Dehn, arithmetic student, good; Jack and Latine, a comedy skit, well; Cecil Smith, arithmetic student, clever; Carl Carpenter, a chorus girl; Belle Bland, billed as the "Champion Buck and Wing Winner of the North," got full stage of applause; Harris and Nelson, in a knockabout act, were good, but would show in better advantage in a more substantial comedy; Miss Allen displayed a dandy, and the "Harmonica Woman," whom the audience vociferously desired to see again. The audience was much larger than usual and the house was packed at every performance.

NEW YORK.

SUMNER (W. B. Sumner, mgr.).—Opened week with one crowded house. The following were enjoyed: Mabel Jones, arithmetic student, good; Jack and Latine, a comedy skit, well; Cecil Smith, arithmetic student, clever; Carl Carpenter, a chorus girl; Belle Bland, billed as the "Champion Buck and Wing Winner of the North," got full stage of applause; Harris and Nelson, in a knockabout act, were good, but would show in better advantage in a more substantial comedy; Miss Allen displayed a dandy, and the "Harmonica Woman," whom the audience vociferously desired to see again. The audience was much larger than usual and the house was packed at every performance.

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