MORRIS GIVES OUT LOOKED FOR STATEMENT


"William Morris, Inc.," said William Morris this week to a Variety representative, "will operate vaudeville theatres next season in New York (s), Philadelphia (s), Chicago, Cincinnati, Detroit, Toronto, Cleveland, Washington, and Montreal.

"I expect to book for from thirty to forty houses next season," continued Mr. Morris, "and in a city where there is no 'Orpheum' the houses on 'The Morris Circuit' will bear that name.

"In New York The Circle and one other or more will play vaudeville. In Washington and Providence, also Detroit, as Variety has reported, 'William Morris, Inc.' is interested in the building of theatres which will be operated by my company and play vaudeville. Contracts have been signed for the erection of a hippodrome in Cincinnati. As is now known, I have the lease of the Orpheum Theatre, Boston, and will open there next season in that house.

"Besides the William Penn in Philadelphia, we will have another theatre there nearer the centre of the city proper, and the Hippodrome, Cleveland, managed by Max Faetkenreuer, will continue to be booked by my office.

"I cannot at present divulge the perspectives of vaudeville theatres we shall play in Chicago, Toronto or Montreal, but that will eventually become known.

"I have declined any number of offers of theatres in different cities, some now standing and others which would have been built had I accepted, but from negotiations and deals now in process of consummation, I do not hesitate to say that there will be from thirty to forty weeks at our disposal commencing with next September.

"While abroad I booked twelve acts, and expect to close for about fifteen more within the next month. My forced departure from Europe to give attention to pressing details of my circuit here prevented me personally closing with the other acts before leaving, but that is in capable hands abroad.

"I do not believe it advisable to give out the names of all the foreign acts I booked. They could be duplicated in some instances, and it is not customary where there will be opposition. Sufficient that I consider I have secured, or will secure, all the available novelties abroad; acts which I saw in person and am satisfied will please the American vaudeville public.

Though Mr. Morris would not hint the names of his vaudeville theatres in some of the towns, it has been surmised that The Royal Alexandria in Toronto will be the Morris house in that city; The Princess in Montreal; while the second house in Philadelphia and the Chicago home for the Morris shows remain dark secrets. The prospective abode in Chicago will cause much discussion.

Mr. Morris would not admit the identity of any of his financial sponsors, if any.

"William Morris, Inc. is fully able to handle any proposition which comes along," said Mr. Morris. "The story I have heard this week that Charles W. Schwab, who came over on the 'Mauretania' with me was behind these vaudeville ventures, or would have an interest in them is not so. Mr. Schwab told me he thought vaudeville was a good business and a profitable investment, but we did not go further into it."

(Continued on page 21.)
WHAT ARE THE BEST STEPS FOR ARTISTS’ PROTECTION?

MAKE CHICAGO THE CENTRE.

Chicago, March 5.

All the Western Burlesque shows will be organized and equipped in Chicago hereafter. John H. Whalen, of the Metropolitan, is working on the plan now.

Acts and chorus people will be booked through the Western Vaudeville Association, and J. A. Sernard, of that agency, will have charge of the arrangements.

The plan goes into operation this Spring, commencing with next season’s bookings.

It has not been said whether the headquarters of the Western Wheel (Empire Circuit), now located in New York, will be removed here.

SPARROW CASE A MISTRIAL.

After being out all night the jury which has been hearing the Sparrow Company’s conspiracy suit against a number of members of the old Travelling Managers’ Association in the United States Circuit Court here, reported Thursday morning that they had been unable to agree upon a verdict.

The court thereupon declared a mistrial and discharged the jury. It is not known whether there will be a retrial of the case. The Sparrow company deman-ded $100,000 damages. The case is that of John B. Stanchfield, as trial lawyer for the defense, delayed the beginning of the case against Raymond Hitchcock, for whom he is attorney.

MUCH RIVALRY IN TORONTO.

Toronto, March 5.

Merrily rages the competition for patronage between the rival burlesque houses in this city. The Gayety (Eastern) has two special nights weekly, Tuesday (Limerick) and Friday (amateur). Thomas H. Henry, the Gayety’s manager, has recently added an amateur night (Thursday) for the chorus girls of the companies. It has been so successful that people were turned away.

The Star (Western) besides its successful amateur night (Friday) presents a “battle royal” on roller skates on Thursday as extra bids for patronage.

STOCK CHORUS A SUCCESS.

A stock chorus of fourteen was put on to strengthen the shows playing the Bowery Theatre last week. A member of the Miner family said that the result of the experiment indicated that the extra girls would be a permanent institution in that house. The “High Jinks” company, playing a return engagement on the Bowery, scored a better turn than it did on its first appearance in the improvement in business being attributed to the augmented chorus.

Ed. T. and Tom W. Miner are spending several days of each week training the girls in the numbers given by the show which plays the Bowery next, and in addition putting on two extra numbers in which only the stock chorus takes part.

The girls were hired with a guarantee of four weeks’ employment, their contracts for time after that being conditional upon the success of the scheme. The experiment is being tried in a number of other cities on the Western Burlesque Wheel, and it is said results justify the prediction that the stock chorus will be a fixture on the Empire Circuit.

THE PLAYWRIGHT’S REVENGE.

For years it has been a habit with Billy Lytell to submit manuscripts of burlesque shows he has written to John G. Jerome, of Philadelphia, accompanied by the request that he read them with a view to acceptance for production by his company on the Eastern Burlesque Wheel.

It has likewise been a habit with Jerome to accept these offered works of genius with a subdued sigh, go through the polite fiction of reading them and finally, after a decent interval, to return them to Lytell with the set piece, “It’s impossible, Billy. I can’t accept it; it’s too fine for burlesque. Why don’t you have Shubert put it on? I’m sure it would be a go on Broadway. But you know the burlesque audience——”

In his early days Lytell was wont to submit his manuscripts jauntily, smoothly, hopefully. He would toss the bulky packages into Jerome’s lap and chirp: “Sure, Billy. I left the phone number you said you can use that.” But the last fourteen burlettas Lytell wrote to Jerome as a matter of routine duty, dumping them into his bands and with a dark frown, grunted: “Here.”

Jerome was sitting in the Columbia Amusement Company’s offices a few days ago, when Lytell entered. Smiles wreathed his face and it was with a return of his old jaunty manner that he approached the burlesque manager and held out a registration manuscript package. “Read this,” he said with his former enthusiastic helpfulness: “I’m sure I can interest you this time.”

On the way back to Philadelphia Jerome discovered that he had been served with a summons in a suit brought against him by Gus Hill for $2,400, claimed on one of Jerome’s notes.

Aspiring playwrights who want to bring their works before Jerome hereafter, must go to Chicago and read their manuscripts to him over the phone. There will be no deviation from this rule.

YOUNG DREW MARRIED.

Cleveland, March 5.

Frank Drew, manager of the Avenue, Detroit, was married this week to Lillian Deitz, of that city.

Mr. Drew’s father is of Campbell & Drew, the Western Wheel managers.

“THE ZAZA BURLESCUERS.”

Chicago, March 5.

Charles Robinson’s “Night Owls” returned to the Trocadero this week, the second engagement within four weeks and the fourth consecutive week in Chicago.

The show has been changed around many times daily by Charles Robinson, and the organization is advertised as “The Zaza Burlescuers.” From here the “Night Owls” go to Detroit, skipping the Milwaukee stand.

STILL DOUBT OF MONTREAL.

Despite all reports to the contrary, and regardless of the interview in a Montreal paper given by General Maloney’s recent story that The Princess, Montreal, would probably not play Eastern Wheel Burlesque, there was a statement made this week that The Princess would become a vaudeville theatre next season. The person making the statement further said the contract would be executed this week for the house.
The Langdons are coming into vaudeville, having closed with “The Show Girl.”

Louis Fincus has postponed his contemplated Western trip until later in the season.

Fred Brandt is on his way home from Germany, where he has been for some months.

Mrs. Gus Fay (Evelyn Walker) became the mother of a boy on Washington's Birthday.

A cable received by Martin Beck on Wednesday told of his father’s death in Germany.

Sam Sidman has engaged with Joe Gates for “The Three Twins,” which opens in Chicago.

The Lyceum, Washington (Western Burlesque Wheel), now holds “amateur night” each Friday.

Alice Sweet, at one time with R. C. Whitney's “Wihirlwind,” is playing vaudeville in the Middle West.

Nance O'Neil and McKee Rankin make their first local vaudeville appearance next week at the Fifth Avenue.

William Rock and Maude Fulton have been engaged for the Williams’ time, opening at the Colonial March 10.

Hill, Cherry and Hill will play at the Orpheum, Boston, March 9th, having left “The Gay Morning Glories.”

Ward and Eglawards are playing their first full week's engagement around here at the Gotham (Brooklyn) this week.

Karleeve Carmen, the child actress, will appear in a new sketch next season, written by Maurice Goldman, the author.

Riley’s Court,” the Calie act from London, opens March 9th at Proctor’s, Albany, booked by the Marinelli office.

Herbert and Caron have separated. Frank Bell, the “Carol” of that team, will appear hereafter with Frank Seymour.

Mabel Derr, the soprano, is undecided whether she shall accept an engagement with a New York production or leave for Europe.

“The London Fire Brigade” plays the Colonial next week, March 16, having been booked for three weeks over the Williams time.

Armstrong and Verne have returned from a year's trip in Australia. They opened last Sunday at the Orpheum, San Francisco.

LeChir and Rowan have dissolved, to be succeeded by LeChir and Sampson, under which name the new team will hereafter be known.

La Belle Milly, a foreigner, is in New York expecting an engagement which will permit an opinion on her act to be passed by the managers.

Henry Claye, the monkey-magician, has been booked through Lykens & Levy for the Orpheum Circuit next season, opening Aug. 17.

Achere’s “Filipino Girls” are playing the Orpheum, Yongers, this week. The act, practically new, appears at the Murray Hill to-morrow (Sunday).

Theo and her “Dandies,” a character singing and dancing act, two boys and a girl, played Mt. Vernon last week for the first showing in vaudeville.

The Great Lafayette is reported to have caused a furor in London among managers and agents, who have offered him contracts for a long time ahead.

Shrewbrook and Harry, a Western “sister” team, will have its first showing in the East March 16 at Newark, N. J. M. S. Bentham booked the engagement.

While playing in Denver, last week, Virginia Hayes saved three small children from burning to death during a fire in the apartment house where she was living.

A new B. A. Rolfe production, staged under the direction of Harry Leonard, will be the headline attraction at the Trenton, next week. It will contain seven people.

Gracelyn Whitehouse, the soprano and vaudeville’s Lillian Russell, is in Chicago, from which point Miss Whitehouse will commence a tour in an act, having secured a partner.

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MARTIN BECK AT WORK ON "NO COMMISSION" SCHEME

Orpheum's General Manager Returns From A Tour of the Circuit, and Announces New Press Department

Martin Beck, general manager of the Orpheum Circuit, returned home this week from a three weeks' trip over the circuit. Mr. Beck having gone out to the Coast, when asked for some details of the "No Commission" scheme he is working upon, Mr. Beck said he could give no particular details at present, as that idea before promulgation, would require the joint support of the United Booking Offices and Western Vaudeville Association.

Mr. Beck said that the press department to be organized by him for the Orpheum Circuit would be in operation shortly, and commencing with next season it would take care of all press and billing matter, also photos for the artists playing upon his time.

"From the beginning of next season," remarked Mr. Beck, "no act on our circuit will ever once start, need give any concern to these matters. Our press department will attend to everything in that line. It will be thoroughly systematized and the most complete, we expect it to become a great benefit to ourselves and the artists."

"I have decided," continued Mr. Beck, "not to open the Northwestern houses, which we will run in connection with Sullivan-Considine until next August, when the four cities we have already given out will become part of the Orpheum Circuit. This may be two more by that time. All artists holding contracts for next season on the Orpheum Circuit may make application by mail to us for the additional time, if desired. It will be from five to eight weeks in all.

"I traveled all over the Orpheum Circuit and found just one cause for complaint among all our houses. What do you think it was? Our theatre did not have sufficient light upon the stage."

Mr. Beck reported a good condition of business, although mentioning Sioux City and Des Moines as two towns containing Orpheum theatres where the cost of the bills at present did not permit of profitable management.

"We may place pictures in the El Paso house," said Mr. Beck, "there is stock there now. We haven't made up our mind about Sioux City and Des Moines, but if those towns cannot return us any gain for our labor we shall have to change the policy, and might consider pictures should we decide to change."

Los Angeles, March 5.

While Martin Beck, general manager of the Orpheum Circuit, visited here, the Los Angeles Sunday Times devoted a full page to an interview with him, including a cartoon. In the caption Mr. Beck is described as "The World's Greatest Vaudeville Organizer."

The following quotations from the article ought to be interesting to the vaudeville profession:

"They are six, or seven and two women, who travel from place to place, keeping him in intimate touch with affairs in the various theatres."

"I have in my New York office," said Mr. Beck, "a man who is a thorough-going expert on acrobatics. That's his job. He does nothing else. Then I have a man who is an expert on vocal performances as they are applied to vaudeville; it's his business to judge not only the intrinsic merit of a singing performance, but its adaptability to our audiences—really the most important part of the thing, after all. Another chap is a sketch-reader. I have had him under observation for several years, and I conclude now that he is the best sketch man in the business. These men are twelve in all. They look at the acts for you, and say go or no go. They save me an amount of labor that would swamp a giant."

EXPECT NEW ORPHEUM.

Salt Lake City, March 5.

During the week Salt Lake was theatrically excited. Martin Beck visited here. Mr. Beck came, it was said, to formulate plans for the erection of a new Orpheum with a seating capacity of 2,200. Many rumors are afloat regarding the matter, but it is believed it is a sure go.

NEW ORPHEUM IN LOS ANGELES.

Los Angeles, Calif., March 5.

There will be a theatre built to replace the present Orpheum. Martin Beck, the Orpheum manager, is on the case. Everything is arranged for it while here. Fred Henders- son, who is in Los Angeles, visiting his folks, will superintend the erection and the building up to the time he leaves in May, for his home place at Coney Island.

The new Orpheum will have a seating capacity of 2,900, and be located on Broadway. The prices will be 25 and 35 cents. Los Angeles just now is a clean field for the Orpheum. There is no kind of variety performance given here, other than that at the Orpheum, worthy of notice.

SAM HARRIS MARRIES.

Keeping the desire of the marriage a closely guarded secret, Stan K. Harris, the theatrical manager and partner of George M. Cohan, quietly wedded Alice Nolan, Mrs. Cohan's sister, last Monday.

One of the largest wedding dinners was given at the Hotel Knickerbocker by Mr. Cohan for the couple, when the intention to wed first became generally known.

OLILLIE YOUNG BEATS RAILROAD.

Judgment for a full week's salary was awarded Ollie Young, of Ollie Young and 3 Brothers, against the N. Y., N. H. & H. R. R., for the damage to the rails of the railroad in delivering the act's baggage to the Fifth Avenue Theatre, where it was to have played, of the engagement there.

LAWSUIT OVER WILLIAM PENN.

Philadelphia, March 5.

The report in Variety that William Morris had secured lease of the William Penn Theatre, purchased in the auction sale of the eighteen dollars, subject to a mortgage of $20,000, has caused considerable interest in vaudeville circles.

Simultaneously with the report, a petition was filed in Common Pleas Court to restrain the consummation of the sale, by attorneys acting for A. T. Johnson, the receiver, in the case of the stockholders in the William Penn Theatre Company that the money which purchased the real estate and made improvements was that of the company, derived from the sale of its capital stock. According to the petition, the mortgage was the money experienced and the writer, acting as a board of directors, adopted a resolution by which the company was released from a "franchise or contract" which he had with certain theatrical managers for the booking of plays.

The price was $200,000 was paid to Wegefarth in stock of the company, it is said. This stock was disposed of to persons now comprising the stockholders of the corporation, and the money from its sale was used by Wegefarth in purchase of real estate, title of which was taken in his own name.

The contract for the booking of plays is claimed by the petitioners to be valueless and that because the considerations was inadequate and the sale fraudulent.

The leasing of the theatre to Morris by the contract brings new complications into the case and further so from the statement made by Issac this week that he was willing to turn the theatre over to the stockholders if they could agree upon some arrangement by which they could secure their money. Issac declares that the sale was legal and that the only claims the stockholders have against the money he paid for the property.

No action upon the confirmation of the sale will be taken by the Orpheums Court, which ordered the sale, pending the disposition of the receiver's petition in the Common Pleas. The outcome of the litigation is awaited with much interest in this city.

CRESSEY AND DAYNE IN PLAY.

Will M. Cressy and Blanche Dayne made their "legitimate" debut in New York last Saturday, when he in "The Village Lawyer" and she in "A Village Lawyer" was the name of the Shawbert production in which the former vaudeville stars appeared.

The newspaper reviewers, the story of the piece is principally founded upon Cressy and Dayne's sketch "Bill Bidun's Baby."

The critics on the daily papers took numerous "whacks" at the piece and playing, universally agreeing "A Village Lawyer" was unsuited for New York.

GOING AROUND THE WORLD.

"May 9, May 9, May 9," repeats Harry Zimmler, the Old El Paso comic, connecting "lines" for a lyric. On that date Mr. and Mrs. Zimmler, with Dave Montgomery (Montgomery and Stone), leave New York for a trip around the world.

The world can be seen in four months, says Mr. Williams, who has laid out the itinerary of the trip. Included in it is "sticking" wild boars somewhere, riding elephants at a tangent, while there is nothing to be seen that the trio don't look over, says Mr. Williams.
SHEEDY LEAVES UNITED: IS NOW OPPOSITION

Gives Up His Former Fall River House, Immediately Securing Savoy in Same City. Opposing United in Two Cities.

M. R. Sheedy, the vaudeville manager, who entered the United Booking Offices, together with the other New England managers who deserted William Morris at the time Percy G. Williams and William H. Hammond "fixed it up" with E. F. Keigh, left the United this week upon the refusal of that agency to book his theatre in Fall River, Mass., Mr. Sheedy holding the United "franchise" for that town.

The theatre—the United Securities' book, for Sheedy was the Savoy, a Julius Cahn house, which had been secured by him after he had given up "Sheedy's." The United had already entered into a contract with one L. Castiglion of Fall River, the new manager of "Sheedy's," to book it, tying its hands, no intention being given the United by Sheedy that he had secured or intended to secure the Savoy.

The present "Sheedy's" in Fall River was built some years ago by Henry Myers, who executed a mortgage upon the building and furnishings. Upon Mr. Sheedy coming into possession of the property, the mortgage remained. A short time ago Castiglion purchased the mortgage, and a contract with Sheedy was made giving him a bill of sale upon being released from all liability in connection with his former theatre. The new manager at once hurried to New York, making a contract with the United to book the house for two weeks commencing March 9, with a presumption that a permanent contract would then be entered into, the United acting on representation that Sheedy had given up vaudeville in Fall River.

Upon relieving himself of "Sheedy's," Mr. Sheedy entered into negotiations with Julius Cahn for the Savoy, a theatre practically new, having been built three years ago by Al Haynes. It is by far the best of the Fall River theatres, a third being the Academy, also a Cahn theatre. The lease was given by Cahn to Sheedy, who thereupon called upon the United for bookings.

The declaration freed Sheedy from any obligation to the agency, and he placed the bookings for the Savoy at Fall River, also Sheedy's at Brockton, with W. S. Cleveland, the agent, who will book the shows to be given in both places next week. Mr. Sheedy is now opposition to his late house in Fall River, and to Hathaway's new theatre in Brockton, the latter also booked by the United.

Whether Mr. Sheedy has any claims on the United for not recognizing his Fall River "franchise" has not become known at this writing.

Sheedy is the first of what are known as "the Morris managers" in the United Offices to leave that agency since placing themselves under its wings.

PICTURES IN ONE BENNETT HOUSE

Moving pictures will replace vaudeville in one of the Bennett Canadian houses this Spring.

Clark Brown, of the circuit, who makes his headquarters at the St. James Building, New York, has just returned from a trip over the circuit where Mr. Bennett operates his vaudeville theatres.

While surveying the situation in the cold country Mr. Brown recommended that a survey of moving pictures be taken in Bennett's, London, which will occur March 9.

To eradicate any wrong impression which might spread from this move, Mr. Brown emphasized that London would be the only city on the circuit where a change of policy will take place, excepting the usual summer form of entertainment.

Vaudeville will play at Bennett's, Hamilton, until June 14, Mr. Brown said, when a stock company will be installed. At Montreal the vaudeville will run right through the season, but in Ottawa it will cease on April 2.

R. H. McVean, the manager of the Montreal house, who has been to Jamaica for a three weeks' vacation, is now back at his post.

CHANGE IN SCHENECTADY.

Schenectady, N. Y., March 5.

Coming March 16 there will be a change of policy at the Mohawk, which now plays vaudeville altogether. Moving pictures will be made part of the entertainment. About four acts only will be engaged, alternating with the pictures. Prices will be reduced.

The shops in this town, a manufacturing one, have been closed for some time, with no immediate prospect of opening, causing a falling off in attendance at the theatres. The lower prices are expected to prove more convenient under this financial depression.

Though the conditions in Schenectady are deemed suitable to a cheaper style of amusement just now, Weber & Rush, who own the Mohawk, are satisfied at the returns in their other vaudeville theatre, the Aragon, Binghamton, N. Y., and have no idea of making a change there.

\"RELEVANT AND IMMATERIAL.\"

Topeka, March 5.

Charles Leroy and Christopher Nelson are trying the Olympic managers, Bryant & Wilson, for $99, the amount of last week's salary.

The team engaged to produce a sketch called \"Did He Smoke?\" On Wednesday the management notified the young men they were \"incompetent, irrelevant and immaterial,\" and to consider themselves canceled.

Leroy and Nelson claim it doesn't require a good manager to use two and one-half days before discovering an act is \"incompetent," let alone \"irrelevant and immaterial,\" so suit was brought for.

REMODELLING FOR S.-C.

Lafayette, Ind., March 5.

Sullivan-Concords will open a house here about May 1. The present owners of the building are spending between $15,000 and $20,000 in remodelling it.

STeaLING CHICAGO PRESS STUFF.

Sully, Ind., March 5.

The Orpheum Theatre here has established a system of girl usherettes. The scheme is widely advertised and has attracted some attention. A picture house called the Jewel is closed.

NO MORE \"BLANKETS.\"

A decision arrived at by the officials of the United Booking Offices is that regardless of opposition there will be no more promissory expressions of \"blanket contracts\" for \"blankets.\"

Last summer before the season opened contracts calling for a number of weeks, usually for the entire season, were given out to artists, and the route thereafter laid out. This worked a hardship on the small houses out of town, which were obliged to pay the same salary as the managers in the larger cities.

MANAGERS GOING TO EUROPE.

Two of the important United managers have already set sailing dates for a summer visit in Europe. Percy G. Williams will leave on May 7th, and Miss Victoria will arrive about the 15th for three months in quest of recreation and acts.

The other date fixed upon is May 12 by Artur Beck, who expects to remain in Europe for three months. Mr. Beck will look the good manager for desirable vaudeville numbers also.

Mr. Williams left for Europe about the same time last spring, when he engaged several foreign cards, since appearing at his houses here.

EUROPE ANXIOUS FOR TANGUAY.

The latest returns show a large demand for the services of Eva Tanguay on the other side of the water. The foreign agents have been besieged with requests for her services of late.

Almost any hall in Europe could safely miss Miss Tanguay, where girls who sing, dance, laugh and even act are always in demand.

It is said Miss Tanguay will be at liberty to accept foreign engagements after May 6 next.

DOROTHY INSP.

\"It's a shame; that's what it is. Everything a newspaper has an empty column it marries me to some one in the blank space,\" said Dorothy Russell, daughter of famous Ronald, it appearing in the news that she has been married, according to the most recent report of her marriage to a \"Japanese\" merchant.

Miss Russell hasn't declared whether she will marry, or whether anyone has asked her, but the publicity gained may be beneficial when Dorothy consults the managers for a vaudeville engagement, which, it is understood, she will soon be seeking.

FOUR MORTONS EXPECTED.

As the theatrical season grows towards spring, the annual report that the Four Mortons will return to vaudeville for a brief spell, when their show closes, makes its appearance.

The family is at the Majestic, Brooklyn, this week, playing \"The Big Stick,\" in which they have been travelling since last fall.

VICTORIA GOING WEST.

Cincinnati, March 5.

The announcement in front of the Colubula that Vesta Victoria, the English comedienne, will appear there during the latter part of March has caused a stir around the box office, with anxious inquiries for date and tickets. Miss Victoria has never appeared in this section.
POLI’S BUILDING CONTRACT GIVEN.
Wilkes-Barre, Pa., March 5.

According to information, S. Z. Poli has awarded the contract to build his theatre in this city to the Engleberger & Company, of Baltimore. The amount named as the cost of the theatre is $200,000.

The site is on South Main Street, between South Avenue and South Streets.

The plans for the theatre were filed with the Building Department early last year, but no further steps were taken up to now.

The house will be devoted to vaudeville, and have a seating capacity of 1,000.

STEINER’S INEXPENSIVE SCHEME.
Last week Alex. Steiner was ill, so ill was confined to his room and had to have a physician prescribe for him. The definitely based on the smooth sailing of the house had had under the capable management of Mike Simon, on the stage, and youthful Aaron Kessler, “in front,” during Mr. Himmelfarb’s absence.

GRAPEWIN BACK IN VAUDEVILLE.
Charles Grapewin will return to vaudeville at the conclusion of his present starring tour. Supported by a company in the 125th Street Theatre, May 11, playing the “Mr. Fipp” sketch. It is a year since the comedian appeared in vaudeville. M. S. Bentham booked the time.

READING’S CHANGE UNCERTAIN.
The policy of running moving pictures in the Wilmer & Vincent Orpheum House in Reading, Pa., has not yet started and the project may be given up entirely.

It was first suggested after the Reading house had gone through three or four losing weeks. Just as the firm had about decided to turn it into a picture show, business picked up and has been rather more satisfactory since.

CHORUS GIRLS’ AMATEURS.
Cincinnati, March 5.

Amateur contests are being held at People’s Theatre each night. To-night each of the 20 or 30 audience voting a prize to the best entertainer. Contests of this sort are to be kept up each week.
Three was Hunter have Publishing Speak tion expected special ward Philadelphia week last the offices announced Jerome Walters, Mt. vaudeville besides Music District of the theatre. As- the Lyric 5.0. The successful first week. Nashville, March 5. The first week of vaudeville at the Opera House under the management of Wells, Rich & Carruthers proved successful. The weeks have been turned over for vaudeville and expenses were about $400. The gross receipts ran to $1,500, leaving a net profit of $500. All the parties concerned are pleased with the result.

If business continues in the same ratio, it will probably have much influence in deciding Mr. Wells as to the policy of several shows on the Jake Wells Circuit for next season. The week will be turned over for vaudeville will be operated jointly with Mr. Carruthers, of the Inter State Circuit, with headquarters at Chicago.

FRED NIBLO ON LECTURE TOUR. With the conclusion of his present contracts in variety theatres, Fred Niblo, the monologist, will relegate vaudeville to the background and take to the lecture stage for his future appearances.

A series of illustrated lectures is being prepared by Mr. Niblo, who will add to his present stock the coming summer by a trip up the Congo River in Africa. Moving pictures will be taken of the entire journey at a distance away from civilization where few white men have penetrated.

Fred Niblo is expected to return to the lecture stage by the opening of next season Mr. Niblo will deliver his pictorial talks on foreign lands before matine audience in the Klaw & Erlanger legitimate theatres.

COURTLEIGHT'S NEW "BIFF." After playing 40 continuous weeks of United time without changing the personnel of his company in "Peaches," William Courtleigh this week engaged Edward O'Connor to play the "fat" part of "Biff." Meeting Paul Armstrong one day last week Mr. Courtleigh waxed wroth when informed by the author he had received no pay. The part of Armstrong's new comedy, with the letter saying he would leave Mr. Courtleigh if placed. Mr. Courtleigh at once took the initiative.

Richard Crollis, who has been the "Biff" in "Peaches," will branch out in vaudeville as a principal next season. Mr. Crollis is having a sketch written around him.

"PROFESSIONAL MATINEE AT BOWERY." W. R. Watson will hold a "professional matinee" at the Bowery next week, while "Watson's Burlesque," Mr. Watson's show, is playing the house.

Audience are invited to attend, and there is an outlook for plenty of fun. Just the exact idea Mr. Watson has relative to its development on Wednesday afternoon next, when it is booked to happen.

Boston Society After another. In addition to the reported purchase of the Orpheum, Yonkers, by J. Austin Fynes, it is said that Mr. Fynes has a site in Newark, upon which he will either build a theatre, or his property there has a theatre upon it at the present time.

Regarding the Yonkers house, it was said Mr. Fynes had made an offer, not yet accepted, but that satisfactory terms were looked for.

"CONTINUOUS" IN CINCINNATI. Cincinnati, March 5. Morris Schwartz and James E. Tibby, of Pittsburg, will form a corporation, with a capital of $100,000, but the name of the company has not yet been decided upon.

They have leased through brokers Cleaney & Nourse in conjunction with J. M. Garfield, the premises on the north side of Fifteenth Street between Vine and Walnut, which includes two buildings, one occupied by a moving picture house and the other by George Gable.

The buildings are to be rebuilt to comply with the regulations of the Vaudeville theatre. Possession is to be given on May 1. The annual rental will be $15,000.

FANNY RICE'S NARROW ESCAPE. Harrisburg, March 5. While traveling from Washington to Harrisburg, where Jolly Fanny Rice is playing at the Orpheum, she narrowly escaped serious injury. While seated in the train a bullet came whistling through the window, just grazing Miss Rice's forehead. It left a scar.

She gave her performance on Monday, however, and continued through the week.

"DOUBLE HEADLINERS" ONCE MORE. On Monday, March 9, at Hammerstein's will once more appear Vesta Victoria and Eva Tangany as joint headliners on the program for the week.

The expected stimulation of interest which has hitherto been caused in the city by the double appearance of the Misses Victoria and Tangany is expected to bring the desired result as well as Hammerstein's.

"SUNDAY CASE" THROW OUT. Judge Corrigan at the Jefferson Market Court on Tuesday threw out the case based on a summons received by E. F. Albee, general manager of the Keith Circuit, for permitting some act alleged to have been a violation of the Doul ordinance to be given at a Sunday concert in the Union Square.

The Judge characterized the proceedings as ridiculous, and said he was sorry to see a business man annoyed through such a trivial matter.

AMERICAN SONGS FOR ENGLISH SINGER. Two American songs written by an American, Herbert Ingraham, have been accepted by Alice Lloyd. Both are published by Shapiro.

The titles are "When the Right One Comes Along" and "Whistle and I'll Wait for You."

BROKE THREE RECORDS. Cleveland, March 5. The Rose Hill English Folly Company, which is playing the Empire Theatre here this week, has established three new records, according to the statement of one of the managers. The receipts in Milwaukee, Detroit and Toledo were above the best previous takings by about $200 in each case.

Ellis Snyder will return to "Commencement Days" when that piece plays the Fifth Avenue next week. Mabel Willar is again leading it at Fifty-eighth Street.
ARTISTS’ FORUM

New York, March 2.

Editor Variety:
With reference to the article which appeared when Mr. Strassman, lawyer representing Howard Thurston, stated no settlement would be considered in connection with the illusion of mine which his client is infringing, I wish to say that no settlement was requested. In fact, Mr. Thurston, in the presence of William Groman, and Mr. Strassman offered me $100 to settle, or $5 weekly for permission to perform the illusion, my invention, which Mr. Thurston admitted in the presence of the attorney general.

That offer I refused to consider, informing him I preferred others to stop performing my tricks. I saw Mr. Thurston again before he left New York. He increased the offer, but I still refused to accept it. Now, it is hard to believe that Mr. Strassman was asleep in Mr. Groman’s office, nor do I think he is suffering from one of Mr. Thurston’s hallucinations, but Mr. Strassman evidently has forgotten that you can not hang liberties where it says ‘Post No Bills.’ He will have the chance he is looking for.

One illusion of mine was in use by Mr. Thurston until he was told by a gentleman who is an expert on matters of this sort to cut it out, as it was so inferior to that done by myself, the originator. A sum of money was offered Thurston to destroy this copied illusion with an axe. Mr. Thurston stopped doing it, and graciously informed me he would not do it again until he could build one like mine. Is that not a joke? Horace Goldin.


Editor Variety:
During the past year there are a number of so-called “artists” who have been using a hammer against us without just cause. Some have never met, or even known to speak to, knock us to managers where we are booked.

What’s more, some of these same hammer artists saw our act “The Tramp’s Resurrection” from “in front” at the places where we have worked. They decided they wanted to work the act on the moving picture circuit around Pittsburgh.

Now every one of these mud-slingers is known and we will advertise and prosecute them according to law, for we have proof of what we say.

There is a living for us all in the theatrical business, and during our experience we have discovered that artists can never hope to be successful, always down and out, never have a dollar, and all good managers always side-step a knocker. A warning to the wise is sufficient.

Bonner and Mage.

Denver, Feb. 28.

Editor Variety:
I noticed an item in Variety stating the New Majestic Theatre, Denver, operated by Sullivan & Considine, might discontinue vaudeville and put in moving pictures.

It is false and was evidently instigated by a few jealous mongers in Denver who are envious of the great success of the New Majestic.

The Majestic is one of the most successful theatres in Denver, and at this writing we are turning people away nightly.

Strange how various persons get over the success of another, and it is too bad the braying of an ass cannot hurt and has such little effect on Denver’s most beautiful theatre.

John F. Cordray
Manager Majestic.

Malden, Mass., March 2.

Editor Variety:
In answer to the communication of Boutin and Tilton in Variety (Feb. 29), we wish to say our act, “A Musical Farmyard,” is not an infringement of any title, copyright or any other act, but everything played on, and entire setting, our own original idea, and copyrighted as such. The act above named we have not only never seen, but also never heard of until their letter.

If we were to see each other’s acts we should no doubt find that they are entirely distinct and different from each other.

Harry Fyve
(The Vyns.)

New York, March 4.

Editor Variety:
Last week’s Variety had an article regarding the show given at Blainey’s, Young’s, Feb. 22. In that story, you mentioned that I appeared, having first stated I would allow no one to draw me from doing so. That is correct, but the impressions seem to have gone forth that I had some trouble or words with people who wanted me to keep away from the Blainey bill. That is not so, I was approached by someone I did not know. I told him not to bother me as I intended to play I had just arrived at the theatre from the train.

Tom Gillett
“Fingonog’s Friend.”

Brooklyn, N. Y., Feb. 29.

Editor Variety:
Knowing Variety’s desire to co-operate to stop plagiarisms, we wish to bring a case to the attention of fellow artists.

“Minerva,” a Handcuff Queen, has been seen to take badly from our copyrighted special lithographs Illustrations which she has used upon a new letter-head. While we acknowledge “Minerva’s” good taste in using these ideas, we cannot concede her any right to it.

For her manager has no regard for principles of fairness they should have for copyright laws, which are for the protection of those who have brains to originate and money to expend to have ideas executed.

Our lithograph work cost a good sum of money and novel ideas are hard to get, so we ask “Minerva” and her manager to kindly keep “hands off.”

The Famous Fords.

Reading, Pa., March 2.

Editor Variety:
In Variety N. F. Ritchie takes the liberty to give my act a beautiful roast, which I was pleased to read. It seems as though Mr. Ritchie is the only cyclist in the world who ever originated anything in the comical cycling line.

I never saw Mr. Ritchie’s act, and don’t know what he does in comedy cycling.

As I said before, the wheel with shoes on was given to me by Tom Harr. Also Harry Harr told me to use it if I wished.

In regard to the wheelbarrow, I wish to state Mr. Wilmot (who was Barber’s partner) originated the wheelbarrow and three years ago sold it to me.

Ritchie states that I am using another one of his wheels, the one I do my original bicycle race with, which is my own idea, having never seen any: ’else use it.

The finish I do is my idea from start to finish.

Ritchie states he wrote me to stop using his property, which I am not guilty of using. I have no letter to that effect. I have plenty of brains, Mr. Ritchie, to originate more, thank you.

Chas. Ahearn.

New contract form for W. S. A.

A new form of contract has been drawn up for use on the Western States Managers’ Association Circuit. A draft has been received by Louis Pincus, the circuit’s Eastern representative.

Melvin G. Winstock, the Western States attorney at Seattle, drew the instrument, designed to be equitable in all particulars, and following the former agreement very closely, covering up the loopholes lately discovered by a Northwestern judge.

“FIVE MADCAPS” IN MIX-UP.

Winker’s “Five Madcaps” are in a booking mix-up. They act engaged with the United States for a term, with an optional clause in the contract calling for one or more of ten weeks in addition, the added time, if the option were taken up, to commence Feb. 24.

When the Klaw & Erlanger contracts were received by the United Offices after the settlement took place, it was discovered K. & E. had booked the same acts for ten weeks, commencing likewise on Feb. 24.

Mr. Winker, who evidently had not observed the optional clause in the United agreement, was duly notified after he signed with K. & E. for the time following what he thought was the expiration of his United weeks, that the option would be taken, and he was given the week of Feb. 24 to play, which the United claims canceled his K. & E. agreement.

This week “The Madcaps” are laying off, and Mr. Winker has received no assurance of further time, the United having the privilege now “one or more weeks.”

Maurice Goodman, attorney for the United, was visited by Mr. Winker the other day in search of information as to how he stood with his contracts. The manager of the act disputes the legality of the K. & E. cancellation. It may be adjusted.

Carruthers re-elected.

St. Louis, March 5.

At a meeting of the Inter-State Circuit, held here, E. F. Carruthers was re-elected general manager.

SURPRISED MURDOCK.

Chingo, March 5.

John J. Murdock, of the Western Vaudeville Association, was thrown off his usual equanimity this week when Yuma, a contortionist, seven feet tall, played his favorite trick of being packed in a box and delivered to Mr. Murdock in his office.

Yuma had attempted to secure an interview previously, and adopted this means as the most certain. When the lid was taken off in the office, Yuma sprang out, continued as Mephisto. Nearly a panic followed. Before the excitement calmed down, Yuma had his interview, together with contracts for future time.

“ASTRONOMY” POSTPONES TIME.

The English comedy production “Astronomy,” booked to open at the Colonial, March 10, has requested Percy G. Williams an extension of time engaged for here this Spring.

An reception was cabled by Mr. Williams, and the act will likely be seen over here next season instead.
Hagenbeck’s is a name that carries with it a legacy of adventure and discovery. From the time it opened in 1872, Hagenbeck’s has been at the forefront of putting on the most breathtaking and awe-inspiring spectacles that the world has ever seen. The circus has always been a place where the ordinary meets the extraordinary, where the impossible is possible, and where dreams can come true.

This year, Hagenbeck’s is celebrating its 150th anniversary, and to mark the occasion, the circus is planning a series of events that will showcase the best of what the company has to offer. The anniversary season will feature some of the most popular acts from the company’s history, as well as new acts that have been specially created for the occasion.

One of the highlights of the season will be the return of the celebratedalion, Jack the Elephant, who has been a fixture at Hagenbeck’s for over 50 years. Jack’s presence will be celebrated with a special performance that will feature his signature tricks and stunts.

Another major attraction will be the return of the celebrated horse, the White Stallion, who has been a favorite of circusgoers for decades. The White Stallion will be featured in a special performance that will highlight his grace and beauty.

In addition to these highlights, Hagenbeck’s will also be featuring some of the most talented performers from around the world. The company has assembled a cast of performers from over 20 countries, each with their own unique skills and talents.

The season will also feature a number of special events, including a gala performance at the opening night, a special performance for seniors and children, and a special performance for military personnel.

Hagenbeck’s 150th anniversary season is sure to be one of the most spectacular and memorable in the company’s history. The circus has always been a place where dreams come true, and this year, they are taking that dream to the next level.

For more information on Hagenbeck’s 150th anniversary season, please visit the company’s website or contact your local ticket outlet.
The Edison licensees gave way before popular feeling among the exhibitors against the substantial advance in prices for moving picture films, and on Saturday word was passed along to the latter that the schedule of minimum rates established at the Buffalo convention would not go into effect March 2, as had been announced. Instead a new price list was given out, cutting the Buffalo card all the way from 15 to about 40 per cent. The new schedule is here given:

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Although no confirmation of the figures could be had, it was generally understood in the trade that the manufacturers had likewise agreed to a reduction of the scale of prices from manufacturer to retailer. Instead of the flat rate of 11½ per cent per reel prevailing as was the plan before the decision to cut the card was arrived at, a reduction of 20 per cent. was settled upon. It was reported that the prices would run from 9½ to 11½ per cent in 7-reel lots to 11¼ per cent for a single reel.

These prices were fixed by the Edison Company, the Film Service Exchange having nothing to say in the proceedings. In all matters of setting prices, regulating sales and rentals, etc., the Edison Company acts as the arbiter. As the owner of the camera patents it is pretty well conceded that the Edison Company is legally entitled to dictate prices and the like. The new prices prevail for the present at least. Whether the scale will be a permanent one or will obtain only for a period has not been decided.

The matter of throwing the Film Service Association open to new members at the old entrance fee of $200 was discussed at the meeting of the manufacturers during their meeting in New York last week, but as far as is known nothing definite was done about it. The matter is still under advisement, and may be placed before the association. A number of independent film renters were approached by an Edison licensee during the week just passed. In the face of these developments the announcement comes from the American Mutoscope and Biograph Company, the active opposition of the Edison Company, that there will be no deviation at this time or in the future from their established prices for the sale of films.

**PREPARING DEFENSE.**

While the Edison Company pretends to attach no real importance to the Biograph Company’s suit for infringement of the Latham patent, its lawyers have displayed an illuminating revival of interest in the subject of patents. Mr. Dyer, Edison’s general counsel, journeyed to Washington this week and visited the patent offices. It was said that on Wednesday Mr. Dyer was in consultation at the Edison headquarters in New York with three patent lawyers.

These preparations may, however, have to do with Edison’s threatened suits under his film patents.

**KLEINE OPENS BRANCHES.**

Chicago, March 5.

The daily papers have noticed the moving picture opposition. One said this week the Edison concern was sending on a force of attorneys to commence the battle at this point.

The fight in the film business is likened to that among the automobile manufacturers (licensed and independent). The papers here say the picture struggle is the fierce of the two.

**PICTURES AT STAR, LOWELL.**

Lowell, Mass., March 5.

The Star, which has been known for some time as the Boston, opened Monday with moving pictures and vaudeville under new management. Good attendance has been given the shows.

**PICTURE HOUSE SOLD.**

Fall River, March 5.

L. M. Boa, of the Scenic Amusement Company, Providence, R. I., has purchased the Premier in Fall River from the Suffolk Amusement Company. Mr. Boa will run both houses as moving picture theatres.

**PICTURES DISTURBING WASHINGTON.**

Washington, D. C., March 5.

The merchants of Washington have petitioned the authorities not to grant licenses for any more moving picture shows. At present there are twenty operating in town, with about seven more in readiness to open. The merchants claim the picture shows are affecting business.

The church people are against the Sunday opening of the shows, and have sent a bill to Congress to prohibit them.

**CHICAGO’S VIEW OF “BREAK.”**

Chicago, March 5.

The cut in the Buffalo convention’s rate card is looked upon here as a move by the Edison side against the Biograph in an effort to weaken the position of the latter.

**INCREASE PRICES.**

Watertown, N. Y., March 5.

The four moving picture houses here have increased the price of admission to ten cents. It was five.

Friend and Downing have been booked by the Marinelli office for Europe and will sail in April to commence the engagements arranged for on the other side.

**FORMS INDEPENDENT EXCHANGE.**

Chicago, March 5.

The Independent Film Exchange is claimed by Geo. Kleine, of the Kleine Optical Company, to be the motion of a rental association which will act with the manufacturers licensed by the Biograph, and oppose the Film Rental Association, the members of which handle the films of the Edison licensees.

Mr. Kleine is the president of the Independent, but has not announced in what direction steps will be taken to draw in members. It is quite likely that the important moves will be made secretly.

**B. Y. HAS NOTHING ON HIM.**

Lincoln, Neb., March 5.

Manager L. M. Gorman, of this place, wants to know where the Unique, the newly-opened picture show house on Fourteenth street, New York, ‘comes in to receive special notice in VARIETY for having two projecting machines and two operators on hand so that there need be no waiting between shows.

Mr. Gorman, who is really one of the live ones in the exhibition business, has had this system in operation in Wisconsin for six months past. He gives an hour and a half show of six reels without an instant’s wait between shows. This isn’t bad for a town of 60,000.

**ENTERPRISING NEW PICTURE HOUSE.**

Youngstown, O., March 5.

The New Lyric, which opened Monday under the management of Frank Baker, sets a swift pace for the other moving picture places of the city to follow. In addition to the usual equipment of moving pictures, the place offers four excellent vaudeville acts at every show. This week’s vaudeville section includes besides the pictures and illustrated songs, Ed. Kelly, whistler; Frederick, Snyder and Poole, dancing act; Shrewsbury and Berry, character singing act and all kinds of a bit, and Howard Dotson, clay modeller and smoke blower.

The Princess moving pictures, under the management of Sears & Young, has suffered seriously in its patronage through a labor union boycott. It appears that the building was erected in part by union carpenters, and the establishment has been on the “unfair list” ever since it opened. The situation was further complicated by the refusal of the management to employ union musicians. In this latter particular the managers have changed their policy and now it seems certain that the place will be removed from the “unfair list.”

Two moving picture places here have closed within the last two weeks. They are the Empire and Teatro Napolitano, the latter an Italian-American enterprise. Poor location was the principal factor in its failure to attract a profitable following.

**OPENING MASSACHUSETTS HOUSES.**

Pawtucket, R. I., March 5.

Kelsey & Pratt, managers of the Eastern Amusement Co., which operates the Scenic Temple in this city, will open a house in Clinton, Mass., on Saturday, March 7, and have another in view to commence pictures and vaudeville within a month.
ORGANIZED EXHIBITORS WANT TO ELIMINATE FILM RENTERS


Nearly 150 store-exhibitors of moving pictures are represented in the Greater New York association, which Herbert Miles (Miles Bros.) is president and Wm. Fox (Greater N. W., Motion Co.) vice president. Several other rental agents are also members. On Friday, Feb. 28, pursuant to a call issued by the above officers, 40 persons, representing perhaps 60 motion picture shows, assembled at the Murray Hill Lyceum. The object of the meeting, as stated in the call, was to "discuss important matters." Principally, as one of the attending exhibitors remarked, it was to get a line on the situation as it stood just then.

Mr. Miles, in calling to order, made a long address. He explained why some of the manufacturers had been trying to see the light, according to the Edison authorities, and also why some of the rental agencies had been compelled to agree with the manufacturers. Then Mr. Miles gave a history of the 30-page progress for the past eight years, beginning in the far West. The gist of Mr. Miles' remarks was to the effect that his firm was the friend of the exhibitor.

Mr. Fox, who followed Mr. Miles, said that he had heard of late that there was objection on the part of the exhibitors against the dominance in this association of rental agents. His firm, he said, was concerned, he was inclined to agree that the exhibitors were right. (Applause.) He could hardly blame them. (Applause.) Still, the exhibitor ought to carefully go into the situation, and then he would realize that the rental agents had always stood between the exhibitor and Edison.

Mr. Fox, in an answer to a query, stated that, much to his surprise, he had received only three replies to his letters. One of the replies was written in Italian, and he had been so busy that he had not had time to translate it. The other two replies were to the effect that the "price of reels was too cheap." Mr. Fox said that perhaps somebody was trying to "kid" him.

Max Loew, who is also in the rental agency business, but chiefly attends to his own business—that of supplying his own motion-picture pictures with pictures—told all about his troubles in various sections of the city. When he gave a long show, he said, five reels, three songs and two "vaudeville" acts, he packed 'em to the guardia, aisles, centre-aisles, front and rear exits and side exits, in to the delicatessen shop. "But," said Max Loew, "when I got my monster audience, I was in a tight spot."

Wherefore, Mr. Loew had changed his plan and was now shortening the show.

Mr. Loew was generously applauded, and left for Cincinnati, where he is to open a new store. He is in the Film-Service Association—under protest, he says.

At this juncture, Mr. Fox, always a ready speaker, resumed the floor. He had remarked that there seemed to him to be a strange silence on the part of most of the exhibitors represented in the meeting.

He felt that some ought to be heard from. He mentioned in particular one whom he was pleased to think was absent. This was the motion picture business in America, and from whom he would like to hear—J. Austin Fynes.

Mr. Fynes rather reluctantly accepted the responsibility of speaking, but they were pointed enough to give an entirely new twist to the proceedings.

And Mr. Fox's remarks were also well received. "I will not state quite so frankly to Mr. Fox, for he himself has presented this, but there is on the part of most of the exhibitors in this association a large feeling of distrust, an entire lack of confidence in the association, as it now stands, for my fellow exhibitors and to my fellow exhibitors, at least those of us who have encouraged me to speak for them, that we are drifting away from the purpose for which we organized.

"You have a membership of nearly 150. On the eve of this most important change of rates, your call for a meeting has resulted in an attendance of about one-third of the total. You can readily see from this that there is a lack of confidence on the part of most of the exhibitors in this association. I would not think of agreeing to any propositions to-day which would bind all our absent members. But I will say to Mr. Fox and to Mr. Miles that, in order to test the true inwardness of the plan, ordinary, every-day exhibitor's state of mind, I'll make this motion."

The motion, duly seconded by Joseph F. Driscoll, as sent to Secretary Donegan's desk, was as follows:

"That a committee of seven members be appointed by the chairman, all of whom shall be exhibitors, and none of whom shall in any way, direct or indirect, be connected with any rental agency, or film exchange, or member of the Films Service Association, and that it shall be the duty of that committee to consider and formulate plans or plans for the guidance of members of this association, in respect to prices of admission, length of shows, and such other matters as may come before them."

Chairman Miles put the motion, which had been received with distinct murmur of approval, and it was unanimously carried. The chairman then suggested that, owing to the difficulty of securing a witness just who were present, he might appoint the committee on the following Monday. Mr. Driscoll suggested that a call of the roll would reveal the names of the absentees.

Mr. Fynes made a further suggestion that the chairman should distribute the committee in all sections of the city, in order to secure a complete representation geographically. The roll was then called and in due time Chairman Miles announced the committee, as follows:

A motion was then made and carried that the above committee be empowered to confer with all members of the executive committee of the association who are not rental agents. The effect of this motion will be to give representation to all members, all exhibitors, adding five of the executive committee, as follows: Messrs. Donegan, Valensi, T. Driscoll, Brinkmann and Seraphine.

The general committee appointed by the Exhibitors' Association, as above enumerated, held a meeting at the rooms of the association on Tuesday, March 3. The session was in camera. A quorum was not fulfilled. Secretary Donegan announced that no further contributions would be accepted or required, there being already a substantial balance in the treasury.

The committee went into secret session, and at the end of the meeting, which lasted nearly four hours, the chairman, Mr. Fynes, in answer to reporters, said:

"We have found no substantial differences in opinion. We all agreed upon one vital point, which is, or shall be, to cut out the middlemen, or rental agent. We agreed that to us he looks like the vaudeville agent. He costs us—a man, the body, a lot of money. We will dispense with his services as soon as possible. We intend to do business direct with the manufacturers.

"If we can't do business with one side of the committee, we will do it with the other."

That this was the desire of obtaining a clear insight into the American conditions, and from personal observation gauging the future possibilities over here, although there are other causes implicating him Americanized few doubt.

ORGANIZATION IN CHICAGO.

Chicago, March 5.

The organization of the moving picture exhibitors in this city, while ostensibly for the purpose of local protection against the authorities, bids now to be taken in tone by each side of the film fight which can only end in disaster.

It is possible, though, that the exhibitors will place themselves as an association in communication with other societies locally formed, and become a part of a large whole. The exhibitors feel that this is necessary, but seem to be awaiting development in the present battle.

LYRIC A PICTURE HOUSE.

Cleveland, March 5.

The Lyric, while its operations stand with popular-priced vaudeville, until the opening of the Hippodrome diverted business from the box office, was opened this week as a moving picture establishment. It has been taken over on a long-term lease by J. E. Hennessey, of St. Louis. A continuous performance of moving pictures and illustrated songs, each lasting an hour, begins at noon and runs until midnight. The Lyric is a modern playhouse. Two-minute intervals will separate the shows. An admission of 10 cents will be charged.

we'll have to go to the other. We feel that, having the combined power of several hundred exhibitors behind us, we must be reckoned with seriously. We have the big stick. Resolutions to this effect will be presented at our Friday meeting, and they will no doubt go through by flying vote."

It is understood that the resolutions referred to by Mr. Fynes are in effect as follows: First, that no rental firm or agent shall be eligible to membership in the Exhibitors' Association; second, that the Exhibitors' Association itself shall conduct or arrange all its affairs in their own localities. In other words, "local option" is to be enjoyed.

If the program so arranged shall go through, it is not unlikely that both Mr. Miles and Mr. Fox will resign their offices in the association.

Another meeting of the association was held yesterday (Friday) at the Murray Hill Lyceum.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance in New York City.

Nance O'Neil and McKea Rankin, Fifth Avenue.
Cecilia Loftus, 125th Street.
Bert Leslie and Company (New Act), Colonial.
Miss Murrell and Scott G. Snowden, Pastor's.
Geo. Thatcher and Zenaide Williams, Keeney's, Brooklyn.

Alice Lloyd.
Sings, 25 Mina; One, Colonial.

The adulation of the public, once won, is a valuable asset to possess, but where a popular singer is made to follow two successive engagements at the same theatre of sisters hearing her own surname, the regular patrons of the house, while admitting the popularity, demand good songs of a rather higher caliber than they would have been satisfied with had they not been given other than one article for four weeks previously. This is the situation with Alice Lloyd at the Colonial this week, where the dainty little English girl is reappearing in American vaudeville. Miss Lloyd is the same cute, cunning, dainty, charming, sweet, pretty, naïve, gay, cheerful, expressive, lovely singer as of yore. She is any one or all of the adjectives or any superlative that may be attached, but Miss Lloyd has not the catchy list of numbers this week which was her good fortune to have before. This is made all the more prominent for the reasons stated. Miss Lloyd may have songs held in reserve, but of the six she sang on Monday evening, an old one "Who Are You Getting At, Eh?" was the biggest applause winner. Of the strangers, "Everybody Knew It Was Mary" has a nice swing, and should be popular, as will "I Want To Be As Long As The Calendar." Miss Lloyd, although quite some applause followed the rendering. Miss Lloyd is not physically constituted in build or disposition for serious reading; she may recite a song, and recitations are always her best efforts, but to sombrely speak without a comedic point of relief seems like a pail on what has gone before and is to follow. The greatest drawback to Miss Lloyd's present budget seems to be the lack of those little points which made the singing of her others so piquant. It prevents her having expression, and causes the numbers to sound rather flat. All the songs are very wholesome, so very "clean" in fact one wishes Miss Lloyd had taken just a little chance. But the wardrobe is a real glitter of everything that must be wonderful and nice to woman. While singing "I Want To Be Among The Boys," Miss Alice was a captivating looking fello, and there was a violet, a blue, a silver, and pink costume which even made a man who had never paid a dressmaking bill take notice, especially the silver gown. That is really a creation. But, wishful.

Claude and Fanny Usher.
"Fagin's Decision" (Comedy).
57 Mina; Three (Parlor).
Fifty-sixth Street.

"Fagin's Decision" is credited to no author on the program, but remains a well written little playlet, and well played by the players. It is a story that was presented in New York for the first time this week. James J. Fagin (Claude Usher), a pupilist, has retired to a home on the outskirts of London, which he has broken up by "fooling" by "Rat McCann" in a battle for the featherweight championship. The foul blow is believed by Fagin to have undermined his health, but it also brought at the same time a revision of feeling against his former associates. Alone in his country home, enduring the expressed disapproval of his neighbors, Fagin concludes his home must be brightened up by an orphan. The orphan, of course, is called Patsy (Fanny Usher). She is a child of the street, and in the cross-fire talk with Fagin "puts it all over" the expected. He catches some very bright, entertaining dialogue. Patsy is accompanied by her bosom companion "Sparberis," "a mut," and the dog fully answered the description. When it is set that Patsy shall become Fagin's ward, he learns through a medal she carries that "Rat McCann" was her father. He turns her out of doors, but reconsider, after a three-quarters pathetic historical appeal has been made to him. There are odd moments of pathos in the sketch which might either be shortened or spoken much more quickly to reduce the running time. If some of the pathetic speeches were removed for more of the slangy dialogue, it would be of benefit, with Miss Usher continuing to be the sharp end of the reparte. At her entrance Miss Usher has a comedy makeup which is overdone. The dress itself without trousers underneath would be sufficient. Mr. Usher, who might wear a bristling mustache, is too youthful looking in contrast to the girl, her size particularly, and she looks more the part in the short skirts. "Sparberis" creates quite a lot of fun through the act, he might address the dog for advice, or replies to Fagin, etc. No louder laugh has been heard in months, nor has there been a funnier comedy situation this season anywhere than when Miss Usher illustrated how the dog was sleeping. Accepting it for granted that Mr. Usher is still watching his new piece for cut and patches, "Fagin's Decision" is not well help but find the best of time and vindicate the selection.

Gertrude Hoffman.
"Imitative Caricatures." 25 Mina; Full Stage; Alhambra.

To all intents and purposes Miss Hoffman is showing an entirely new act at the Alhambra this week. The Eddie Roy, which attracted Miss Hoffman to the variety platform, occupied the "Merry Widow" waists principals, Eva Tanguay, Harry Lauder and Adeline Genée. Surrounding them splendidly dressed for this. Seven horses are grouped up stage with a picturesquely garbed huntsman in each saddle, and Miss Hoffman made her entrance on a splendid looking animal. To say that the act was a substantial hit does scant justice to the enthusiastic reception given it Wednesday evening.

The McNaughtons.
Conversation. 17 Mina; One (8); Two (9). Colonial.

The return engagement of the McNaughtons at the Colonial becomes simply a "re-

there must be songs along with the dresses and love of the people, so Miss Lloyd, until she locates the best reperto-

Victor Gilliam.
Cartoonist. 12 Mina; One, Fifty-eighth Street.

Victor Gilliam is billed as "Pack's fa-

Mr. Gilliam is a stern-visaged looking man on the stage, without any attempt to light his face up with a smile, or expression, or give the impression he enjoys his work. Gilliam has attempted to give rapid sketching differing from other artists who have taken to the variety platform. Three easels with wooden panels are set up, all standing apart from one another, having two plain sheets of light colored paper on each. For the first two subjects, Mr. Gilliam has selected an "Old Salt" and "Fresh Salt" (sailor and boy). Using some sort of pencil, he draws upon the surface of the paper, without the marks showing. Rapidly lining out the heads, he thereupon spreads over the sur-

Butler and Bassett.
Ice Skating. 17 Mina; Four (Exterior, Special Set). Fifty-eighth Street.

Isabel Butler and Ed Bassett, a comely couple, are making their first New York appearance with fancy ice skating on a stage. On a block of ice, about ten feet long, five feet wide and raised six inches, Miss Butler and Mr. Bassett are doing all possible tricks on skates which seemingly may be accomplished in that limited space. The size of the ice is against various pretty evolutions and team work. Mr. Bassett wears several medals for his fancy skating. He did several "spins" which elicited much applause, but Miss Butler carried away the balance of favor of the audience. The winter glitter of the setting, several curtained calls were opened by the brothers, who are huge favorites with New York vaudeville audiences. A "bouquet" of cigars and cigarettes was passed over the footlights, the cigarettes being written with the words "congratulations" in white. Mr. Morris for Tom McNaughton, who was surprised to receive his property back again in this manner.

Sime.
Napolyn and Company.  
"Crossing the Plains" (Travesty).  
15 Mins.; Full Stage.  
Pastor's.  

Besides "Napolyn," a murle, there are four men employed—three men and a woman.  The set is modeled after the one the Burke Brothers used for a long time, and in which they also had a mule.  There is much of the old talk, now very old, and business seen many times before.  Two of the men, one in tramp makeup and the other playing "straight," carry the brunt.  There is the "bad man" from the West who fires a couple of shots and makes everyone stand on his head.  That is about all he does.  The woman screams once and speaks a couple of lines.  The real fun is derived from attempts of the talking to ride the donkey, which is kept up until the poor beast is very tired.  

Dash.  

Le Vardo and Howard.  
Acrobatics.  
10 Mins.; Full Stage.  
Pastor's.  

Le Vardo and Howard do a little of everything without accomplishing much of anything.  The man works in a soiled comedy makeup, looking worse than it really is, although it's had enough through contrast with the neat attractiveness of the woman.  He does a few simple tricks on the slack wire.  Aside from looking very well, and she deserves a good big credit mark for that, the woman does some high kicking followed by some very clever hitch and kick work by the man.  There is also some talk and a song by the pair at the opening which can be over-looked.  The couple would do well to frame up a comedy acrobatic act, introducing the kicking, and cut the rest.  

Dash.  

Francis and Rogers.  
Songs, Dances and Talk.  
12 Mins.; One.  
Pastor's.  

The pair worked for a few minutes in "two" for Cora Rogers to do a skirt dance, not worth the trouble.  James Francis is about the best "straight" man that has been seen at Pastor's in many a day.  He has a good stage presence and tone voice and handles talk easily and effec-tively.  His one solo was the really big thing of the evening, and why he does not use his voice more is an enigma.  His speaking voice is also of first grade quality.  Mr. Francis is head and shoulders above his present act, and should lose no time in seeking something better.  

Dash.  

Tom Ripley.  
Monologue.  
15 Mins.; One.  
Pastor's.  

In his search for material Tom Ripley has hit upon almost every current topic imaginable.  The greater part of it is good, bright stuff, but somehow lacks snap and pointedness.  The comedian works in blackface.  His greatest fault seemed to be the lack of a distinctive delivery.  At least he doesn't seem to be able to put the points over emphatically enough.  It may be that the material was at fault.  It would be advisable to break in on the talk with a song or two, which might add the variety necessary.  

Dash.  

Hafford and Mantell.  
Conversation.  
16 Mins.; One.  
Keeny's.  

The conversational arrangement of grotesquely made up comedian and straight fellow furnishes the groundwork upon which the pair have reared a stately monument to old-time minstrel humor.  They seem to have selected their material with the object of collecting those gags which have had the widest circulation.  Scarcely a point of their dialogue but was known to the audience before the preliminary talk was finished.  In justice to the veteran jokes, however, it must be admitted that the Keeny audience arose loyally to their support.  The pair have nothing new to offer in style or delivery, but pleased in a mild way.  

Dash.  

Armstrong Sisters.  
Singing.  
14 Mins.; One.  
Keeny's.  

Both girls have an encouraging stage presence and the costume scheme for their present offering is pretty and neat.  That's about all the pair have to offer.  When they sing together the harmony passes the average, but the solo is distinctly superior in vocal ability in either.  One of the girls appears in boy's clothes for her second change and attempted a clog dance.  The taps were a bit uncertain in places and the dancer showed lack of sureness.  This number disclosed the pretty figure of the girl, and a certain winsomeness of manner gained for her the approval of the audience.  Experience is probably what the act most needs.  

Rush.  

De Mora and Graceta.  
Acrobatics.  
8 Mins.; Full Stage.  
De Mora and Graceta are practically new to New York having last played here eight years ago.  They show hand balancing and acrobatics a trifle away from the ordinary.  The work is about equally divided between the woman and the man.  She is a lively wide-awake little body also keeps busy all the time.  The success lies in the execution, with dressing, neat and pretty, and speed and grace.  There is a delight that shows training and, though no comedy is attempted to speak of, a few laughs were registered through a funny formation introduced.  

Rush.  

OUT OF TOWN  

Mayme Lois Fox.  
Songs.  
Majestic, Dallas, Tex. (Week Feb. 24).  

Mayme Lois Fox made her professional debut at the Majestic as a singer, and was very well received.  Miss Fox is gifted with an excellent soprano voice, and this, combined with an agreeable stage presence, served to make her act one of the most enjoyable of the present season.  Her work is made doubly pleasant by the wearing of several handsome gowns.  Manager Carruthers was so impressed with Miss Fox he immediately booked her for the Interstate Circuit.  

Shannon Fife.  

Murray and Company.  
"The Miners."  
20 Mins.; Full Stage.  
Crystal, Denver (Week Feb. 24).  

The sketch, in its early stages of development, was well played.  The plot is taken from one of the old time "black-face" acts, but presented in such a manner as to defy detection.  The characters are well played and an excellent climax brought the act to a strong finish.  The rough punches taken out, the act should be liked on any bill.  

Rush.  

Nella Walker has joined Wilbur Mack and Company, who are at present playing the Orpheum Circuit.  

H. X. B.  

FALGORA'S GREAT DISCOVERY.  

Robert Pulgora, the former vaudevilleman, has given up the stage in order to devote his entire time to exploiting a medical discovery which is now engaging the attention of medical specialists.  

Mr. Pulgora claims astounding results from this remedy in the treatment of certain forms of blood affections which many physicians have declared incurable.  About a month ago Pulgora secured a patient by the name of Cunningham, who had been through Bellevue Hospital as well as most of the New York public dispensaries, and undertook his cure as a demonstration to the medical profession of the value of the new remedy.  

When Pulgora took the case medical men agreed that it was the worst they had ever seen.  The New York hospitals had pronounced it hopeless, and everybody agreed that the patient had not thirty more days to live.  Under the Pulgora treatment Cunningham has improved amazingly, and from present appearances seems on the way to recovery.  Speaking of his patient to Dr. Hamill of 115 West 43 Street, a blood and nerve specialist, said:  

"I have as yet made no exhaustive examination of the case, but Dr. Cunningham case is the only one I have observed, although I have heard from several other patients that the treatment was highly efficacious.  I can only judge from the case I have watched.  When I first saw Cunningham I was convinced that if the disease, a particularly malignant form of blood poison, were allowed to run unchecked, he would not survive a month.  He has been under treatment for about four weeks and I can only describe the improvement as remarkable.  If the treatment makes good its promise, Mr. Pulgora will have done a wonderful work.  Of course, my observations, as I have said, have been rather limited, but the subject has and will engage my most careful attention."  

Pulgora has organized a company called the S wastika Company (Inc.), with headquarters in the Shubert Building.  

HYAMS AND McINTYRE'S NEW ACT.  

John Hyams and Letitia McIntyre have been on April 15 and Docker's Theatre, Wilmington, as the time and place for the first showing of their new act.  They have played their present comedy sketch "Two Hundred Wives" steadily for about three years.  

MARKS NEEDS MORE ROOM.  

Tol D. Marks' ninth jubilee will occur at the New York Theatre in Easter Sunday night, after which he departs for London on his regular summer pilgrimage.  Ted has been accumulating sufficient money for his regular vacation and storing it in the New Amsterdam Bank.  Hence the necessity for transferring his jubilee perform-ance this year from the American to the New York, where there is a larger seating capacity.  

The benefit to the Newsboys' Home, given by Cohan & Harris at the Academy of Music last Sunday netted $6,000 for the charity.  An immense audience and show were there, and P. J. Coyne was in charge of the stage.
PARTED ON HER BRIDAL TOUR.

"Parted on Her Bridal Tour," the dramatization of Laura Jean Libbey's novel "Mildred's Lovers," by Laura Jean Bear and James Craven, is a richly textured and vividly drawn production, the visible signs, being the fruitage of battle and strife. Laura Jean in her capacity of High Priestess of heart throbs and scalding tears must have fought to the last ditch before she agreed to the introduction of a song-and-dance team to carry "comedy relief" into her noble garden of sweet but perishable sentiment. Mr. Garey is one of Charles E. Blaney's most skillful chefs in cooking up popular melodramas, and you may be sure that he did not sit still by while Miss Liberty expressed the beauty of her artistic soul in inextricable Carrie-ques. Not on your life. Garey may not be long on the psychology of the broken-hearted boarding school girl, but he knows how to make the audience sit up and pay attention.

The clash of interest between these two devotees of the different schools of melodrama must have been tremendous. The issue is in doubt. At times Garey screams triumphant while the scenery collapses and the couples keepest about the stage to the accompaniment of the discharge of small arms. At other times Miss Libbey's pale, sweet melancholy pervades the story with its tender, gentle sadness and unceasingly, it seems, can see her triumphantly twisting her fingers in the hair of the fallen Garey. The collaborators seem to have fought out their points of situation to a draw and then agreed upon a compromise, Mr. Garey having taken the first two acts to work his will upon, leaving the other two to Miss Libbey. They both did their best in their respective ways. There is a carnival of murder, conspiracy, plotting, villainy and disorderly conduct that had more action in it than a discussion of the color line at the Metropole and Miss Libbey followed with a nifty line of interior decorat- ing, all pale rose and violet, and very, very heart rendering.

The scheme may have worked out to the complete satisfaction of the author and it gave two plays for the one admission fee, but it rather disturbed the continuity of the entertainment. For example, the end of the second act finds the villain dead, his fortune, possession of the heroine and the heroine and heroine safe in other acts' arms. Garey had done all this and the incident seemed to be conclusively closed. You can't do much with a happy hero and heroine and a dead villain. But now Miss Libbey came to the bat fresh from the bench and things began to happen all over again.

The curtain rises, and the beginning and proceed in orderly fashion. John Middleton, an aged banker, brings up his niece and nephew, Irene Middleton and Karl Heathcliff. Karl drinks, gam- bles and even smokers, and strange ladies call at the house to beg piteously for their rights. The strange ladies appear off stage and their pleasantries are reported by the song-and-dance artiste to have been left in the house. But Karl loves Irene and proposes to have her by fair means or foul. There is a violent meeting be- tween old man Middleton and Karl, in which Middleton apparently comes off with Irene, and in the ensuing excite- ment faints under an attack of heart dis- ease. At this interesting minute Irene herself appears, walking in her sleep, and Frederick Esmund, "a safe manufacturer," enters, having been sent for to open Mid- dleton's private safe.

Esmund admiringly seems to think that the appearance of the millionaire's daughter in her bedroom negligence is an unusual cir- cumstance, and goes about his business. Karl sees the safe opened and after the duel is fought, the safe room is a marked bill calling down vengeance upon the mur- derer's head with a pointedness which leaves no room for doubt but that he succumbs.

Under these circumstances it was with some surprise that the audience found the stage set as a church interior for the opening of the next act, and saw Karl and Irene go through a ceremonial marriage. Immediately following the ceremony Irene turns to her spouse with indescribable abruptness and observes: "Do this in obedience to my uncle's will, but it must be understood that I am to be wife in name only."

But Karl understands nothing of the sort, for the next scene shows them in the railroad station in Jersey City, where Karl makes great business of paying for a single millionaire's seat on an outgoing train, his fell designs being thus made plain by a deli- cate and ladylike device of unmistakable clearness. But Karl slipped up here. He found that the railroad delayed from the uncle's safe. Detectives close in on him and a search of his person brings forth the final proof of his guilt; he cannot save himself. He is sentenced to a cell and sentenced. And so the next act finds him serving a life sen- tence for murder.

Esmund is hanging up the jal, too, because he has a contract for putting in new locks. Dr. Victor Ross, an old lover of Irene's, comes also. He wants to frame up a deal with Karl to turn his money over to Irene, so he (Ross) can marry her. Then Irene makes her appearance and finds Irene and Irene get into a world war and she appeals to Esmund to save her from insult. Esmund thereupon uproots Ross down very neatly and is promptly ac- cepted. Irene, still clinging to the pos- sibility only upon the death of Karl, who, it must be remembered, was husband in name only through circumstances over which he had no control.

Just then the prisoners in the jail let off a bag of dynamite and in the ensuing attempt to escape, Karl is shot. The audience sees him fall and hears the doctor: "That fellow's dead, and you can see it now, Irene," embrace each other, murmur "husbandly" and "wife," and Garey is through with his half of the performance.

Six years elapse. Esmund and Irene are happily married and have a rather mature looking child. Dr. Ross, breathing cold, hearted villainy, brings information that Karl Heathcliffs still lives. Unless Irene is to have him with him he will expose the truth. Irene went away with Ross, but she can no longer live with Esmund, so she shreds many blind tears over the child, writes a foolish note to her husband and goes off into the storm, "whither she knoweth not."

From here to the finish the child is played up for all she is worth in solo and "NEARLY A HERO."

Everything concerned in and around "Nearly a Hero" carries a proviso with it. "Nearly a Hero" is played at the Casino, with Sam Bernard as the star.

As a "Dutchman," Sam Bernard is preferred by a number of people because his presence in a show guarantees the audi- ence of only one German comedian. Taking this fact into consideration, Mr. Ber- nard mayhap calculates he can remain on the stage twice as long without tiring. Other people like Mr. Bernard because he can do many things, while others wouldn't laugh at any German comedian if they were given life passes to all the theatres in the metropolis.

Personally, we think Sam Bernard is the funniest "Dutchman" who ever appeared on stage. But, also personally, we have fallen down more often on our thoughts than any- one we ever heard of, so what we think is not a matter of importance.

It is almost useless to speak about "Nearly a Hero" in reviewing it; Sam Bernard should be the subject, with the proviso: Ethel Levey. Your "two-a-day" and your "three-a-day" and you burlesque sentiment, painted in a tired expression after the show while giving forth signs of discontent at working each afternoon and evening, should see one performance of Miss Levey. There would be no cause for further complaint.

Some like Miss Levey in everything she does; some don't. Those who don't just don't. None could give an explanation why. The author of the Casino a couple of strangers in town started a dis- cussion over Miss Levey. The man thought "she's fine" and the woman took the other route. The woman couldn't give a rea- sonable reason why Miss Levey didn't please her, and in "Nearly a Hero" there's no reason possible.

Anyone who doesn't like Miss Levey in "Nearly a Hero" should have a consulta- tion of physicians held to discover the malady. Miss Levey makes eight changes of costumes, sings any number of songs, acts well, looks well and dresses even more well. She is showing us some "new stuff" in the dress goods de- partment.

There's Ada Lewis, for instance. She is doing just enough. Were she to be given an act more than six and a half minutes she would not stand it, as Miss Lewis is slim- ply caricaturing Ethel Barrymore.

Neva Aymar is in the cast. So is Dalay Green, Zella Sears and Elizabeth Brice, besides several other female principals and a good-looking lot of chorus girls. It might be said they were "also there," as the more mention of the names is sufficient.

Among the men are Sam Edwards, who plays a crabby old cuss and plays it badly, Robert Paton Gibbs as a Frenchman with little opportunity, for which thanks could be extended; Barnes-Bernardo, Edgar Norton, Franklin Hebert and others, the usual bunch of chorus men, the crowd coming in under the general category of "also rans" as well.

There is a fine, false, maudlin sentiment until the end, where it appears that Irene's marriage to Karl was not legal, Karl having had a regular wife at the time of the ceremony. And to Irene and Ethel Levey back to live happily and Laura Jean collects the royalty— and that's a happy ending. Rush.
CASINO GIRLS.

Frank Graham has finally got away from "The Misfit Family," with which he was so long identified, but he does hold to the same general sort of parts. At least this is the case in the first of the trio of "Casino Girls" offering—a very pretty farce. Graham has an old man role, but it gets more into the burlesque atmosphere than the formality of farce comedy. In the farce he makes a wide departure from his habit, appearing in a cowboy outfit and making a good deal of noise without any great amount of real comedy.

Burlesques of "Casino Girls" are rather light, but the olio is a long one and rather above the average for quality. Graham wrote the first part and gave himself a good deal of prominence. As an old man who has become involved in a long and intricate series of farce-comedy complications he was as funny as the role would let him be, but that was not particularly funny. A survivor of "A Misfit Family" cropped up in a musey scene in which Graham stuffed his mouth full of bread and then spat it out all over the stage. There are a good many features of "The Misfit Family" in Graham's olio. A former movie star has been lost from the new piece, but none could have been better spared than this.

Edith Randell did very nicely in a quiet way. Her part in the opener gave her very little opportunity to display her sprightliness and animation which her position as soubrette demanded, but in an olio act she showed conclusively that with the proper material she would have been able to make good in this line. She carried out a capital burlesque impersonation of Eugene Furepere and put over a song and dance that held attention. These abilities were usually hidden during the rest of the show.

Rose Deely and Margie Austin came together in a first-rate dancing and singing specialty, opened the olio, but for the rest of the two pieces were used as supporting players of the back-ground possibly because the piece was written to exploit Miss Randell in her straight part. This was a mistake that resulted in the failure of the opening of the show. The two girls are full of life and ginger and both have all kinds of ability; they could have been employed to good purpose at several points where the olio was a failure.

Tom Nolan and Cora White made a first-rate impression in a comedy act the last laugh hit of the olio. Nolan has most of the work to do and delivered a long line of parodies. He has good comedy method and the talk was bright and new. Miss White wore a neat princess frock, partly spoiled by its trying color, and fed the comedian most of its line to line.

Jack Crawford played an unnecessary "ham" actor in the opener and in the burlesque held down a dialect part with some skill. The trouble with most of the men seems to be that they have no chance to gain prominence, Graham being the party of the first part all the time.

Moran and Winter gave an entertaining act in which club juggling was varied with a novel bit about good North and South manipulation of light straw hats. The club throwing was swift and accurate and the hat-passing trick was an attractive novelty. The act scored strongly on these points.

Crawford and Manning pleased in a grotesque acrobatic act.

Rush.

CALIFORNIA GIRLS.

The aim of John Grieve, manager of "The California Girls," seems to have been good ensemble singing.

The choral selections are added to no little extent by the voices of May Orletta and Fred W. Taylor. In the opening "The Sultan's Wives," although as the "young king" Mr. Taylor resembles a caricature of a candy maker, he has an excellent voice, and uses it for solid reward in a number of parts in which he is joined by Miss Orletta. Together they have a singing act in the olio as well, and score a very large hit, credited on their legitimate work only, as the "original" composition by Mr. Taylor, as he announces, of "I Got Spung" is nothing for him to boast about in either lyrics or melody.

"The Sultan's Wives" doesn't overload itself with story. The Sultan is out for additional better-halves. They are offered to him at auction, one bringing as high as thirty cents. Immediately upon opening the piece holds out great promise from "il Trovatore," and the cast getting down to rapid work, but this drops off until towards the finale the comedy drags. Sam J. Adams and William Maussey are the principal comedians, for the Sultan's sake. Mr. Adams sings very well a comic opera aria, "Wise Men Have in All Ages." It was a go, as were all the musical numbers, helping to split up the olio. The first part was ended by a patriotic singing finale, with a well executed amazon march intermingled.

Mr. Maussey delivered "Marianna" nicely, general approval, and put in this as in all the others the lack of harmony in the concerted voices became loudly marked, Tillie Cohen and one of the chorus girls making strong bids for notice with high notes.

Several pretty girls are among the sixteen choresters. One or two of the "meries" appear in the olio. There is a bruxette with a pink bow in her hair for spring and the "circus" girl is a very handsome girl with more attention to her rouge and eyes, while a blonde with a row of pink somethings down either side of her head is rather a typical "lady" of the new Gisela, and there is a pretty blonde standing next to Mr. Adams when he is posing as the Sultan on the pedestal.

In the olio Gladys St. John and Miss Cohen pass over a fair "sister act," largely contributed to by Miss St. John, who could build up a rattling conversation with a good "straight," which perhaps Miss Cohen is. La Belle Marie, on the black wire, performs as the best tricks the opening and closing one.

The Three Humans on the bicycles closed the vaudeville section with a first-class act, a la "Tea for Two," of which they are the original creators. It is a rural piece, containing but little entertainment for a "regular." Two unlisted characters are in the piece, a country girl in a long dress, cumb and a red bow, aiming for a Colonial effect, which she obtained, then lost through announcing, as she picks up a pail, she would "skim the milk," while the young man felt backward and might have become natural. The commendable portion of the act is its setting of antiquity, even to the horseshair covered chairs and exception to colonial furniture.

The Avolos on the xylophones, with Miss Avolo in a new white high-neck dress, tore off among others the "William Tell Fifty-Eighth Street.

No one would mention "pictures" in the same breath with vaudeville Tuesday evening at the Fifty-eighth Street, where a crowded house greeted a nicely arranged and well-run show, of which "The Futurity Winner" was the feature.

The filled theatre (excepting the boxes, it looked capacity) spoke volumes against the argument that vaudeville goes on the road, and a not over-expensive show as bills run nowadays spoke another volume that it is not the highest priced programs which have the best attitude.

Directly in the centre of the evening entertainment came the Camille Trio on the horizontal bars. How that audience screamed! It was just waves of howls for the knockabouts, and the act would have balanced off the show for comedy if it had not been balanced otherwise so well, although Stuart Haras was obliged to follow Ella Snyder and Company in "Conmencement Days," who left with singing, with which Mr. Barnes commenced.

The monologist hesitated an instant before appearing for the echo to die away, but got the audience on a log and away. He got away finely, making the audience forget the previous number by his new semi-recitation, "What's the Use," followed by some well-handled talk and closing his song requiring a female "planting." It gave him an extra good finish, but the number could have carried it with two more young women in the house for the same result.

Miss Snyder is not leading the "boy act" bearing her name. Mabel Wilbur is in the van temporarily in her place. Miss Wilbur is a nice looking girl. The act otherwise is the same as first shown just the disagreeable "sissy," called a "mama's boy," in the West Point cadet setting, and other defects which seemingly could be remedied, but the act passed the satisfaction of the house, which apparently greatly enjoyed the singing, of which there is a plenty.

The Dillon Brothers changed places with Misses Weir and Williams in the program. The former appeared "No, 3," and sang themselves into favor strengthened at the close of an old-time minstrel dance, slightly revised. It made a great big hit. Hill and Mrs. Hill "Who's your papa? and were a big hit as well with the closing dance of the darker man in blackface. The act is nicely laid out. The piano playing at the opening goes very well and the conversation has several new points, besides being short and crisp. It is an act which seems to run too short if anything, and when that is said there's nothing to it.

"The Futurity Winner," with its race finale, closed the show. In the bill also were Isabel Butler and Edward Hasset, Claude and Ginny Usher and Victor Gilliam, all under New Acts.

VARIETY.
HAMMERSTEIN'S.

By a peculiar selection of acts the opening half of the Hammerstein show this week is almost devoid of dancing and singing women. Clarice Vance in "No. 3" place went a long way to supply the want of graceful feminine comedy, and the woman of Staley's transformation helped out a bit with a rather graceful Spanish dance but the opening half of the show brought those two men comedy teams in succession.

The latter half ran with a good deal more variety, being opened in good style by Vinie Daly and her whirlwind dancing, followed by Joe Maxwell and Company, with their sprightly numbers and show girls. With the exception of the packing of the men into the early part, the show runs well and is rich in laughter qualities.

Mr. and Mrs. Gene Hughes were billed in "Suppressing the Press," but did not appear. To fill out the bill Scott and Wainley (colored), dancers and singers, were added in the opening place. Their impersonation of Williams and Walker served fairly well as to its singing and dancing, but the talk was a bit rusty.

The William Brodhead comedians have a capital voice for yodelling, and some of the tangled talk caught laughs, but for the most part their dialogue is utterly pointless and unintelligible, educated tastes of the Victoria corner.

Most of it has been worn to a fringe and there are some "jokes" in the catalogue that were not particularly funny even when they were new. Their singing was worth while, and the pair would do well to make it occupy a more prominent place, cutting the talk a good deal in time and bolstering it up a great deal in quality.

Miss Vance holds to her most recent selection of numbers, ending with "I'm Afraid to Come Home in the Dark," and scored a real hit with the regulars. Ward and Curran return after a rather long absence with a wealth of new comedy material and the best of the old stuff. This process of turning material over every so often has worked "The Terrible Judge" up into an immense hit, and the pair received a burst of friendly applause at their entrance and at the finish there was a small demonstration.

Staley's Transformation makes a striking novelty. The act is broken up by a variety of material from trick musical instruments to hoop juggling, and the constant shifting of specialties keeps it moving entertainingly. There is just enough of the straight musical work in the parlor set, and this part is enlivened by the dance of Miss Ada, as the program described the woman of the quartet. She makes several mystifying costumes, Miss Daly put a vast amount of swift and graceful dancing into her single act in "one." She must be trained to the minute to get away with her dancing when she have enough breath in reserve to make her songs distinguishable. She does not spare herself in the early part of the turn, some of her hardest work being laid out just after the middle.

Nat M. Willis, with the same routine of parodies and talk, scored another hit, and Ollie Young and Brothers closed the show with "Deep Green." A crowd made no way injured by the light attempts at the same sort of work in the Staley act.

FIFTH AVENUE.

The Fifth Avenue certainly must have looked better to the speculators Monday night than did the several openings along Broadway. There were no less than fifteen in front of the house and their business flourished. Every seat in the theatre was sold before eight o'clock and the overflow was standing deep in the door. A good average vaudeville bill runs quickly and smoothly through to the cause, Eva Tanguy. She occupies the next to closing position. Enertive Eva was at her best, and she is doing much more than formerly the audience did not tire. The comedienne in her whirlwind fashion tore through eight songs, some talk, an imitation, a sailor's hornpipe and three speeches. It would probably be advisable to cut at least one of the songs and close the offering with the "I Don't Care" number. That "Dollar a Day" selection would never be missed, and it would leave the house clapping.

Josephine Cohan in "The Girl of the Times" keeps you guessing right through to the finish as to how she is going to introduce that graceful, pleasant and pleasant yet just she then just naturally disapproves by not doing it at all. It always did seem awfully short, but that it is omitted entirely is certainly a great improvement.

Fred Niblo had rather a difficult spot, following the always laudable "Motoring." He couldn't find the home base for the first couple of innings, but after warming up he carried them over about waist high, and everybody attended the laughing average.

"Motoring" was the big scream of the program. The setting was very familiar to you and you can always find something new to laugh at not noticed before, however, and it kept the house in a roar. Harry Stevens in the principal role does exceeding well, as does the boy with the mant甘肃.

Second position was a trifle early for the travesty work of Fred Ray and Company and the offering did not fare as well as usual.

The Picquays have lengthened their routine somewhat, and now have a neat pleasing acrobatic specialty. The buck dance on the one night stand pleased three.

Gennaro and his Venetian Band closed, while May Ward and her "Dresden Dolls" appeared with no change since their last New York showing.

PASTORS.

The real big item at Pastor's this week are the new uniforms of the ushers, They are the goods. Dark blue with bright gold trimmings, and you'll have to give it to the boys. They look immense. The bill, a minor detail when the new uniforms are considered, frames up rather better than usual, although there are nine mixed teams in the lot.

Lewis and Harr did very well with their pleasing blackface specialty, which they call "Along Sweet River." Both are perfectly at home in the darcy character and put over some first-rate dialogue and business in a handy manner. Anna Harr as the Old Mammy got rid of an eight minute monologue, accompanying it with a continuous laugh that had the house going all the way. A better finish should be thought out. A quiet closing on the darkened stage might be tried.

Thomas J. Keogh, assisted by Ruth Francis, are in line with another one of those slang sketches which enjoy popularity at this time. It is "The V. r.d. Heeler." It allows of Mr. Keogh's playing two characterizations, a politician and a small date young man. He makes two quick changes during the running of the playlet, and does nicely with both characters, although the slang introduced is not up to the brand being served by others in this line. It may be that the idea has been a trifle overdone. Miss Francis looks charming and dresses beautifully. She also plays comedy well and has a sweet soprano voice, although not of quite sufficient range to warrant her first song.

Arthur Don and May Thompson also depend in a large measure upon the slang introduced in their talk. Miss Thompson is the society dame who is trying to put Mr. Don, a "wise guy" at the racetrack but a rhinestone in society, hie to a few of the things people of the best families would not do. The talk would be entertaining for a few minutes, but when it is strung out for fifteen, the length of the entire act, it is tiresome. A song at the finish would be far better than the change in the vocal department, and it would be well to break the monotony of the talk with at least one musical number.

Kelby and Adams are back at the old stand and once again are scoring their usual success. May Adams can put over an Irish song with the best of them. Claus P. Kelly is an Irishman of the old school, with one good old real still up his sleeve.

Webster and Carlson in "Hir Beaux" have been seen at the house before, and from the way they were received must be voted to belong. Mr. Webster's rube character is fine as a character, and Miss Carlson's of the laughter. There is a quantity of material in the sketch that is not exactly new, but the house enjoyed it all. Their opening grand entrance was billed as "vigners, dancers and talkers," but they just danced and let it go at that. In this they were undoubtedly wise. The dancing was liked, so why take a chance?

The cast then went with some illustrated songs that were nicely sung and prettily illustrated. Mr. Quigley scored strongly with "Miss Killerman." Mr. Fraser, with "A Christmas Tree" and "A Gold-Finger," and Francis and Rogers, Le Vardo and Howard, Tom Rippley and Napoleon Company are under New Acts.

Rush.

VARIETY.

The Keeney show this week is carried by three acts, two of them rough laughers and the other the very pretty "Just a Little Musical Fife Program of the Royal Musical Five." The other two life savers are Monroe, Mack and Lawrence and "The London Fire Brigade," the latter closing the show.

The Ritchie-Howard travesty on the London Fireman has been partly revised as to cast, but the scenic equipment is the same. In the early stages of its development the action is rather slow. To supply for the falling off, the authors of the trousers have attempted to bolster up interest by carrying on an uninterrupted series of slapstick knockabout, which is not funny, because there is no justification for it in the surrounding circumstances.

Later when the burlesque has established itself the foolishness of the ridiculous fire-fighters is really funny and the act finished with a hysterical scream from the Fulton street audience. The act passed in Brooklyn is by no means an assurance of its finished excellence, however, for Keeney audiences exercise very little discretion in picking its favoritism.

In the "Fire Brigade" a good deal more use could be made of the fat man. He was one of the important points of the old production. Now he is rather in the background. The dwarf is responsible for a large percentage of the laughs.

Monroe, Mack and Lawrence were placed early on the bill, where they could have been used without much more important position. The sketch has those rough comedy values which so often go astray in talking sketches. In their present condition, "If I'm to Get Rid of My Law-Mother-In-Law," the trio manage to keep away from wildness in story and business, and at the same time go the limit of clowning. The sketch is calculated to score solid laughter before almost any audience. At Keeney's they left a half hysterical mack. Mack rather spoiled a consistent performance by a crude expedient in displaying his off-sides, thought it got a laugh at the finish.

The Olympia Quartet stretch their minstrel formation at the close into too long a time. Or it may be that the surpluseage of talk makes it seem longer than it really is.

Mona Desmond did not appear as billed. In her place was Pearl Hunt. Miss Hunt would make an excellent entertainer for a church socle. She is a trim, wholesome looking young person and has a decidedly agreeable voice, but she is utterly lacking in all of the little arts and graces of the single straight vaudeville singer.

The Jugglers opened their show. Their novelty turn went fairly well and the closing, the passing back and forth of light straw hats through a long elongation over the audience's heads, was a substantial exit applause. The boys could arrange this part to move more swiftly and gauge the throws so that the hats would return more nearly within the reach of the members who catch them.

The pair have the groundwork for an excellent specialty that will bear a good deal further development.

The breeziness of the bill Tuesday afternoon owing to an accident. The Armstrong Sisters and Haffny and Mantelle are under New Acts.

Rush.

Rush.
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MORRIS GIVES OUT STATEMENT.

(Continued from page 3.)

"I look forward to good business next season," remarked Mr. Morris in reply to a question. "There may be a slight stagnation in vaudeville at present through general conditions, but my knowledge of vaudeville and its possibilities, together with the position it occupies in the estimation of the public, oblige me to believe that its future is just as rosy as ever.

"The best proof of my conviction is that I have and will invest my money in vaudeville as a commercial enterprise. "William Morris, Inc." is a business corporation, secure the best results on its stage. With the artist's compensation on a par with his services, there is an incentive for him to devise and progress; it also brings the producer into the field, especially when knowing that in the open he can secure his value.

"One thing struck me very forcibly before I had been in London over a few hours," said Mr. Morris when asked for a few details of his trip. "It was the first time I had ever crossed the water excepting when I came from Schwarzenau, Germany, my birthplace, which I visited while away. I was too young to remember it then, but I very much desire to be here, and it reminded me of Charles Barnold's setting for his dog pantomime upon my return.

"But what struck me before I had seen two shows in London was that I wanted few foreign acts on my circuit. Ninety per cent. will be American, and the percentage may even exceed that figure.

"I visited London, Paris and Berlin. In London I met some managers, among them Oswald Stoll, Walter De Frecy and Alfred Vauts. Mr. Stoll is the big vaudeville man and power of Europe. The Moss-Stoll Circuit is the first consulted by an agent who has a novelty, and the Stoll houses are the best in London. I dropped in at Mr. Stoll's Coliseum, a magnificent structure.

"From what I gleaned Mr. De Frecy seems in line to give the larger circuits some thinking to do before long. Mr. Stoll is manager of the Palace, called the "American vaudeville house of London." I noticed a great difference in the running of the vaudeville theatres abroad compared with our own, and I think we have much to learn from them, not only of conducting the show, but the bill, and the time of performances.

"The engagement of Harry Lauder was chronicled in New York during my absence, I have not half the difficulty in securing the great Scotch comedian I have been credited with. Mr. Lauder is a firm exponent of organization. He understood the situation in America before leaving, and the approaches to him were made the more easy by reason of that. In his quaint Scotch dialect, Mr. Lauder said as he signed the contract, "No, you will tell the boys in America I am with you. They are good boys, every one of them, and I guess I meet them, nearly all." Mr. Ed Blodgett and myself (we went over together) covered more ground while there, I guess, than has been recorded in any book. We were on the go all the time. Saw everything in the three large cities, and didn't miss any of the suburbs.

"You can say for me also, if you wish, that "Variety" is the real theatrical paper abroad. Nothing heard but "Variety." Managers, agents and artists I met seem to know as much about conditions here as though they were in New York.

"Variety" is the "Chicago Sun" out here, and I had heard from the foreign acts playing New York how strong "Variety" was on the other side, but I never realized it until I got over there."

Mr. Morris, said this week he wished to apologize for having said he was going to Beaumont, Tex. Mr. Blodgett said he thought he would give "Variety" an apology, as he knew a fellow there. When he looked on the map and found it was only 29 hours further to London, he selected the latter place.

Mr. Blodgett returned with a German dance. Upon landing at the Custom pier, his hat became at once the dismay and sensation of the dock. It had been purchased for him by popular subscription abroad. Geo. Forster, the London agent, contributed twelve cents; The Great Lafayette, twenty-five cents; Mr. Morris, eighteen cents. Several others ran the fund to $1.00, when Mr. Fred Brandt, who was in charge of feeding up the price of food and beer, added ten cents more, and purchased the headgear.

It was counterfeit of a hat once worn by Joe Weber, long years ago. Mr. Blodgett looked almost as funny in it. A policeman stepping him outside the dock, mistaking the comedian for an immigrant, caused "Variety" to take the headpiece home. Mr. Blodgett went along with the boy to see the hat was not harmed.

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There seems to be an impression out that the New York Curtain Company is connected with the New York American Curtain Company in some way. This impression we wish to correct, and the copy below will, we hope, do so.

TO WHOM IT MAY CONCERN:

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By L. F. CARTER, President.

Sworn to before me this second day of March, 1908.

L. F. CARTER.

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ENORMOUS SUCCESS ORPHEUM CIRCUIT.
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SNOW SHOE DANCERS
"HEINIE" (THE GERMAN COBBLER)
November 8, Mathewson's, New Bedford, Mass.
March 9, Mathewson's, Lowell, Mass.
March 10, Auditorium, Lynn, Mass.
Dance of D. E. HOODSON, JO PAIGE SMITH.

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"ALL RIGHT"
GUESS WHO IS OUR AGENT.

FRED KARNO'S Comedians
Original London Comedy Company.
Manager, ALF. REEVES.

"A NIGHT IN AN ENGLISH MUSICAL HALL," with BILLIE REEVES, original "Drunk,"
Playing return dates everywhere with bigger success than ever.
Slums of London, etc., in repertoire.
Productions copyrighted. Pirates keep off.

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"The Two in White."
REICH & FLUNKETT, Agents.

IDALENE COTTON AND NICK LONG
IN VAUDEVILLE.
Presenting their latest artistic success, "MY WIFE'S DIAMONDS."
By Edgar Allan Woolf.

THE LE ANDER TRIO
(Formally of the Zarrow Trio)
THE FUNNIEST OF THE FUNNY IN THEIR
Comedy Bicycle Pastime, "A NIGHT ON THE BEACH."
HAPPY ZARROW
HARRY MILLER
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LATEST NOVELTY.
In "COMMENCEMENT DAY."
R. & E. 8TH AVENUE. WEEK MARCH 19TH.

MILE. MURELLI SCOTT G. SNOWDEN
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A NEW ACT IN VAUDEVILLE NEXT WEEK, MARCH 9, AT PASOTH.
Come and look us over.

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"THAT YIDDISH LOAFER"
因 Week on Western Vaudeville Association time. Open for Burlesque for next season.
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Has scored Another Success. His Unique Comedy Sketches
"The Boy Who Stuttered and the Girl Who Lipped"
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PHILADELPHIA
By GEORGE M. YOUNG.

KRYSTL (Of Philadelphia) —Talk here of the centre of this stage the success. The show is one of the most admirable unfolding that a high percentage of speed was achieved in the immediate moments. Its success is in the order of 315 parts of acts having their first local showing, while the time elapsed between the two shows of 115 parts. Of course, there was not enough of it to inject the wanted lift. There was only one show this week, with his new sketch, "A Race for a Wife," the other one, which is a part of the muddle in motion are used. Since the "Vander- bilt Lover" and "The Aristocrat" were almost ready to the finish to warrant one admiringly probable contribution of all of it, the pictures are ready. The Josette Truett of Acrato- nians, who has the "Jungle" in the new George of New York, was shown. Quints of "Sweetheart" for the 5th show, and "Don't forget" with quick stuff and caught on at once. The "Three Musketeers," which have been ahead for several years. The "Skating Chances," was used and appeared as fair as its long absence. Verona Verdi, a violinist, is new here. She is causing and made a good impression with her playing without reaching any exact purpose. "The Battle of the Bands," coming to Jean Clermont's circus business. The marionette show is one of its strength. It needs considerable work with good material, without spoiling the amusing or novel points. "The Life of an Actress," a sketch act and its denouement considerable. "I was a virgin with your money," with Miss V. H. included. "The Girls" and "The Three Musketeers," has been about for several years. The sketch, "The King's Nest," was used and appeared as fair as its long absence. Verona Verdi, a violinist, is new here. She is causing and made a good impression with her playing without reaching any exact purpose. "The Battle of the Bands," coming to Jean Clermont's circus business. The marionette show is one of its strength. It needs considerable work with good material, without spoiling the amusing or novel points. "The Life of an Actress," a sketch act and its denouement considerable. "I was a virgin with your money," with Miss V. H. included. "The Girls" and "The Three Musketeers," has been about for several years. The sketch, "The King's Nest," was used and appeared as fair as its long absence.

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BOSTON
BY ERNEST L. WATTS.

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Room 209, 1126 Broadway, New York.
Nance O'Neill and Bob Hilliard divide vaudeville at the Delmonico's and the Cunard-
valet, even with Leet. Vanderbilt house in this city.

KEITH'S (H. D. Drupe, mgr.)—Nance O'Neill does not have a private box and will share his place with his wife at the Cunard-valet, even with Leet. Vanderbilt house in this city.

KEITH'S (D. W. Drupe, mgr.)—Nance O'Neill does not have a private box and will share his place with his wife at the Cunard-valet, even with Leet. Vanderbilt house in this city.

BUFFALO, N. Y.
SHELV (M. Stov, mgr., Monday rehearsal),
Showering good bills and authorizes repertoires.

M. OLNEY, mgr., mon.—The name in vaudeville that is to be expected.

AUSTIN & STONE'S (D. W. White, mgr.)—"The Manhattan girls," new stunt this week.
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The Most Sensational Trick Cyclists in Vaudeville.
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Will be East soon. Open coming seasons for burlesque or musical comedy.
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The Ventriloquist
Then plays ten weeks in the Provinces.
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Next Week (March 9) Grand Opera House, Syracuse.

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"THE LITTLE PARTNER"
Western Comedy Sketch with Special Scenery.

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IN VAUDEVILLE.
 direction MR. E. V. ALBEE.
CHIEF

Welch-Francis
BOOKED SOLID. Assisted by OYLE, HEDRICK and Dyer.
direction JACK LEVY.

PEARL HOPE EVANS
"That Rather Clever Girl"
Soubrette with
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WEEK MARCH 20—HAMMERSTEIN’S.

Max Witt’s "Singing Colleens"
Better Than Ever.
ORPHEUM, BOSTON, THIS WEEK, MARCH 2.
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104 WEST 39TH STREET, NEW YORK.

The Velde Trio
In their European Equilibrium Acrobatic Combination,
Including
"The Loop-The-Loop" Dogs
Big Success for 20 Weeks Western States Vaudeville Association.

JOHN AND BERTHA GLEESON AND FRED HOULIHAN
MARCH 9, EASTON, PA. MARCH 9, ALTONA, PA. MARCH 12, DAYTON, O. BOOKED AS A SPECIAL FEATURE FOR THE SUMMER ON THE SULLIVAN-CONDIEINE CIRCUIT, OPENING MARCH 20. PLAYING ONLY THE LARGE CITIES. WILL RETURN EAST IN SEPTEMBER TO OPEN ON KEITH-PROCTOR TIME. BOOKED SOLID TILL 1908.
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MINER'S THEATRE

EVERYONE WELCOMED.

UNKNOWN ARTISTS BEING PRESENTED.

COME HAVE A LAUGH.

MADAME EUGENIE FOUGEREE

BIG HIT AT KEITH-PROCTOR'S 125TH ST. THEATRE THIS WEEK

In imitations of Harry Lander and May Irwin ("Singing 'I'm Afraid to come Home in the Dark!).

LAST WEEK, Keith-Proctor's 10TH AVENUE THEATRE, where they did the BIGGEST BUSINESS SINCE THE HOUSE OPENED.

THE NOVELTY COMEDY SKETCH TEAM.

MYRTLE PAINARD AND DAVE

An act that is distinctly different.

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From Ocean to Ocean

Always something new. Too modest to say any more. NOW ON K.-P. CIRCUIT.
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NOTICE!
THE HALLBACKS
Are the sole writers of the words and music of the first songs used in their act. Also the sketch entitled
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PRESENT THE COMEDY
"HER FIRST REHEARSAL"
DIRECTION OF
E. L. BARBOUR
115 LA SALLE ST., CHICAGO.

BERT AND LOTTIE WALTON
in "TAKE ME ON THE ROLLERS" Week March 5, Orpheum, Watertown, N.Y.

WYNNEWOOD SISTERS
in a Novelty Change Act, "THE MESSANGER BOY'S DREAM."
UNITED BOOKING OFFICES TIME UNTIL MAY, '09.

CLAUD AND FANNIE
in the SUCCESSFUL PLAYLET entitled
"FAGAN'S DECISION"
Now playing their 17th week on K-P. time. Week March 9th, Proctor's, Troy. March 16th, Keith & Proctor's 5th Avenue, New York City. Direction ALBERT SUTHERLAND.

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JUPITER BROS.
ORIGINAL OKLAHOMA COWBOYS
Presenting Vaudeville's Greatest Novelty
How is it Done?

Jugglers may come and jugglers may go,
But one juggler none of the world will know.
When a boy with his teeth he juggled his crutch,
Nun he juggles to balls and a candle.

LE DENT!
- BIG SUCCESS AT LONDON THEATRE THIS WEEK.

Fiddler and Shelton
SUFFOCATED WITH DELIGHTFULNESS.
Still being booked by Western Vaudeville Association.

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BOOKED SOLID.

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COMEDY ACROBATICS

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THE DANCING WONDERS
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GREAT SUCCESS EVERYWHERE.

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FISHING, MOTORING
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THE MAN WHO TALKS AND BINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.
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The GREAT JOSETTIS
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THEIR LILIPUTIANS
In their wonderful Riley act.

HELLO! BUNCH

OLGA LORAIN
The girl with the comic laugh and fun.

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Character Songs and Choruses.

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MARION, O.

MARION (H. S. Vall, mgr. Monday rehearsal 10.—Harry Beaganorga Company. "The Country Judge." Great comic sketch, excellently presented by the McDonalds, Beagorga, Ford, costumed and dancing, for the evening comedy, with the audience sitting up. Roretta R. Ross, the comic, very clever, and Mr. and Mrs. Beaganorga Company and Company presented "Bill Tomblin," in the same manner as the "Verbal Tomlin." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

J. E. TODD.

NEW HAVEN, CONN.

ORPHÉUM (Martin Beck, gen. mgr. Monday rehearsal 11.—Barney's House, Helen Howard, Martin Beck, Specials, and Company. "Lilian, The Masker." Laszlo and Wilmer, comedians, and Company, presented "Petticoat," in the same manner as "Burlington." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

J. E. TODD.

NEW YORK, N. Y.

PANTAGES (John A. Johnson, gen. mgr. Week Week 24.—Dick Hinley and Nelson, screen; Colby and Joe A. Johnson, living; John A. Johnson, living; Will P. Denny, living; S. A. Johnson, living; Pail Tomblin's House. "The Balloon Rester," Laszlo and Wilmer, comedians, and Company, presented "Petticoat," in the same manner as "Burlington." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

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WILL D. COBB

1918 Broadway, Woodlawn.

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PANTAGES (John A. Johnson, gen. mgr. Week Week 24.—Dick Hinley and Nelson, screen; Colby and Joe A. Johnson, living; Will P. Denny, living; S. A. Johnson, living; Pail Tomblin's House. "The Balloon Rester," Laszlo and Wilmer, comedians, and Company, presented "Petticoat," in the same manner as "Burlington." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

J. E. TODD.

**MADISON CITY, PA.**

FAMILY (E. F. Metcalfe, mgr.):—Anna beeds, good; Albertos, "Jail breaker," pleased; Wurfer and Lakewood, well received; Three Gardner boys, pleased; Mabel, the singer, good.

J. BAUMGARTEN.

**MINNEAPOLIS, MINN.**

ORPHÉUM (G. E. Raymond, mgr.):—Margaret and Hayley, head to hand acrobats, clever; Marie Florence has a remarkably well-voiced and agile soprano selection with good understanding of vaudeville requirements; and Reverie best has appeared in Chicago. Lillie Shaw, the comic, very clever, laughing. Juggling Normans, etc. wish manipulators of class, team work excellent; Predicting Bestores and Burns, musical novelty and some comedy; Galliarde and Barrett, well-handled song on the military treadmill; Three Monkeys, brilliant highlight of the bill.

**MILWAUKEE, JAN.**

LYRIO (G. Neher, mgr.):—Week Week 24:—Lancro and Bryan, spectrograph; John G. Reed, monologue, fair; Will Kirk, songs, warmly received; Grads, and Barrett, well-handled song on the military treadmill; Three Monkeys, brilliant highlight of the bill.

**NASHVILLE, TEN.**

PROCTOR'S (B. C. Stewart, mgr. Monday rehearsal 11.—Adaminth and Taylor impressed; Pinar and Burke, good laughings; "The Village Choir" song as well as ever; Albert Whelan, the soul of the bill; and Lillie Sha.

SALT LAKE CITY, UTAH

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COBB & EDWARDS will have at least two distinct novel-ties when

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**ROCHESTER, N. Y.**

COOK OPERA COMPANY (R. McCallum, gen. mgr.):—W. H. Thompson, "For Love's Sweet Easing," well received; "A Right Darned Woman," well received; "Weaver," well received; "A Clipper," well received; "A Sudden Love," well received. Ray Underwood's "The Balloon Rester," Laszlo and Wilmer, comedians, and Company, presented "Petticoat," in the same manner as "Burlington." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

J. E. TODD.

**RICHMOND, VA.**

FORO'S (B. E. Full, gen. mgr.):—J. W. Winfield, ros. mgr, Monday rehearsal 10.—Mr. and Mrs. winfield and Company Company presented "Bill Tomblin," in the same manner as the "Verbal Tomlin." The audience had some new ideas and a lot of funny talk which took big. From and down, they were thoroughly pleased. A. H. Horner, Pail Tomblin and Company offered "The Balloon Rester," with the audience of vaudeville fans and their usual good acrobatic feats were offered by the farcical boy. Lillie Shaw, Mary Berry and Moxy were the laughing hit of the bill. "Great Scott," the balancing feat.

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SCHRODE AND MULVEY
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In "MAMA'S DARLING BOY," By AARON HOFFMAN
Booked solid by our Manager, Harry Leonard.

The secret of press and public, biggest hit of the season.

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"CHATTERING CHINA"

WEEK MARCH 8, PALACE, BOSTON.

"Gee, Blust made me laugh.

Sutherland and Curtis


Yes, Miss Sutherland, formerly of O'Neill and Sutherland.

Direction of ED. C. HAYMAN, Western Vaudeville Association, Chicago. Permanent address care VARIETY, Chicago office.

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AN ASTOUNDING NOVELTY. FIRST TIME IN AMERICA. Press and public unanimous in praise.

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In mimicry and song. Playing the principal female part with Jack Singleton's Greater "Beau Mon Show."

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One of the best laughing sketches in vaudeville. Big success everywhere.

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RETURNING TO EUROPE SHORTLY.

IN "PARLOR FASTTIMES."

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FOLLY (J. H. Docking, mgr.).—"Blonde Typhoons," headliner, going well. Frank Lock, pianist; Bessie, Bess and Bimba, laughing hit of all; Alice Cappellini, vocalist, decked with a nest of cock-eating; Harry Corin Clarke and Company well received in "Strategic." Bess and White, dancers, very good; Donnna Row, accordion, good; H. S. HOLLAND.

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THE MAN WITH THE FOOLISH GLIDE.
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OWING seven character changes, finishing with Cowboy and Squaw.
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**Biggest Hit Over the Entire Majestic Circuit**

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The famous Heim Children played at Majestic Theatre, Dallas, Texas, week of Feb. 10, 1908, and they should have been the headliners of the bill, as they proved to be the biggest attraction by far. The little girl is piquant and pretty, but the boy, “Bud,” is the big card. This youngster possesses all the elements of a real comedian and I consider him the best child comedian that ever appeared here. His success in my house was generally phenomenal, and was the talk of the town. I would be glad to have him play a return engagement here.

Respectfully,
B. S. Muckenfuss,
Mgr. Majestic Theatre,
Dallas, Texas.
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<tr>
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<tr>
<td>RICE &amp; PREVOST</td>
<td>JOHN C. EDDY</td>
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<tr>
<td>in</td>
<td>Presenting &quot;A Bachelor Wife.&quot;</td>
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<td>&quot;Bumpy Bumps&quot;</td>
<td>MARCH 9, ORPHEUM, DENVER.</td>
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<td>PHIL NETTIE PETERS</td>
<td>Pete Curley</td>
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<td>WEEK MARCH 9, POLLY'S, B.RIDGEPORT.</td>
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<td>MR. AND MRS. TRUESDELL</td>
<td>DISTRIBUTION MAD MAGNIFICENT'S FATHER.</td>
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<td>&quot;A CORNER IN CORK.&quot;</td>
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<td>ROGER ATKINSON</td>
<td>MR. AND MRS. JOHN T. POWERS</td>
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<td>TIME ALL FILLED.</td>
<td>V. W. BRAHMS. &quot;WIT-BITS.&quot;</td>
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<td>The Derrick Whirlwind, Dancer</td>
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<th>NELLO JUGGLER.</th>
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<td>Assisted by MME. NELLO.</td>
<td>SINGING COMEDIAN.</td>
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<td>Playing BUSINESS TIME.</td>
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<th>THE JUGGLING SCOTT</th>
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<td>The Two Young Fellows.</td>
<td>On the High Balancing Ladder.</td>
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<td>FRANK E. THOMAS J. MCNISH AND PENFOLD.</td>
<td>Ritter and Foster</td>
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<th>MCNISH AND PENFOLD.</th>
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<td>ALF T. WILTON.</td>
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<td>Formerly of MICKY AND NELSON.</td>
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<th>JANE GILBERT WITH MAY TULLY IN &quot;Sing, Look and Listen.&quot;</th>
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<td>UNITED BOOKING OFFICE CIRCUIT.</td>
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<th>The GAGNOUX MAJESTIC CIRCUIT.</th>
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<td>March 9, Majestic, Little Rock, Ark.</td>
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It isn't the name that makes the act—it's the act that makes the name.
MOTION PICTURE FILMS
FOR SALE

We control exclusively for the United States motion picture films made by the
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FRENCH FACTORIES: GAUMONT. URBAN-ECLIPSE. LUX. RAFLIGN & ROBBINS. THEOPHILE PATHE. AQUILA.
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The product of these makers will be sold without discrimination until further
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FILMS ARE SOLD OUTRIGHT WITHOUT
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1,584 ft. 474 ft. 10.00 300 ft. 10 ft. 350 ft. 477 ft. 454 ft.

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DES MOINES, IOWA. DENVER, COLO.
In charge of Mr. A. Gen.

An additional Rental Bureau is being established at Birmingham, Ala., address
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These rental Delivery Stations receive equal treatment in the matter of new
films supplies, according to volume of business. The main office at Chicago offers no
inducements which the other offices cannot equal.

Our Bureau is conducted always in a fair, sane and reasonable line,
without any restrictions except as we consider necessary for the proper con-
duct of the business, unhindered by dictation from any outside source.

We are able to make fast deliveries of the latest films, price being based upon the character of the service required.

We offer special inducements and service to foreign prices in country towns in
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Our supply of new subjects is large, and renting customers who call for special service have the benefit of our enormous supply of imported films, French, Italian, Spanish and German, unequaled in photographic excellence
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Exclusive service will be supplied to the larger vaudeville houses under special contract.

In order to save time consumed by correspondence and to enable us to quote
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1. How many reels are projected at one running?
2. How often are reels to be changed?
3. Are the films suitable for the morning, afternoon, evening, or all hours?
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7. What particular manufacturers of films do you compete with favor, if any?
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9. Are you satisfied with the general results of your present supply?
10. Are you a member of the Motion Picture Association, and if so, what grade of membership do you hold?

KOSMIX FILM SERVICE
is the Film Rental Department of the Klein Optical Co.

This service is at present established in eight cities of the United States and
at one point in Canada.

It is prepared to accept rental orders at reasonable prices, based upon the
quality of service required.

Our nine Rental Film delivery Stations are located at the following points:

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SEATTLE, WASH. MONTREAL, CAN.
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DENVER, COLO. DES MOINES, IOWA.

In charge of Mr. Geo. Bartlett. In charge of Mr. J. Alb. Dagenais.

ST. LOUIS, MO. In charge of Mr. Geo. Bartlett.

BIRMINGHAM, ALA. In charge of Mr. A. Gist.

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KLEINE OPTICAL COMPANY

Licensee under the Biograph Patents.

All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company.

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ST. LOUIS, MO. DENVER: TRACTION BUILDING.
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Mr. Percy Williams presents

ALICE LLOYD
Daintiness Personified

SECOND NEW YORK SEASON
.. at his ..
March 2d, Colonial Theatre
March 23d, Orpheum, Brooklyn
9th, " " "
16th, Orpheum, Brooklyn
30th, Alhambra, Harlem
April 6th, " " "

ALICE LLOYD IS ACCORDED AN OVATION NIGHTLY
Alice Lloyd thanks all friends for the Magnificent and Beautiful Baskets of Flowers presented to her on her Opening Night.

Management TOM McNAUGHTON.

Grace Hazard

"Five Feet of Comic Opera"
Going to London for the Summer
Back Home Next Fall

"ZIT" Review Week ending February 29, 1908
340 KEITH & PROCTOR'S 6TH AVE. TRACK.

WINNERS AT A GLANCE
1. BENJAMIN CHAPIN
2. NAT M. WILLS
3. EUGENE FOUGERE

Selections made Tuesday matinee. Weather warm; house packed; track fast; going good.

FILMS FOR RENT

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Stores Located as Follows:
EUGENE CLINE, 59 Dearborn St., Chicago, Ill.
EUGENE CLINE, Third and Nicollet Aves., Minneapolis, Minn.
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EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio
EUGENE CLINE, 224 S. Broad St., Atlanta, Ga.
Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.
DICK STALEY'S BIG STRIKE OF HIGH GRADE GOLD ORE

IN THE NEW "SAPPHIRA" CLAIM, PROPERTY OF

The Ontario Humming Bird Mining Co.

Surface Assay,  -  -  -  Gold, 1 3/100 Ounces Silver, 1 60/100 ounce, Value per ton  -  -  $27.50
At Two Foot Depth,  -  -  -  Gold, 2 38/100 " Silver, 1 20/100 " " " " -  -  46.80
At Five Foot Depth,  -  -  -  Gold, 3 64/100 " Silver, 4 00/100 " " " " -  -  79.20

ON MY WAY TO NEW YORK with a trunk full of specimens from all our claims.

A Limited Amount of Shares Only
TO BE SOLD AT

25 Cents a Share, PAR VALUE ONE DOLLAR

The following is an unsolicited opinion of a stockholder who was on the scene the moment of this latest strike:

MR. RICHARD STALEY,
Idaho Springs, Col.

My Dear Friend Dick: It is my sincere belief that the latest strike of high grade gold ore, made on your property while I was a visitor at your camp, will produce such enormous values that your company will not be put to the necessity of selling any more treasury stock to the public.

I am deeply interested, as you know, and I merely send you this so you won't forget that I asked to go on record for that statement made as we stood over the two-foot hole. As a favor drop a line and let me know the assay as soon as you get it. Best of the best to you, old boy. Yours as ever,

(Signed) GEORGE B. ALEXANDER.

Will be at my New York Office MONDAY, MARCH 16th, 1908.
The entire Theatrical Profession is cordially invited to call and inspect our specimens.

Office Hours, 10 A.M. to 11 P.M., and 4 P.M. to 6 P.M. Daily.

Owing to the absolute necessity of my presence at the mines my stay in New York will be limited to TEN DAYS. If you cannot call, send for Prospectus and full particulars to

RICHARD F. STALEY
General Manager and Treasurer
Room 232, Knickerbocker Theatre Annex, NEW YORK CITY

When answering advertisements kindly mention VARIETY.
ASSOCIATED MANAGERS
FIGHTING FOR FEATURES

Four Mortons Bone of Contention and Price Soars to $1,500 Weekly. Keith-Proctor's Act.

The Four Mortons will play over the Keith-Proctor time commencing April 20 for a weekly salary of $1,500. The contracts have been signed. Lykens & Levy secured them for the Keith-Proctor end of the United Booking Office. The K.P. house securing the act for the opening date will be either the Fifth Avenue or 125th Street.

The engagement of the Four Mortons by the Keith-Proctor firm at the $1,500 convinced many who are alert in vaudeville matters of this nature that outside opposition is not always the cause of an increase in salaries. The reports of the booking disclosed that there was close competition between Perry G. Williams and the firm to secure the act.

While the Mortons were playing in "The Big Stick" at the Majestic, Brooklyn, last week, Mr. Williams sent an emissary to make approaches for a vaudeville tour over the Williams offices at $1,000 weekly.

The value of the act for vaudeville must have struck the United Offices a glancing blow at the same moment, for one of the agents who finally secured the Mortons for K.P. met the Williams representative leaving the theatre where the Mortons were playing.

Bids and counter-bids are said to have been made during the week until the contracts by K.P. were issued and confirmed.

The competition for acts between William and Keith-Proctor, which has been apparent for the past few weeks, brought up the rivalry seemingly existing between Mr. Williams' Alhambra, on the west side of 125th Street, and Keith-Proctor 125th Street Theatre (east). The shows lately in the 125th Street theatre have equalled any presented in New York.

No expense is spared upon the program there, although the prices are 25 and 50 cents lower than the scale in effect at the Alhambra. This week the 125th Street headliners are Gertrude Hoffman and Cecelia Loftus, in addition to what constitutes a high price show.

For next week (March 16) the 125th Street Theatre announces as the program Nancy O'Neill, Valeska Suratt and William Gould, "Black Bussars," Jack Hazard, Marietti and Sylvester, Barry and Hughes and Clement De Lion.


One in authority to speak at the United Offices this week, commenting on the unusual spectacle of two circuits booking through the same office in such active strife for features that bidding ensues, said: "There was some misunderstanding between Mr. Williams and Keith-Proctor over a couple of bookings, but that has now been explained, and will not again occur."

Nevertheless, to the onlooker it appeared as though each circuit was booking independently of the other, seeking to secure the highest attractions possible for the first appearance at its own houses.

Many rumors caused by these bookings are about. Either they have no basis in fact, or are untraceable.

HAS NAT GOODWIN SIGNED?

Philadelphia, March 12.

There is a story over here that Nat C. Goodwin has been secured to play in vaudeville, opening in New York City, probably in one of the Keith-Proctor houses there. Lykens & Levy are mentioned as the agents who brought Mr. Goodwin around to the vaudeville way.

Mr. Goodwin closes his New York engagement this Saturday night. He is playing "The Easterner" at the Garrick.

WRIGHT LORIMER ACCEPTS TIME.

One of the Springtime captures, which always brings about the first appearance of one or more well known legitimate in vaudeville, is Wright Lorimer, who agreed this week, through M. S. Bentham, to play at one of the local Keith-Proctor theatres during the week of April 6, and will continue upon a route laid out for him calling for between two and three months of time.

The miniature play selected by Mr. Lorimer for his variety debut is of dramatic tendencies, written by the late Wilson Barrett, and named "A Clerical Error." The young star of "The Shepherd King" will enact the role of a poet in the play, which will be mounted in special scenery and elaborately settings.

$50,000 THEATRE IN "LUNA."

Plans have been drawn and approved by Frederic Thompson for a $50,000 theatre to be erected in "Luna" Park, Coney Island, and Mr. Thompson first approved the idea of P. J. Casey and Louis F. Werba, who suggested a theatre in the summer resort to be conducted upon original lines.

Morse, Casey & Werba will manage the new house, giving a show full of novelties, securing the bill at home and abroad. Each number presented will be a feature, and the program will widely differ from the customary vaudeville show.

Building will commence at once. "The Luna Park Theatre" may be the first of a series of warm weather amusements Casey & Werba will be interested in.

WIRE-WALKING HORSE.

In Russia is being prepared at present a vaudeville act to be called "Mrs. Smith and Her Wire-Walking Horse." A horse will walk on an elevated wire, commanded on the stage by a Mrs. Smith, the trainer.

While abroad, William Hammerstein heard of the novelty, and directed the Marinelli office to report to him when the first private exhibition shall be given, now slated to take place in May. Upon Marinelli reporting favorably, the act will be imported by Mr. Hammerstein for his Victoria Theatre.

Details as to how the wire walking is accomplished are lacking.

UNITED MANAGERS CONFER.

On Thursday the United managers met by appointment in the agency's office, and discussed the present vaudeville conditions; also the outlook. It was one of the regular monthly meetings which have been held of late, but a special call was issued for this gathering.

Martin Beck presided. The main point of discussion was the attitude to be taken on threatened opposition. While no information was given out of the conference's decision, from the expression of the managers before meeting, it may safely be ventured that it was decided to ignore any outside competitors.

The question of the present payment of salaries to large acts was also brought up. While one or two of the managers of the larger houses were said to be indifferent to this, many of the other smaller managers looking through the offices seriously objected, claiming the prize set for a first appearance was adhered to by the act, causing a condition from the financial end as serious as when the K. & E. opposition caused prices to soar in competitive bidding. Some understanding on this score is said to have been arrived at.

Many other problems confronting the managers for the immediate betterment of their shows and business were also talked over.

The managers were in session from 11 until 4. Martin Beck made a lengthy address, which stirred up considerable argument. It was so interesting, none of the managers spared time for lunch.

DIXEY OPENS AT FIFTH AVENUE.

A playlet written by Fred F. Schrader, private secretary to David Belasco, has been secured by Henry E. Dixey, and Mr. Dixey will return to vaudeville in it on March 30 at the Fifth Avenue.

Mr. Schrader's piece is called "The Dancing Master." Mr. Dixey will have for support among his company Marie Nordstrom, his former leading lady while in the varieties, Lykens & Levy are responsible for the arrangements.

May Hofert may visit England after completing her Knave & Erlinger contract this week. Her husband, R. C. Mudge, will leave with her if she does.
The burlesque manager who has been knocking at the door of the Columbia Amusement Company (Eastern Burlesque Wheel), as reported in VARIETY some time ago, was notified this week by order of the Board of Directors of the Columbia Amusement Company that his application for license had been denied.

The notice of declination was in writing, and signed by one of the officers of the company. The manager to whom it was addressed has two houses now playing burlesque which he wishes to place in the Eastern Wheel.

ANOTHER "TURKEY" FOR GRANT.

Chicago, March 12.

Cliff Grant, who last season managed the "Gaiety Girls" show, this season piloted a "Turkey" outfit through Indiana until recently, when the organization disbanded, made his appearance in Chicago a few days ago.

He contemplates taking on a one-night stand tour another show immediately after Lent. Mr. Grant says the troupe will be organized in Cincinnati.

WILLIAM COURTLEIGH AND COMPANY.

VARIETY's front page photos this week are of William Courtleigh and his company, who are presenting one of the leading vaudeville comedy successes of the season, "Peaches," written by George V. Hobart. Mr. Courtleigh, a versatile actor in every sense of the word, is proving as the principal figure of his vaudeville piece that as a light comedian he ranks with the highest. Entering the variety field from the legitimate Courtleigh is too well known to theatre-goers of both branches to require any extended comment.

The nameake of the Hobart sketch is Gladys Claire ("Peaches"), who is the sweet, winsome young girl the play demands. Frank E. Jamison enacts the father, and Mr. Jamison's particularly fine performance has earned him encomiums of praise wherever the piece has been presented. Edward O'Connell has lately stepped into the role of "Biff Donovan," a very agreeable part for a character actor.

"Peaches" is proving its stability by a number of return performances. Mr. Courtleigh is a player for vaudeville with a considerable degree of value through his name as a drawing power, but his selection of a sketch and company has been most wise, thereby enhancing his value, a move in the varieties seldom given attention to by the "legitimate."

SPLAIN FLUENT TALKER.

Hartford, Conn., March 12.

John J. Splain, general manager of the Poli Circuit, spoke at a recent dinner given by the Sarsfield Club of Waterbury, on Emmett Day. The Waterbury "Eve ning Democrats" in reporting Mr. Splain's address commented on his "fluent engagements," saying: "It was the best oration ever deliv ered in New England."

Mr. Splain enjoys a local reputation as a fluent orator.

MORRISON HAS SIGNED.

Ralph A. Morrison, the Rockaway Beach vaudeville manager, signed a contract with the United States Post Office last Saturday to book his theatre at Rockaway for this summer through that agency.

BURLESQUE IN HOBOKEN.

Dave Kraus has given a contract to the Fuller Construction Co. for the erection of the new burlesque house in Hoboken, to be ready for opening in the Fall.

It is proposed to play two shows a week, opening one on Sundays and the other on Thursdays. All shows are to be played return dates, setting either three or four weeks in advance and reversing the order for the second engagement.

TRAINING FOR "AMATEUR NIGHT.

Cleveland, March 12.

The chorus girls of the "Bon Tons," at the Empire theatre this week, are in training for the "Amateur Night" contests held at the Gay ety, Toronto, where the "Bon Tons" will soon play.

The announcement that the Gayety in the Canadian city devoted one evening weekly to the display of choristers' talents has caused the girls to rig up "acts" pending their appearance there.

Frances Clare, leading woman of the "Bon Tons," has given several trunks of wardrobe to the girls, and Guy Rawson, the principal comedian, is coaching the young women. Florence Moore, principal boy with the show, left it last week.

The girls between 11:30 and 1 o'clock Tuesday toured the town in six autos, selling local newspapers for the benefit of the Collinwood fire sufferers. A good sum was realized.

TO SEEK RE-TRIAL.

J. Walker, of the Sparrow Company, complainants in the conspiracy suit against a number of burlesque managers, has been awarded a new trial in the United States Circuit Court last week, has gone to Bermuda on a recreation trip. He will be away ten days or so.

Mr. Edwards, of Montreal, also of the Sparrow Company, returned to his home city. Upon the return of Mr. Walker, it is said, steps will be taken immediately to bring about a re-trial of the action. Reports that attachments issued against nearly all of the Eastern shows for the past two years in Canada and the cost of the defense has already cost the defendants $50,000.

When the case was in progress a tilt occurred between Sam A. Scriber (Eastern Wheel), one of the defendants, and the attorney for the plaintiffs.

Upon Mr. Scriber taking the stand, he was asked if he notified managers not to play Montreal. He admitted he did. "I try wire, mail, telephone, personally and every way I could," replied Mr. Scriber to the lawyer, and I would do it again."

The following then passed between the two:

Q. You are the manager of "The Gay Morning Glories"?

A. Yes.

Q. It is a burlesque show?

A. Yes.

Q. It is the best show in the world?

A. If they were not under oath, I would say it was.

PLANS APPROVED.

Plans for the new Flathush avenue theatre of the Empire Circuit (Western Burlesque Wheel) were approved by the building department last week, and the actual work of construction will be commenced within a very few weeks.

HENRY DUGS UP ANOTHER "DRAW."

Pittsburgh, March 12.

It looks as though Thomas R. Henry, manager of the Gayety, would become the official originator of drawing ideas for the burlesque circuits, if he continues on his unusual progressive course.

Mr. Henry's latest, which went into effect the other day, is to have the chorus girls up on the stage, and then by popular vote of the audience, decide which was the better looking.

It is tough on the homely girls, of course, but the house greatly enjoys it. In return, after the decision has been rendered, each girl is allowed to select the man in the front whom she thinks the most of from such casual sight as may be obtained from the stage. The house voices its approval as to the leader in this game, as well. Cash prizes are distributed.

No one knows what will happen when a chorister selects a married man for her choice, and the audience gives him the seal of approval. According to the common law governing burlesque shows since the earliest days of "Black Crook," was looked upon as an advance agent for the infernal regions, any man in a burlesque theatre known to have money on his person required to spend it through the oyster and wine route on the girl with the prettiest figure or face. That's what troubles the chorus girls when making the choice.

GREENWALL'S MANAGER BACK.

New Orleans, La., March 12.

Morris Marks, who as reported in VARIETY some months ago, left this city unexpectedly, has returned. Mr. Marks is a nephew of Manager H. W. Lowry, and before his departure represented the local Greenwall interests in the capacity of business manager. Mr. Marks will occupy his former position.

EMPIRE MEETS IN WEST.

Chicago, March 12.

There will be a meeting of the Empire Circuit Company (Western Wheel) in Chicago next Wednesday. Plans to organize the shows in this city on the Western Wheel owned by Marks & Lowry, J. E. Fennesy and other Western managers residing in this part of the country will be mapped out. All acts will be furnished through the Western Vaudeville Association, as previously reported.

At the New York headquarters of the Empire Circuit (Western Burlesque Wheel) it was denied that there was any intention of making Chicago the starting point of all the burlesque companies. Harry Martell, who has charge of the Eastern end of the circuit, declared that he knew nothing of the scheme.

ADDING "CHEAP" HOUSES.

Chicago, March 12.

Three more cheap vaudeville theatres will be opened by E. J. Schafer, who owns two in the vicinity of the Folly Theatre. He has leased the storerooms located at 208 and 310 State Street, and the prop rietor of the Thirty-ninth and Cottage Grove Avenue, giving him five im portant houses in the city, four in the downtown district.
Vaseo, "the mad musician," has been engaged for the entire Summer for Hammerstein’s Roof.

Geo. Johnson, of Johnson and Richard, has recovered from his recent illness and will soon return to work.

Mr. and Mrs. Tim McMahon announced the arrival of a "Tim, Jr." last Monday at their apartments in New York.

Eddie Clark is having his "Piker" sketch extended into a three-act comedy, in which he will star next season.

Shedman’s Dogs “jumped” from St. Joe Mo., to their home at Dumont, N. J., after the close of last week’s engagement.

Moonie Le Maire, formerly of Le Maire and Le Maire, and Jack King, late of Al Weston’s Company, are now partners.

Elle Fay did not appear at the Colonial this month. Matthews and Ashley filled in the vacant place, playing also at Hammerstein’s.

Joe Welch has sufficient United time in his sketch “At Ellis Island” to keep him busy for the remainder of the season.

Truly Shattuck made a successful debut at the Berlin Wintergarten on March 1st. Miss Shattuck is there for the month.

At the direction of Manager Nick Norton the Sunday night concerts at the Olympic, Brooklyn, have been discontinued during Lent.

The Drexelers, man and woman, a foreign riding act, open at the Hippodrome March 30, imported by Marinelli for that purpose.

Katherine Miles, the singer, is playing at Keith’s, Portland, this week as her first engagement on the Keith circuit, with other time to follow.

Max Goldsmith, formerly with the Evening Mail and Evening Telegram, has engaged as publicity manager of the Gus Edwards enterprises.

Trevollo, the ventriloquist, presented, for the first time, his new act “Not the Regular Keeper at the Zoo,” at the Garrick, Wilmington, this week.

“Happy” Fanny Fields arrived in America last Saturday, landing at Boston. She is here visiting relatives, and returns to London in a few weeks.

Stengal cancelled this week’s engagement at Watertown, N. Y., owing to the death of his mother. Minerva, a female handcuff expert, substituted.

Neither Harry Tate of the several Tate companies, or the Tate who manages Charlie Mayne, the foreign act, arrived upon the “Lusitania.”

P. H. Paulinetti has recovered from his recent operation, caused by housing a muscle in his back from continual acrobatic tricks for a number of years.

Someone started a report this week that William Morris would have the booking for the Hippodrome next season. It was denied at the Morris office.

Vera Michalsen, the singer, has been placed by the Marinelli office for the Berlin Wintergarten during next October, with other continental time after.

Fougère, the French comedienne, will play Friedelmann’s summer park at Budapest during June, opening on May 30. The booking was arranged by Marinelli.

It is seven years since Stella Lee sang and danced in vaudeville. Miss Lee has prepared an act for her reappearance, and Mr. S. Bentham will arrange the dates.

Worwood’s Monkeys will play at the Hippodrome for the balance of the season commencing April 27th, booked by Marinelli. Until then, the act will play over the United Time.

Thirty weeks for next season are being given out at the Orpheum offices, including also the houses on the “Western time,” booked by the Western Vaudeville Association in Chicago.

Jimmy Rego and Blanche DeCotet were recently married in Pittsburgh. Mr. Rego will continue as a single act, while his wife remains a member of DeCotet and Howard (‘sister’ act) as before.

Mrs. Charles Robinson, wife of the burlesque manager and comedian, became the mother of a boy Tuesday. She is in New York. Mr. Robinson is playing Detroit this week with his “Night Owls.”

Carmell and Harris leave “Fifty Miles From Boston,” when that show takes to the road after playing Brooklyn. The team may be heard again in connection with some Cohan production.

Billy Iuman is being featured by his young son, who now says “Papa.” Billy and his wife, Anna Doherty, are boasting of the “quick study” their boy has proven himself.

Bertisch, a foreign “strong man,” offering an exhibition like that of Sandow, opens at Proctor’s, Albany, next week. The act is under the management of Lyons & Levy.

Marcello’s Birds cancelled at Pott’s, Bridgeport, last week rather than consent to a proposed change in the program position, the management wanting the act to close the show.

On January 15, last, in Chicago, a divorce was granted by mutual consent, breaking the bonds which formerly held in New York Ed Redway and Kathryn Pearl, leading woman at present with “The Strollers.”

Whit Cunliffe, the English singing comedian, sails for England on the “Lucania” to-day, after a ten-week tour on this side. The Marinelli office offered him twenty-six additional weeks of foreign engagements prevented his acceptance.

The B. A. Rolfe 'girl act' at the Trent, Trenton, this week for its first appearance, is called "Six Girls and a Teddy Bear." It is from "The Teddy Bear" show, lately closed. The young men were formerly in Joe Hart’s "Fire Crackers."

Hackenschmidt, the wrestler, arrived on the "Lusitania." He has matches arranged for in this country. The Marinelli office will book any variety engagement. It does not expect Hackenschmidt will appear upon the stage here for exhibitions before next fall.

Ina Claire, who imitates Harry Lauder, among others, having been the Scotchman’s assistant while he played at the New York, will open in her single act at the Orpheum, Yonkers, March 23, under the management of Abraham Hammerstein, son and brother of the family.

Subscribers to the George Fuller Golden Journal have received this week the portion of their unearned subscriptions, as shortly ago announced by Mr. Golden would be refunded. At that time Mr. Golden stated that his health would not permit of the attention necessary to the monthly.

Albert Whelan, the Australian entertainer, has accepted seven more weeks on the road. He will be billed in future as a "special feature." Mr. Whelan will then leave for England, returning here next October for a tour of twenty weeks given by the same agency, after which he will star in a musical comedy now being written.

As “Willie” Hammerstein was leaving M. S. Bentham’s office in the St. James building one day last week, an artist sitting in the outer room said to him: “Mr. Morris, have you any clubs?” “You will have to see Hugo about that,” replied Hammerstein, as he walked away with a smile playing over his wind-tanned features.

The bookings coming to fight during the week for immediate and future engagements, together with the reissue of contracts by the United to acts which were under Klaw & Erlanger contracts, since expired, tell more plainly than anything else could that normal booking conditions in the large agencies are once more at hand, or very shortly will be, although there are but ten or twelve weeks left to the season.

Tippel and Kliment, an act from the West, will appear in New York for the first time at Pastor’s next week, booked there by Alf. T. Wilton. Another Western card has been placed in the same house by the same agent for the week of March 23. The latter is The Apollo Quartet. Mr. Wilton says the booking conditions in New York seem to have been followed by the Westerners who are again sending in applications for Eastern time.
K. & E. CONTRACT UPHOLD.

The validity of the Klaw & Erlanger vaudeville contract was passed upon by Justice Michael F. Blake, sitting in the Sixth Municipal Court, when he handed down a decision this week awarding The Livingstons $480, the amount the act sued Klaw & Erlanger for.

This is the action where the attorney for the United Booking Offices, appearing for the defendants (Klaw & Erlanger) through the United having assumed the liability of the contract under the "settlement" agreement, interposed a defense of "want of mutuality" in the agreement, the United lawyer resting his case upon that.

It became a test to establish the legal- 

ity of the agreement, and Judge Blake's decision in favor of the attorneys places a judicial decision upon the mooted point in the contract. It is improbable, that the United will again set up that defense, nor will the action won by the Livingstons be appealed.

CRESSY AND DAYNE QUIT.
Will M. Cressy and Blanche Dayne will quit "M. C. Cressy, Village Lawyer," which Mr. Cressy and someone else worked out for the "82 time."

The team this week signed a contract with Martin Beck Co. to open with the Orpheum Road Show in Chicago on March 23. They will remain with that traveling vaudeville organization for next season, as well as for a while at least the New York critics will not have another chance at Mr. Cressy or his "play."

GEORGIE CAINE AT HAMMERSTEIN'S.
On April 6 Georgie Caine, at present one of the two individual successes of "Miss Hook of Holland," will return to vaudeville once more in a single act. Lykens & Levy are the agents.

Miss Caine has not settled upon her act, but it must likely be songs and dances.

GEO. PRIMROSE IN MINSTREL NUMBER.

With a number taken from his minstrel show, Geo. Primrose will start upon his annual Spring tour of the vaudeville houses, commencing March 30 at the Fifth Avenue, booked there by M. S. Bentham. It will be practically a new act for vaudeville, and there will be eight or ten people associated with Mr. Primrose in the production.

PRODUCTION OFFERS FOR ALICE LLOYD.

The legitimate managers are commencing to swarm down upon Alice Lloyd with offers for musical comedy over here next season. Miss Lloyd is in receipt of several propositions, which aim to land her as a star on Broadway.

One will be accepted within a short while, when a play will be built around the little Englishwoman, and written to include the "Sheluckites" with the McNaughtons in the same piece.

Though both the English acts are booked abroad until 1913, Tom McNaughton, Miss Lloyd's husband and manager, arranged for postponements, if called for, before leaving the other side.

MISS WYCHERLY IN "ONE."

Bayard Veiller, the writer, is completing a novelty act in the form of Margaret Wycherly, the legitimate actress. Miss Wycherly will return to vaudeville with it next month.

William Morris returned on Wednesday from a trip to several Canadian cities. He said there was nothing to give out for publication regarding it.

HAMMERSTEIN NOT IMPRESSED.

William Hammerstein was not impressed with foreign vaudeville while on the other side. Mr. Hammerstein left Saturday afternoon a month away. "Europe is all right in its way," he said, "and about vaudeville, it is good to go over there once in a while, because you secure a better opinion of your own shows by the trip."

ETHEL LEVEY TO RETURN.

Bookings have been secured by M. S. Bentham, Leland vaudeville manager, and Miss Levey will reappear in the vaudevies on April 20 at the Fifth Avenue Theatre, playing two or three weeks on the K-F. Circuit, sailing for Europe for her long contemplated course of vocal culture on May 18.

Miss Levey, now with "Nearly a Hero" at the Casino, will close that engagement on April 18.

EVANS GOES SOUTH.

Savannah, March 12.

On the baseball field here, where the Philadelphia nine practices daily, may be seen Geo. Evans, the monologist, who was obliged to cancel his Klaw & Erlanger contract last week while playing at the Alhambra, New York, through his voice giving out. Mr. Evans still had two weeks of K. & E. time to play. He expects to recover down here while chasing the horseplay about, when he will return in time to open with the Circle show, he says.

BOSTON'S BIG SHOW.

Boston, March 12.

The seat sale for the opening of the new Boston Hippodrome began this week. The big show opens March 30 in Mechanic's Building, and will run much after the style of the New York Hippodrome.

WALTZ CRAZE IN VAUDEVILLE.

Jesse L. Lasky is rapidly producing a Viennese operetta which he says will compare favorably with "The Waltz Dream" or "The Merry Widow." It is entitled "The Love Waltz." This is the largest production Mr. Lasky has ever attempted for vaudeville, and it will include a cast of twenty people, several of them being well-known legitimates. For the theme of the piece a waltz has been procured which is said to rival the famous "Merry Widow." The costumes and scenery will be most elaborate, and the act has already been looked for its opening at the Colonial, April 20.

GRACE HAZARD'S FAREWELL WEEK.

Next week (March 16) will be the farewell appearance of Grace Hazard over here before her return from Europe in the Fall. Miss Hazard has accepted the engagement at the Grand Opera House in the Sunday evening special attractions.

Upon her return the originator of "Five Feet of Comic Opera" will present her new and elaborate version of the protein-without-moving-operative vaudeville number.
LEO CARRILLO’S CARTOON OF THE WEEK

BREAKING OUT AGAIN!
MANAGERS MAKE MOVE TO STOP “SONG PLUGGING”

Led by Martin Beck, of the Orpheum Circuit, United Managers Discuss It. Mr. Beck Takes First Step

If the intentions of Martin Beck, general manager of the Orpheum Circuit, are to a fruitful finale, with the cooperation of the other United managers, “song plugging” by high-priced artists will be stopped. Mr. Beck feels that the vaudeville stage is doomed to become a remembrance of only a bright and happy past for music publishers.

The appearance of a high salaried act on the stage joyfully inviting the audience to “join in the chorus,” while the publisher of the song sends an extra supply of copies to that particular city for the week of the engagement, has grasped upon Mr. Beck for a very long while. He says it has always been one of the necessary reforms in vaudeville which press of other affairs prevented him taking up.

This week, however, he called a meeting of the United managers for the purpose of delving into the subject, which was accordingly done without results becoming known.

His personal ideas on the subject were that no singer in what is known as the first grade should be allowed to warble a published song on any vaudeville stage, said Mr. Beck. The Orpheum’s general manager, from his conversation, was fully versed as to how his decision would be accepted by both artists and publishers.

Two large publishers, Mr. Beck added, had already been notified by him that their published songs would not be sung any more on the Orpheum Circuit. The Empire City Quartet was notified from Mr. Beck’s office that they must stop “song plugging” in their act. The Quartet had carried the device so far a sheet with the words of the choruses was unrolled to enable the audience to help out.

How to act to provide itself with songs, if published ones were barred, was not gone into by Mr. Beck, who, however, intimated that the custom prevailing in England of purchasing and holding one’s own musical numbers could be followed over here.

That acts not in a position to go to this increase of payment would not be included in any general order to be universally promulgated was made plain by Mr. Beck.

“DUMONT’S MINSTRELS” PASSING.

Philadelphia, March 12.

The moving picture craze is spreading in this city, and has claimed one of the landmarks of the show world for the list. On April 4 the Eleventh Street Opera House, which is better known as “Dumont’s Minstrels,” will close its season, and on April 6 the house will be opened as a moving picture show house. It is very likely that illustrated songs and possibly cheap vaudeville will be given in connection.

The report that this will be the last of stock minstrels in Philadelphia, at least for a while, could not be confirmed, but if the picture show business proves successful it probably will become permanent. It will be given a thorough trial during the summer season.

Frank Dumont took the house in 1895, and is there yet with such veterans as Huey Dougghty, Vic Richards, Charley Turner and several other entertainers who have won a place in theatrical history surrounding him. Old-time minstrel first parts and burlesques on current topics are given weekly.

Business has been dropping back gradually and for the past few weeks it has been very light. “Dumont’s” claims it has tele all its own, and its closing as a home for minstrelsy is generally heard with deep regret.

HILLIARD PRAISES STAGE CREW.

Boston, March 12.

Employees of the Orpheum Theatre have been walking around in a daze this week, wondering what really happened. On Sunday night, at the close of his engagement, Robert E. Hilliard held the curtain while he made a speech.

He told the audience that he wanted to thank the management of the Orpheum for many courtesies during the week, and that he particularly wanted to thank the stage manager and his employees, for they had given him the best setting for his act he had ever had.

COMEDY CLUB’S BENEFIT.

The annual benefit of the Vaudeville Comedy Club will be held on East Sunday, April 19, at the New York Theatre. The Club will make it the biggest affair of its kind given in New York this season, the volunteers already enlisted for the program including some of the best known names on the boards.

ANOTHER SOUTHERN CIRCUIT.

Chicago, March 12.

A new vaudeville circuit is being formed in the South, embracing the principal cities and towns in Texas, Arkansas, Missouri, Indian Territory and Oklahoma. The promoters are the individual managers of the combination theatres, who are of the opinion that vaudeville is the class of entertainment their patrons desire and wish to support.

Several theatres in that section are now opening with vaudeville, and as soon as the other legitimate houses affiliate, the combination may develop and ultimately become one of the largest and most important vaudeville circuits in that part of the country.

The Indian and Oklahoma territories have had little of vaudeville in the past and are becoming accustomed to it.

FLETCHER’S SECOND WORLD’S TOUR.

Charles Leonard Fletcher finishes his American season in Pittsburg March 28, and immediately sails for London, where he is booked for the summer.

Mr. Fletcher starts on his second world tour in September. He will be accompanied by Hill and Whitaker, who sail for London May 27.

WHITE RATS “MISSION MEETINGS.”

What Business Manager Harry Mountford, of the White Rats, describes as “Mission Meetings,” were held all over the country (except a climax at the Orpheum showroom) wherever White Rats were assembled.

Blank printed invitations were forwarded from the headquarters to all members, and those, when filled out, were mailed to the various managers and agents. Blank invitations were not involved in the advantages of becoming a Rat.

In New York, a large meeting was held at the Club House with Charles J. Stine presiding. This will become a weekly feature of the organization, and “mission work” will be steadily hammered away at. Mr. Mountford confidently expects the membership of the order will be increased to 3,000 before September passes away.

On Monday, Harry Knowles in company with Denis O’Brien, the society’s attorney, will journey to Washington, where they will appear before the committee which has been cleared to open the hearings. Mr. Knowles will present himself as a committee representing the Rats, and speak in favor of the Banchford bill giving protection to authors, composers, etc., while asking that the Senate measure aimed directly against this course, be thrown out. Mr. Knowles argued in favor of the Copyright Law being properly amended to afford protection at a meeting of the “Sunrise Club” one evening this week, at which Victor Herbert and several others, all much interested in the successful passage, expressed similar views.

Knowles, as attorney, for the Rats, is now in consultation with the attorneys for a vaudeville circuit. The conferences will result in an irrevocable contract, equitable in every respect, and approved by both sides, being drawn and adopted by the Rats and the circuit.

KEITH’S REASON FOR LOSING ORPHEUM.

Boston, March 12.

It is said the reason B. F. Keith did not license his circuits to the Orpheum Theatre lease, which William Morris now holds, was because of the doubt whether there will be allowed Sunday concerts in this city next season.

The report says Mr. Keith could have had the Orpheum at the same figure he is now paying, $40,000 annually, but considered the risk of no Sabbath performances too great.

CONTEST DRAWING BIG BUSINESS.

This will be the largest week in point of attendance and receipts at Hammerstein’s since that house commenced to travel the vaudeville road. The Victoria and Eva Tanguay are the joint headliners. Every performance finds capacity attendance, with standing crowds crowding the spaces behind the orchestra seal until it becomes difficult for a late comer to make way through the crowd.

On Monday afternoon a great number of speakeasies occupied the sidewalk in front of the theatre. The police were finally called upon to disperse them. The receipts at Hammerstein’s this week, which are limited only by the capacity of the house, will reach the $12,000 mark.

EXPERIMENTING IN CHICAGO.

The conflicting statements as regards the destinies of the Olympic and Haymarket Theatres, at the end of the present season, are still unresolved. According to the plans of Kohl & Castle, the lessees and managers, vaudeville will be abandoned the latter part of May, and moving picture shows installed. This will leave the Majestic in the field.

The Kindrome Company, which furnishes the pictures at the three houses, will supply the machine and films, and new and novel subjects embellished with special effects will be a feature.

The announcement that the Olympic, the oldest variety house in Chicago, and the Haymarket, the most popular and only vaudeville on the thickly populated West Side, would change the policy to moving picture shows came as a surprise.

The Olympic has been one of the most profitable vaudeville houses in the city, and the Haymarket enjoyed large patronage all season.

Experimenting with pictures in the theatres during the summer is looked upon as an inexpensive and a safe experiment to open, with the additional advantage of the effect the advertisement may have upon vaudeville artists in connection with the installation of pictures in some New York vaudeville theatres of late.

RECEIVERSHIP ARGUED.

Judge Crane in the Supreme Court, Brooklyn, on Tuesday reserved decision in the application of Edwin Owing Towne, Raymond Brown and Bird S. Dougherty, for a receiver for “The Star Bost.” Both sides were directed to submit affidavits.

In the argument of the case, House, Grossman & Vorhas, representing the defendants, entered the claim that Granville had written the playlet and offered Ned Wayburn half of the profits to stage it. Wayburn, they said, had accepted, and being in financial difficulties, had tried to have the act incorporated in order to protect his interest in the profits from his creditors.

Granville had refused to agree to this scheme, and had incorporated on his own account.

MONKEY HAS GOLD TOOTH.

New Orleans, March 12.

For some time past “Capt. Coo,” a Japanese ape, owned by Charles Barnold, has been suffering great pain, caused by the decay of one of his upper molars. Barnold, whose troupe of dogs and monkeys amused the patrons of the Orpheum last week, was willing to undergo any reasonable expense to stay the agony of his pet.

A local dentist undertook to crown “Coo’s” tooth, and completed the work in three sittings. Drills and probes were used; the nerve was killed and extracted, the nerve channel being roughly chiseled and, in fact, every mode of torture that most humans have experienced at one time or other resorted to.

Barnold is now showing the new gold tooth of his primate as an encore.

“The Six American Dancers” have been offered a foreign engagement by the Marielli office during June next, the only open time the act has for a year.
BIG BALL MONDAY NIGHT.

The big, novel and unique masque ball to be given by the White Hats will happen on Monday evening, next, (March 13), at Terrace Garden on East 58th Street. The grand march will take place at 12:30, led by Mr. and Mrs. Corse Payson. Masques will be removed about 1 o'clock.

The unique feature of the affair is that all professional appearing on the stage must wear their stage costume. Prizes will be awarded two of the women maskers for the most appropriate designs in dressing. The judges to make the selections were to have been Alice Lloyd, Vesta Victoria and Eva Tanguay. Miss Victoria will be unable to preside, playing Buffalo on that day, but Miss Lloyd has acquiesced, and Miss Tanguay to be heard from.

A prize, something of a surprise in the nature of the gift, will be presented to the man present who is considered to have the most original character make-up.

The boxes have all been disposed of. Admission to the Garden may be obtained at the box office on the evening of the ball.


MOUNTFORD BECOMES BUSINESS MANAGER.

With the selection of Harry Mountford as secretary to the Board of Directors of the White Hats of America, Mr. Mountford is virtually given the most important of all business managers of the order, with all his acts subject to the approval of the board.

Mr. Mountford is now in charge of the working details of the organization.

SHOT TO DEATH.

San Francisco, March 12.

C. E. Wells, playing at a local music hall, was shot and instantly killed by a police officer on the evening of March 5 as a result of his attempt to play the part of a highwayman.

Wells was pursued by the officer after holding up a saloonman, and in an exchange of shots received the fatal wound. Wells was a late comer in the city.

O.P.E.R.A IN LITIGATION.

A friendly suit has been begun by the Harry Von Tiller Music Publishing Company against Arthur Lamb and M. Witmark & So., in order to establish the publication rights to the score of "The Rose Girl," a musical comedy by Arthur Lamb, which was last year produced.

The legal tangle arose out of a mistake in disposing of the publication rights, and it is being put through the courts to establish the status of the two publishing firms.

GROUND BROKEN FOR POLISH.

Wilkes-Barre, Pa., March 12.

Ground was broken Tuesday morning for the new Poli theatre. The first shovel-full of dirt was taken out by Mr. Poli, Mayor Kirkcatheh and other prominent local men made short addresses.

"MORRIS NEEDN'T BUILD.

"I notice William Morris says he will build theatres," said Martin Beck, "General Manager of the Orpheum Circuit, one day this week in his office at the St. James building. "Well, Morris needn't build in Chicago. He can come right up here and have a selection of any or all of the three Kohl & Castle houses, the Chicago Opera House, Haymarket or Olympic.

"There are also theatres on the Orpheum Circuit which we will let to Mr. Morris," said the Orpheum's General Manager. "I am sure that he can secure all the theatres for vaudeville season necessary without going to the trouble and extra expense of building. We will help him."

Mr. Beck, also John J. Murdock, of the Western Vaudeville Association, Chicago, who was present, confirmed the report that Kohl & Castle contemplated turning their Olympic and Haymarket theatres, Chicago, into picture shows, but both said no definite date for the transference of the several places had been set.

"As soon as we can arrange the bookings" was the nearest to a date either would venture. When asked if that would occur this month, the reply was "probably not."

There are a great many cheap vaudeville theatres in Chicago besides a number of picture shows on the prominent business streets, all reported to be prosperous. Still in New York no general credence was given to the story of the Chicago change. Many looked for a qualification shortly which would set the opening dates of the picture show season in the vaudeville houses along until next Fall.

The cry from the West is that salaries are too high, and it is probably with hopes that the coming season will bring about a change the 'picture' proclamations have been issued.

UNITED WON'T MOVE.

It seems to have been settled at the United Booking Offices that its offices on the eighth floor of the St. James Building will be occupied as a booking office for a year to come, at least.

Notice has been received by the other tenants on the floor to vacate after May 1. Some connected with the United will move upward or downward one flight, leaving the entire eighth floor to the present owners. Still in New York no general credence was given to the story of the狀況 of the offices, excepting those offices along the northwestern hallway. These will be taken possession of by the Orpheum Circuit.

"PEKIN ZOUAVES" SUIT SETTLED.

The action brought against Klaw & Erlanger by the "Pekin Zouaves" for the amount alleged to be due them by the firm under a contract, which K. & E. claimed to hold a receipt in full for, has been settled through the persuasive powers of P. J. Casey, the K. & E. general trouble-adjuster.

Two weeks on the United time, given the act, saved any wounds caused, and the lawsuit has been withdrawn.

LOBELOPE FOR ISMAN.

The frank, undisguised declaration of Felix Isman in Philadelphia this week that he was interested with William Morris in the proposed "Morris Circuit" brought any amount of curious speculation as to how Mr. Isman expected to evade the penalty of $250,000 imposed by the "settlement" agreement executed last month by Klaw & Erlanger and the United Booking Offices. Mr. Isman was director in the United States Amusement Company, the Klaw & Erlanger vaudeville corporation, and he signed the settlement agreement as an individual.

A person fully cognizant of the condition of the agreement stated this week to a VARIETY representative that while Mr. Isman had mentioned "William Morris" he actually meant it was "William Morris, Inc.," he was interested in. "William Morris, Inc," is the corporation lately formed by Mr. Morris to take over all his vaudeville interests.

The settlement agreement, in one of its sections, provides that no signer of the instrument shall engage in the vaudeville business for ten years from the date of execution, and that he may not be interested in a corporation in which he controls or owns, directly or indirectly, the majority of the stock of that corporation, shall be equally validly enforceable under the liquidated penalty if the corporation engages in vaudeville.

The mystery of Mr. Isman's very plain remarks seemed to be contained in this paragraph. As a matter of fact, "William Morris, Inc.," if it cannot be proven he holds or owns a majority of the stock, Mr. Isman is free to reap the harvest of any profits that he may obtain through dealing in vaudeville.

Maurice Goodman, the attorney for the United Booking Offices, who drew the settlement agreement signed by the vaudeville figures, when asked for an opinion on the corporation point involved, replied "ridiculous. No one could escape his obligation by such a funny evasion."

BROADWAY 1909.

The statement made by Felix Isman that vaudeville would be played at the Broadway Theatre next season, booked by William Morris, does not coincide with the development of the settlement agreement that arrangements have been made for that time with a legitimate production. The present Dingwall-Litt lease does not expire until 1909.

Mr. Isman holds a lease on the property, following the expiration of the term of the present lessees. Mr. Isman has taken the theatre for 162 years, at an annual rental running, from $5,000 for the first year to $80,000 the final year of the term, gradually being increased. It is expected in real estate circles that an office building will be erected by Isman on the ground within a few years.

This week the Broadway Theatre property was deeded by the Countess Zborowski, of London, to "The 1449 Broadway Company" at an estimated consideration of $1,250,000, subject to a mortgage of $1,250,000. The company executed the long time lease with Mr. Isman.

Billy Saxton, late of Palmer and Saxton, and Bert Somers and Law, have formed a partnership under the title of Saxton and Somers.

OBITUARY

"Yank" Newell, a well-known showman, died on March 10 at his home at 81st Street, New York, of stomach trouble. Mr. Newell had been ailing for about two or three years with the complaint.

John Bailey, of John and Ray Bailey, colored, died Monday, March 3, at 251 39th Avenue, Chicago, of consumption. The deceased was 30 years old. The act with which he was connected is well known among the colored entertainers.

Enoch Wiggins, the seven-month-old child of William Wiggins, died March 7 at Detroit. The baby's father is the second son of the late "Pop" Wiggins, who passed away recently. The baby was born two months after "Pop" Wiggins' death, and named after him. The Temple remained open on the day of the funeral.

Memphis, Tenn., March 12.

Arthur Gorey, a musician, died at St. Joseph's Hospital in this city March 7. He was a Redman, Eagle, and also belonged to the Masonic Union. The remains were removed to Cincinnati for burial. He is survived by a widow, Lily May.

Wallace E. Cooke died Feb. 29 at the home of his mother, Mrs. George Stratton, 299 Ferry Street, New Haven, Conn. The deceased was 36 years of age at his death, caused by tuberculosis. He was well known as a character comedian, and also as a magician. He was the artist for "Mahatma," the magazine devoted to magic. Interment was made in Evergreen Cemetery, New Haven.

HAS SAVOY ON PERCENTAGE.

Fall River, Mass., March 12.

The report that M. R. Sheedy holds a lease upon the Savoy is wrong. Mr. Sheedy has agreed with Julius Cahn, who manages the theatre as one of his New England circuits, that Savoy theatre will play for him for six to eight weeks. Mr. Sheedy taking the house on a 60-40 basis and paying the cost of the bill.

Cahn had not an overanxiety of legitimate bookings, and was glad to dispose of his Savoy for the term, especially as the Academy of Music, the other Cahn theatre here, can handle all the combinations or "repertory."

The Flinleys will be the headliner at the Savoy next week under peculiar circumstances. Sheedy had the act booked for his old house under his own contract made through the United Booking Offices. He notified the agency he insisted the act pay for him, and there was no alternative, although Mr. Sheedy is now "opposed."

When leaving the Bijou last Saturday night, Mr. Sheedy cabled along with him the "pros," stage crew, orchestra and in fact everything movable. The Savoy has had the largest booking of the season business this week.

ORPHEUM, ALTOONA, OPENS.

Altoona, Pa., March 12.

This is the opening week of the new Orpheum, built upon the site of the Cahn, which was destroyed by fire a year ago when under the management of E. W. Cool.
VARIETY

CIRCUS NEWS.

The National Park Managers' Association's headquarters are now located in the Knickerbocker Theatre building. C. Oberheild, the secretary and general manager of the Association, said the Association was not a booking agency, as presumed. It was an association of summer parks for the protection and promotion of mutual interests. Mr. Oberheild stated that he would book any act for which a requisition might be forwarded by one of its members, and would book through the agent controlling the act, but did not agree to undertake any exclusive booking contract from parks. The booking rule also operated the other way, Mr. Oberheild added. Any act enrolling itself upon the Association books would be called when asked for by a manager, but that did not imply that the Association assumed any proprietary rights to the act or its booking privileges. Smaller agents would be signed in the individual name of the manager the act was booked for, and a commission of two and one-half cent. retained for the benefit of the manager's New York office, which would then turn it over to the manager. The Association would not sell the acts. A very large number of parks scattered all over the country had been enrolled, stated Mr. Oberheild, and after the summer park season the fairs would be taken up, fairs coming under the general scheme as well as parks. Mr. Oberheild said that R. C. Mudge, whose name was upon the Association's letterhead, had not declared himself as manager of the Association. A very large number of parks scattered all over the country had been enrolled, stated Mr. Oberheild, and after the summer park season the fairs would be taken up, fairs coming under the general scheme as well as parks. Mr. Oberheild said that R. C. Mudge, whose name was upon the Association's letterhead, had not declared himself as manager of the Association. A very large number of parks scattered all over the country had been enrolled, stated Mr. Oberheild, and after the summer park season the fairs would be taken up, fairs coming under the general scheme as well as parks. Mr. Oberheild said that R. C. Mudge, whose name was upon the Association's letterhead, had not declared himself as manager of the Association.

Dexter Fellows, press agent with the Barnum-Bailey Circus and Frank O'Donnell, contracting press agent for the same organization, arrived at the Ringling headquarters in New York this week and took up the press agent work of the Madison Square Garden opening.

Willard D. Coxey, "story man" of the Barnum-Bailey press department, resigned from the staff this week, and announced his retirement from the circus business, after eighteen years' connection with it. "I part from the Ringlings with the best of feeling on both sides," said Mr. Coxey. "I had my ideas as to the conduct of the publicity bureau. The management had quite another idea and in an entirely friendly spirit, I agreed that the proper administration of the department was impossible under these conditions." Mr. Coxey has been connected with the Forepaugh, Ringling and Barnum-Bailey shows and has been with every newspaper office of any consequence in the United States. He declares that he will spend the summer abroad, and in the Fall enter the theatrical business. Tom Namack steps into Mr. Coxey's position.

Cole Brothers open at Erie, Pa., April 25th.

Cincinnati, March 12.

Judge Otto Pfluger named A. B. Huston as referee for the Hagenbeck Circus Company on motion of Mr. Austin Goodman, representing John Havelin. He announces the corporation had been dissolved, and that Mr. Havelin was the principal stockholder.

Doc Waddell, formerly press agent of the John Robinson Circus, joins the Selma-Floto show, which opens the season at Los Angeles, Cal., April 6, for one week.

The Barnum-Bailey Circus goes from the Garden to Brooklyn this year, if the press plans of the managers are carried out. For this reason it is not probable that the Buffalo Bill outfit will visit the baby borough, although this point has not yet been finally decided. The "Bill" managers are anxious to avoid following the circus too closely, and may jump directly from the Garden to Philadelphia.

The Todd-Siegrist Company, which consolidated with the Bell show in Mexico this winter, arrived from Vera Cruz last Saturday. Siegrist had reached the city a week before, having come North by rail. He declared that during the circus fight in Mexico City, Bell had had all the best of it, the advantage of being in the Orient Theatre being on his side, while Punkibone was under canvas. The Trevini show was playing Mexico at the same time as well as Dr. Carver's. Before leaving the city, Siegrist sold his top, 100 x 150, centrepiece to Dr. Carver.

Carver is working North, having left Mex-ico City and moving toward Texas. Mr. Siegrist said that now Bell and the Orrins had patched up their disagreement, it was probable that the Bell show would play an annual engagement in the theatre.

Louis E. Cook, general agent for the Buffalo Bill exhibition, declared this week that the outlook for a good show season was excellent. "All the reports that have come into this office," said Mr. Cook, "indicate that both by bit the country has returned to normal conditions, with the return of commercial confidence. I take the receipts of theatrical companies on the road as a clear indication of conditions. For example, "The Red Mill" played in Newark, N. J., my home town, recently to $14,000 on the week, including a $2,200 Saturday matinee. Surely if a theatrical entertainment draws such a large patronage from people who have money to spend for entertainment, the outlook for the big shows, which offer more for the money than any other amusement, is rosy. I look for an all-round prosperous season.

The advance of The Great Yankee Robin-son Shows for the coming season will be composed of W. E. Quinnett, general agent; Homer E. Davis, agent in charge of paper and bill posters; Toley Beers, as-sistant boss bill poster; Ed. C. McLaren, in charge of lithos; and Henry Thomas, Albert Knaff, Walter Rockwell, Geo. F. Sommerville, Harry Thomas, bill posters.

"The Red Raven CadeTs," a military girl act, of which Hilda Carle is the leader, may make an attraction with the Ringling show next summer. Negotiations for the engagement are on, according to J. A. Mor-riss, manager of the act. Sixteen girls will be used.

Several of the artists making up the company touring South America and the West Indies, brought their disputes with Maurice F. Raymond, vaudeville agent, expert, into the courts in Trinidad, British West Indies.

John Ringling left New York for Chicago Sunday night. All T. Ringling is still in the city, and Al Ringling is expected in the Ringling headquarters daily.

Arthur Hopkins closed negotiations last week with L. Solman, the manager of Hau- lon's Point at Toronto, to book the attractions for that resort the coming season. Many large features will be used.

The Grantham Family has been booked by B. Obermayer for sixteen weeks over the Dorsey chain of parks, after which the act goes abroad for six months.

It is reported in Peoria, Ill., that Chester Sargent, manager of the Majestic Theatre in that city, has leased an amusement park at Bay City, Mich., for the summer.

Arrangements are about completed whereby Frederick Thompson of "Loma," Coney Island, will act as American representative or booking agent for "The English Gardens," Vienna. Gabor Steiner is manager of the Austrian summer resort, claimed to be the first of its kind on an extensive scale, which all who have seen it patterned. Steiner is backed by a brewer of Vienna, Drecrer, reputed worth fifty or sixty millions of dollars. The connection is for purposes of securing all the best known and latest of American amusement devices, particularly those becoming popular in Coney Island. "A Trip to the Moon" and "The Tickler" will shortly be shipped to "The English Gardens."

Barnes' Western Theatrical Exchange, of Chicago, has issued its annual Fair Catalogue, which is a highly commendable sample of the printer, both in its general makeup and illustrations. The standard comedy acrobatic features so much sought for during the summer are listed, as well as all other styles suitable, including several sensational numbers. Among the latter is Diavolo, who will this season make a big dive into a tank of fire. The illustration in Mr. Barnes' catalogue for this act gives an excellent idea of its sensationalism. Oscar V. Babcock is another of the Barnes' "thrillers" in an act termed "Lightning Trip, Lasso, Top and Flying the Flame." Mr. Babcock carries 12,000 pounds of baggage, requiring a special car when traveling. A curious incident to Mr. Babcock's exhibition is that he can adjust it to a time limit at the pleasure of the management, either giving his act within five and one-half seconds or extending it to fifteen minutes. Mr. Barnes has a formidable list of fairs which his agency books. It is printed in the Catalogue. There are over 250 fairs supplied by Mr. Barnes with amusement features, besides eight State fairs, all located in the West.

New Orleans, La., March 15.

The people of New Orleans are wondering as to the fate of West End Park. As reported in Variety last October, the lease of the resort was offered for sale for a term of twenty-five years with the stipulation that the lessee spend $350,000 in improvements. N. Dids were received at the time. It is not unlikely that the authorities will prevail upon the railway company to take over the lease for the benefit of the citizens. It is very likely that the Orpheum Circuit Company will furnish the attractions.
EDISON COMPANY IN COURT AGAINST THE OPPOSITION

Injunction Asked of the U. S. Court in Chicago, Restraining the Klein Optical Company from Handing Films. Edison Gives Ultimatum Before Proceeding.

Chicago, March 13.--Another bomb in the moving picture war was exploded simultaneously with the arrival in this city of W. E. Gilmore, Vice-President and General Manager, and Frank L. Dyser, General Counsel for the Edison Manufacturing Company, when suits were filed in the United States Circuit Court against George Klein and the Klein Optical Company of Chicago, for alleged infringement of the film patent issued years ago to Thomas A. Edison.

The suit demands an injunction against the selling or renting of such pictures as the combination claims rights of manufacturing to.

At a conference in the Auditorium Annex, where Mr. Gilmore and party made their headquarters during their campaign, it was emphatically declared that every means within law will be used to press the suits. Every renting exchange and exhibitor not provided with an Edison machine, or not an authorized licensee, is asserted, will be dealt with in the same manner in the event of a favorable court decision. Offield, Tolli & Linthum have been retained as local counsel.

The one ultimatum in favor of the exhibitors or users of the so-called unauthorized Edison device to escape possible prosecution has been rendered. It contains a proviso that if they agree to the policy of the Edison company, its agents or licensees before actual suits are commenced the past claims will be waived.

Both Mr. Gilmore and Mr. Dyser left for New York toward the end of the week. It is not known when or how soon the case will be brought up in court here. The papers have been filed and the suit placed upon the calendar.

Those in attendance at the conference were Geo. K. Spear, William N. Selig, J. A. Berst of the Pathe company, and John Hardin, Western representative of the Edison company, besides Messrs. Gilmore and Dyser.

It was said here before the Edison General Manager and General Counsel left for New York that upon their arrival there, a suit would be commenced based upon the decision rendered by the U. S. Courts in the spring of 97 and calling for an accounting of all such films as in said suits then adjudged upon by the court as the patented right of the Edison Company. This accounting goes back as far behind the date of the decision as the use of the film be proven.

It was also reported that a similar suit to the one instituted in Chicago against the Klein Company, would be commenced against the Biograph Company in New York, in the United States Court for that district.

Geo. Klein when seen by a Variety representative had the following to say regarding this development:

"Chicago has been honored by a visit from Messrs. Gilmore, Berst and the Edison attorney, and they are about to return to New York. The effect upon the Independent film interests is not noticeable nor have there been any detections from the Combinations. Articles have been given to the press by the Edison interests, and I understand that others are about to be published along the old familiar lines threatening suit because of the use of the infringing films and threatening dire penalties for these crimes and misdemeanors."

"I can only advise our friends to value the substance and disregard the shadow. I have not yet been advised that the Biograph Company has been sued for violation of the Edison patent. In fact, Mr. Edison withdrew his former suit from court after the first issue of this patent."

"If this action and these warnings are serious it is not apparent what is to be gained by taking an owner of a nickelodeon who is in the devil and the deep sea in being liable to be haled into court by the Biograph Company on one hand for violation of their 'Latham Loop' patent, or by the Edison Mfg. Co., for alleged infringement of the film patent."

"It is a significant fact that not one of thirty-two owners of moving picture theatres representing fifty theatres now working in Chicago with Independent films, was attacked in the courts during this visitation from the East, and not one of them has been in any way influenced by the 'Campaign of Printer's Ink' now on."

"As far as we may anticipate the decision of the highest court which will take cognizance of this proceeding, it must follow their own decision covering films in the previous case which not only stated that Edison 'was not the inventor of the films,' but also by implication conceded the attempt to obtain a monopoly to which he was justly entitled.

"There is no 'Sacred Star' to guide the 'Effect or the Unaffected' to any conclusion not based upon previous court action and probabilities following upon it."

At the final meeting of the Edison forces in the Auditorium Annex it was concluded not to commence restraining proceedings against exhibitors or operators here at present.

THE LOCAL ORGANIZATION TAKES DECIDED STAND

Passes Resolutions Which Become a Pronunciamento of Decided Character. Herbert L. Miles Tenders Resignation As President.

The last meeting of the Greater New York Exhibitors' Association, held at the Lyceum on March 6, gave distinct prominence to the discussion of resolutions and opinions by moving picture exhibitors when in conference and organization.

It was stormy without the doors of the Lyceum, and it narrowly escaped the weather conditions in the meeting hall. The inclinometer presented a great many from attending, but the intelligence of the Association was represented by the members present.

At the previous meeting a special committee had been appointed, having for its chairman, J. Austin Fynes, and members, Nathan Hirsch, Henry Odo, Wm. Markgraf, Frank Selden, Robert MacNabb and Milton Gosfield. This committee was empowered to confer with the executive committee of the Association.

Upon the meeting coming to order with Herbert L. Miles, president, in the chair, Mr. Fynes was called upon for a report. He stated that the committee of which he was a member had taken place, several of the special committee acting by proxy for those of the executive, and Mr. Fynes offered as a result of the joint deliberations the following resolutions:

Resolutions adopted by the Greater New York Exhibitors Association at a regular meeting held at the Murray Hill, New York, on March 6th, 1908:

"Your Committee have carefully considered all the present conditions, and discussed them fully and freely, devised to present to you the Association the following series of resolutions:

"RESOLVED:—That the operation of being price of admission—whether to establish them at its own or a competitor's must be left entirely to the judgment and discretion of all our members in the several districts. This Association cannot attempt to dictate the limits of these matters, to the charge of our members. If, however, various members who may be competitors, in the same localities, or other localities, decide among themselves upon a certain price of admission, it is the duty of the Association, through its Executive Committee, to strongly recommend to its members and endeavors to keep it in force. In other words, you Committee would strongly insist that the local price should prevail in the localities, and if the question be made as to the propriety of certain prices to be used, the length of show, etc., it is to be considered a matter of mutual agreement between such members as may be, and not a neighborhood competition. Conditions of exhibitors may govern. Business is business and committee can do little to force upon such others who may be forced to act. We believe that only upon the business must alone and will make its own way, according to his own price and methods.

"RESOLVED:—That this Committee is firmly of the belief that the present combinations of the manufacturers, on the one hand, and of film companies, the other, are to be responsible in a great degree to the interests of the large body of exhibitors who make up this Association, and that we urge all members to give the situation serious thought and consider a devo to our and the difficulty. We regard the new schedule of prices as the new round of rate and unfair and intolerable. We are of the further belief that this Association has grown in power, influence and standing, and that the exhibitors here and elsewhere are the best equipped as a group to take up in the matter. Under the present meeting picture-lens, this Committee does not believe it possible to withstand the rate and must, unless it is learned to suit the purpose by exerting greater strength. If one combination of manufacturers and distributors can be further strengthened, we believe it can be made to forward our purpose, and we must have the support of the Independent manufacturers.

"RESOLVED:—That this Committee pronounces that the present state of affairs is due to the neglect of our friends to take any step. Resolutions of a set by law under which we can be deprived of this Association, are matters which can prevent the present meetings, and if the Committee, with the assistance of the Ex-Committees, can agree upon the resolutions to be voted upon separately, which was done, and they were passed singly and as a whole, unanimously. Mr. Miles entered into a lengthy speech in defense of the opinion, and manufacturer before the third paragraph was voted upon. During his argument Mr. Miles tendered his resignation as president of the Association, but just before the meeting adjourned some day to again assemble at the call of the chair, the resignation was moved to be placed upon the table until the next meeting by Secretary D. M. Donoghue. Mr. Miles then rescinded and carried, although Mr. Miles said he should insist that it be accepted.

In the course of his talk Mr. Miles dwelt upon the present evils of the moving picture business as brought out by the competition of exhibitors, and asserted that since last September the rental business had been in such a precarious condition that a change had been enabled to show a profit. He also said that the demand for "first runs" by the exhibitor was so insistent that the renter could find no profitable outlet for future deliveries. This reacted both upon the renter and the manufacturer.

The Buffalo convention, Mr. Miles continued, had been called for the purpose of correcting this condition. He said he believed it would prove of the greatest benefit to the business, if followed, and Mr. Miles advocated the unity of the renter and exhibitor, again repeating that the exhibitor was alone to bear the present conditions through his anxiety to outdo his competitor.

Miles Bros., not at that date (March 6) signed a contract with either side, said Mr. Miles, although he considered that the Edison held the better position in any fight to come. On Monday, March 9, Miles Brothers signed an agreement with the Edison people which had been awaiting their signature for some time.

At the conclusion of Mr. Miles' address the paragraph causing his speech was read over one as well, Mr. Miles then called upon Mr. Fynes to state why the contract was considered "unfair." Mr. Fynes replied by saying the contract restricted the purchase of films to the Edison concern and also demanded a real estate guaranty. This, Mr. Fynes said, was outside the scope of a contract; it became the business duty of a renter or exhibitor to secure the financial responsibility of a customer.

Mr. Miles in rebuttal said that this provision had always been contained in the contracts issued by Miles Brothers. The statement that the Exhibitor would have to co-sign each customer's standing, and insisted upon the real estate guaranty to
EDISON SAYS "NO MORE." Below is a copy of a letter, dated from the "Legal Department" of the Edison concerns, informing one B. L. Fowler that a license will not be given him for the manufacturing of moving pictures.

The letter itself, which may be taken to express the attitude of the Edison people on several points, plainly indicates that patent-piracy pictures is gone over, and in which that concern's position in the present trade war is defined.

The early part of the statement concerns itself with a discussion of details which are fully familiar to the trade, but the following final paragraphs contain a startling statement:

"The camera of the Edison patent in question (that established by the court last spring) is not, however, capable of producing long lengths of picture film, and has not been used by the Edison Manufacturing Company for a number of years, if ever. It is an apparatus for the production of standard films. On the contrary, not only the Edison Company, but others engaged in the manufacture of such films has been called to adopt the camera of the Latham patent No. 707,934, dated April 26, 1902."

"The American Mutoscope & Biograph Company owns the Latham patent, and has a suit pending against the Edison Company to enforce it."

"In view of the suit brought against the Klein Optical Company in Chicago, under the Edison Film patents this week, the discussion of the theory of litigation on this point, which is part of the following, is interesting."

"In the opinion of the Court referred to in Vol. 114 of the Federal Reporter, page 926, occur the following:"

"The photographic reproduction of moving objects, the production from the negatives of a series of pictures representing the successive positions, and the presentation of these pictures to the eye of the spectator in succession, is to be deemed a combination of patents to be blended together and give the effect of a single picture movement, not actually published long before Mr. Edison entered the field."

"It is obvious that Mr. Edison is not a pioneer in the large sense of the term, or in the more limited sense in which he would have been if he had also invented the film. He was not the inventor of the film. He was the first inventor of apparatus capable of producing pictures negatives, taken from proper single point of view, in single line sequence, upon a continuous negative strip."

"The invention of the apparatus which has been the subject of litigation is of the greatest importance and is the essential part of any film show."

"In the year 1888 an action for infringement was brought against the American Mutoscope & Biograph Company, which was pending for about three years in the business of manufacturing moving picture films, by Thomas A. Edison, under a patent to the latter, No. 580,168, dated Aug. 31, 1897. This patent contained four claims for a camera for taking pictures of objects in motion and two claims for a moving picture film."

"The Court of Appeals for the Second Circuit decided this suit in favor of the defendant, the American Mutoscope & Biograph Company, on all points, finding Edison's claims, both for the camera and for the moving picture film, invalid."

"After this first failure Mr. Edison surrrendered his patent, and it was later re-issued in two divisions. In reissue No. 12,037, dated Sept. 30, 1902, he obtained four new claims of limited scope only, stating the camera shown in the original patent."

"In reissue No. 12,038, of the same date, he secured two limited claims to a film. Both these reissued patents were put in suit against the American Mutoscope & Biograph Company in the latter part of the year 1902."

"In the suit under the reissued patent for the film, the defendant filed a demurrer, which resulted in the withdrawal of the suit. No further suit has been brought against the American Mutoscope & Biograph Company under any patent for a film action. The Court found that three of the four claims of the Edison reissue were valid if limited to the special form of camera shown and described in his patent."

300 SHOWS IN NEW YORK. The Greater New York Moving Picture Association, composed of the exhibitors in the Greater City, independent centers, at 1265 Lexington Avenue, where Daniel M. Donegan, the secretary, makes his headquarters.

There were about 300 moving picture places in all the Greater City, said this member, who had gone to some pains to ascertain an approximate figure.

The general estimate of 600 or more, usually made, said he, included all the "peanut arcades" and places at Coney Island, but the home film pictures did not include these. One hundred and sixty-eight machine operators hold a city license.

BIOGRAPH ADDS LICENSEE. The Great Northern Film Company, a large foreign film manufacturer with headquarters in Copenhagen, was added this week to the list of licensees under the camera patents of the American Mutoscope & Biograph Company. The newcomer is said to be prepared to enter the American market immediately with a large assignment of films.

Inglaud C. Oes, an agent of the Great Northern, arrived in this country a few days ago and established headquarters at 7 East 44th Street, which will be the American representative of the firm.

There are 250,000 feet of new material now in the custom house which will be delivered to Oes in a few days, if it has not already been released, and the latter has already cabled an order for a like quantity for immediate shipment.

OVERLOOKED THE "COPYRIGHT." A Portland (Or.) newspaper in a recent issue did Vasnier the honor of printing (without credit) one of its film reviews verbatim as information to its readers.

A theatrical journal in the Middle West thinks well enough of Vasnier's news to print moving picture items to reprint it without the usual formality of crediting its source of news supply.

CRAWFORD HAS SHUBERT. New Orleans, March 12.

Later information has disclosed the fact that O. T. Crawford, of St. Louis, will operate pictures shows at the Shubert.

The American Mutoscope & Biograph Company this week issued a signed statement in which the history of litigation against the patentees is gone over, and in which that concern's position in the present trade war is defined.

The early part of the statement concerns itself with a discussion of details which are fully familiar to the trade, but the following final paragraphs contain a startling statement:

The camera of the Edison patent in question (that established by the court last spring) is not, however, capable of producing long lengths of picture film, and has not been used by the Edison Manufacturing Company for a number of years, if ever. It is an apparatus for the production of standard films. On the contrary, not only the Edison Company, but others engaged in the manufacture of such films has been called to adopt the camera of the Latham patent No. 707,934, dated April 26, 1902."

"The American Mutoscope & Biograph Company owns the Latham patent, and has a suit pending against the Edison Company to enforce it."

"In view of the suit brought against the Klein Optical Company in Chicago, under the Edison Film patents this week, the discussion of the theory of litigation on this point, which is part of the following, is interesting.

"In the opinion of the Court referred to in Vol. 114 of the Federal Reporter, page 926, occur the following:"
STATEMENT GIVEN OUT
BY THE EDISON COMPANY

Frank L. Dyer, the Edison General Counsel, Remarks on the Present Situation

Chicago, March 12.

While in Chicago this week, Frank L. Dyer, General Counsel of the Edison Company, gave out the following regarding the existing controversy as to the patent situation in the moving picture business:

"As is well known, licenses under the Edison patents have been taken out by the principal manufacturers of this country. The patents have been recognized by these manufacturers as dominating the art, and royalties under them are being paid. The claim has been advanced by the Biograph Company that they can operate independently of the Edison patents because the Court of Appeals in New York decided that an early form of camera in which uneventfully spaced pictures were taken, was not an infringement of one of the Edison patents. The suit against the Biograph Company did not involve the Edison film patent which covers all modern moving pictures, and in my opinion is infringed by all pictures manufactured in this country or imported from abroad.

"Suits have already been brought in Chicago against George Kleine and the Kleine Optical Company for infringements of the Edison patents. The suits are against these companies against which these suits are directed are imported motion pictures made by Gaumont and others, and American pictures manufactured by the Biograph Company. These suits will be pressed with the greatest vigor and brought on to hearing at the earliest possible moment. I confidently expect that injunctions will be secured by which further unlawful importation of these pictures will be prevented, as well as further manufacture of infringing films by the Biograph Company.

"Of course, should such injunctions be secured, there is a large claim for profits and damages. We also propose to bring suit against all the film exchanges in Chicago and elsewhere who may now be handling or may in the past have handled these infringing films, both foreign and otherwise; as well as against all exhibitors who may use them. Evidence is now being secured as to these infringing exchanges and exhibitors, and upon my return to New York I intend to promptly commence additional suits against them. I have been amused to note in the public advertisements that both Mr. Kleine and Biograph Company have agreed to protect all exhibitors or film exchanges handling their films under the "Biograph patents." I am perfectly familiar with all the patents which have been granted to the Biograph Company, but I do not know of any patent under which any protection whatever could be given.

"Some talk has been indulged in as to the so-called Latham patent on which the Edison Company was recently sued in Trenton, N. J. This patent has nothing to do with moving picture films, but relates to a detail in the construction of projecting machines. Such exhibitors of moving pictures are as well protected by my company, which will undertake the defense of all suits that may be brought against them for the use of such machines, and will pay all damages that may be recovered, provided, of course, the Edison Company is given control of such suits.

"I do not look upon the Latham patent as a serious thing. Ever since its issue in 1902, my company has been imported to purchase it, but I have always regarded it as so unimportant as not to warrant serious consideration.

"Two things, however, may be taken seriously by the public:

"(1) The Edison Company proposes to do the utmost of its ability to assert its rights to the Edison patents and to prosecute all infringers, wherever they may be located.

"(2) The Edison Company stands behind all its licensees and will see that they are properly protected by the patents which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

AGENCIES' AGENTS SOLICITING.


Four agents of film agencies, members of the two rival associations, visited Joplin last week soliciting business under the new agreement.

The exhibitions, however, are holding off, preferring to see the outcome of the present fight.

DENVER VERY STRICT.

Denver, March 12.

A slight fire in the Theatre picture house, has caused the authorities to grow very stringent. It has been declared that no more licenses will be issued. The present city ordinance is so strict in this regard that it prevents them from building a picture place as it does an ordinary theatre. Those who have houses in present have been kept busy fixing it to the instructions received from the building department.

There are nine moving picture shows here now, all doing good business. Henry Lubelski, formerly the manager of the Noveltv, a vaudeville theatre, announces that he will open a picture show opposite the Crystal, a Western States Circuit theatre. Mr. Lubelski was formerly associated with the Western States.

MUCH M. P. LEGISLATION.

There are four bills pending in the State Legislature having to do with the regulation of the moving picture business in this State. Two, introduced by Senators McCaul, of Brooklyn, and Gluck of New York, which provide for practically the same restrictions, may be combined.

It is said that the New York City government has not required the same rules as to the registration of machines and operators strictly more than formerly.

FILM ASSOCIATION STATEMENT.

The following statement was issued by the Film Service Association this week through its secretary, Dwight Macdonald.

It seems to have been compiled for the purpose of stimulating the trade and showing the public of the developments since the Buffalo convention in so far as they relate to the handling of the films, and contains information not previously published.

Owing to the fact that the secretary has received a number of letters from members of the Association in recent weeks asking questions of the committee's action, he has been prompted to publish the following statement on the subject:

The manufacturers met a few minutes before February 20th, at which meeting a committee was appointed to consider the minimum rental schedule adopted at Buffalo and the proper schedule to put in force at the present time.

It was clearly demonstrated to the present executive session on February 20th that the minimum rental schedule was not fair to the exhibitor who is the customer of the company. In order to meet the demands of exhibitors, it was decided that such a schedule as would be fair to their customers, the committee might make, and that same was taken in the interests of the distributors as well as the distributors in any particular locality.

So far as the final terms of the new minimum rental schedule were agreed upon at 3:00 o'clock on February 20th, and, subject to the approval of the Inter-State Commerce Commission, the new schedule, which is the only official notice of the new schedule was sent to the manufacturers on February 21st, on which day additional copies of the schedules and rental slips were distributed. The new schedule has every reasonable effort made to officially indicate in every manner the minimum guaranteed rental charge at the same time and in the same way, and the same manner in which the old schedules were issued.

The executive committee then made its recommendation to the members of the Association that the new schedule was the result of the recommendations of the Executive committee and that the committee that adopted the new schedule was the result of the recommendation of the Executive Committee. The new schedule was voted on by the committee to which it had been referred, and, on February 20th, at which meeting a committee was appointed to consider the minimum rental schedule adopted at Buffalo and the proper schedule to put in force at the present time.

In return for this action, and in order to further strengthen its position, the committee has decided an additional meeting of the members of the Association who are not members of the Association shall be held to discuss the new schedule. It was voted unanimously that the committee be permitted to act as the committee of the Association to make the new schedule and to put it in force at the present time.

A full report was then furnished to the committee of the Association, and the new schedule was then presented to the committee of the Association. The new schedule has been adopted by the committee of the Association.

Mr. and Mrs. Jollywood Go Pandemic.

Unique.

On what has been seen around town of the Pathé pictures, it would seem that when the Pathé people secure an idea for a comedy subject (perhaps others as well), they announce the series before the public begins to catch on. "Mr. and Mrs. Jollywood" is an illustration. A man and woman start out on a tandem bicycle, and bowl over everyone in the way, the series becoming a "chaser" in the arrest of the measuring their return home, and the expense account of the damage wrought, itemized and thrown on the sheet in statement form, is the finish. The picture has been well worked out. That is one big point in its favor. Also the comedy is there, though in no great laughable quantities, but it is a good film in its class, the difficulty being that the pathologists are not so good as the moving pictures are able to guess the story the moment the couple mount the machine. In an instance like that, there must be an overabundance of fun to offset the prior knowledge. The letterer, or describer, at the Unique ought to be cautioned that a civilized person when speaking, even in a moving picture, does not make a noise resembling the growling of wild animals. The talk behind the sheet should be as intelligible as the man at the Manhattan makes it.

Sincerely,

Frank Fogarty is placing both the Colosseum and the Alhambra this week.
VARIETY

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance in New York City.

William Rock and Maude Fulton, Colonial.
Richard Golden and Company, Hammerstein's.
"Casey's Court," 125th Street.
The Four Everetta, Pastor's.
Tippel and Kilment, Pastor's.
Keller's Court, Pastor's.
Bailey and Girard, Pastor's.

Nance O'Neill and Company (j).
"The Jewels" (Dramatic).
18 mins.; Full Stage (Special Set).
Fifth Avenue.

Never again let it be said that dramatic subjects of sombre color are impossible to vaudeville. Nance O'Neill is enjoying a big success at the Fifth Avenue Theatre this week in a tragic episode adapted from "Leah, the Forsaken," a success that is as much a popular achievement as it is an artistic triumph. Miss O'Neill undertakes a formidable task in attempting to tell the tragic story of "The Jewess" and clothe the tragic figure of Leah with its splendid dignity in the trifling length of time to which vaudeville number is limited. That she accomplishes this seeming impossibility is no mean tribute to her genius. The playlet sketches out the bare outlines of the old drama in a rather dull preliminary scene between Farmer Jones (McKee Rankin), Joseph (Dallal Anderson) and Dame Groschen (Clara Bray), paying the way for the real scene, Leah's tortuous denunciation of her faithless lover. Miss O'Neill once again found the audience restless and ill at ease after the prosy, rambling talk of the minor characters. In thirty seconds the tragedienne had fixed their attention and until the final curtain released them from the spell of her splendid acting the audience was lost in breathless attention. One gets an impression of boundless resource behind Miss O'Neill's emotion even at her tensest moments, and there is hypnotic suggestion of power in her deep, vibrant voice, a voice that matches the dignity of the quintessence, almost scriptural language of the playlet. Miss O'Neill held the stage practically alone for ten tense, breathless minutes, working up to the terrific climax, which was as equal within her grasp as the earlier, quieter passages. In fine, Nance O'Neill is altogether splendid and worth going to see, and so her New York vaudeville audiences expressed themselves this week in terms of unmistakable emphasis.

Isabelle Peyrant and Her Dogs.
22 Mins.; Full Stage.
Pastor's.

Isabelle Peyrant, with her dogs, is in New York probably for the first time this week. She should not return until her act becomes entitled to a metropolitan showing, and for that purpose should remain even here where present there is no marked trick or feature. The tricks are too often repeated, one poor little canine being compelled to jump back and forth, over and through objects, until it seemed really pitiful, especially when the act is doing "three." That must be too many performances daily for any animal act, regardless of its merits. Sine.

Cecilia Lofts.
Imitations.
29 Mins.; Four (Pastor, 19); One (10).
125th Street.

The incomparable mimic, Cecilia Lofts, has returned to vaudeville via Keith- Proctor's One Hundred and Twenty-fifth Street Theatre. Miss Lofts surprised all the knowing ones Monday evening by receiving a reception which could extend the number of her imitations to ten. The surprise was in the 125th Street audience taking to Miss Lofts in the manner it did, the expectation having been that her work would be a trifle "fine" for this house, especially as on that night Miss Lofts commended with Connie Ed- dius in "The Girl Behind the Counter," following with Olga Netherdale, and hav- ing in her repertoire also Allia Nazimova along with Caruso "on the Gramaphone." Miss Lofts accompanying herself upon the piano. The gallery was inclined Mr. bel at the first two, but Miss Lofts' supreme art forced itself home. Her lighter numbers, including Alice Lloyd, Hattie Williams, Bert Williams, Geo. Cleveland, and herself singing "The Hoodoo Man," carried the day firmly. Barely a hat, cane and a shoe or two, Miss Lofts gave her imitations without any change of costume. She is just as glacial in appearance as ever, and has no difficulty upon her reappearance in justifying the claim made for her that she is the Queen of Minnies. While the applause was not prolonged, the act was one of spontaneous and at times, it was merely a matter of subjects. No doubt on Tuesday Miss Lofts rearranged her program.

Bert Leslie and Company (j).
"Hogan in Society" (Comedy).
18 Mins.; Full Stage.
Columbia.

Bert Leslie offers a new chapter in the "Hogan" series, written by himself and Junie McCre. He is provided with a complete new outfit of "Hogan" slang, a bit forced in places, but as picturesque and malaprop-like line of mangled English. One trouble with "Breaking Into Society" is that it attempts to tell too much obvious story. The characters speak for themselves and a great deal of the explanatory dialogue is superfluous. The opening, too, is rather drawn out, and some little time is wasted before Leslie's entrance. After he gets into the dialogue with the girl (Maudie Emery), however, the number runs entertainingly to a ridiculous finish, that brought a startled laugh from the audience. The sketch tells of the exploits of the pair and with the girl's sweetness in disguise. Under this mis- apprehension he is asked to dinner, and at the instance of Edwards, shows the girl by his rowdy table manners that he is "a rank outsider." Leslie stands be- side the dinner table to deliver a semi- pathetic speech at the finish, ending with "I'd go through anything for you, kid," and when he has walked through the trick table. The sketch should work out into a fairly good successor to "Hogan's Visit."

Charles Mack and Company (j).
"Come Back to Erin."
19 Mins.; Full Stage (Special Set).
Nativity.

"Come Back to Erin" is built along the same general lines as the old Callahan and Mack classic, but somehow lacks of some of piece's delicious humor and pictur- esque atmosphere. Perhaps this is due in part to the fact that the semi-straight role of Charles Mack is brought more prom- inently to the fore. On its own merits the sketch is genuinely likable, a faithful bit of character drawing and a capital ex- ample of fine humor, and it is only in comparison with the offering of the old team, whose separation must still be a matter of regret to the devotees, that it seems to lack something. Mack draws the type of the wide-awake, rolicking young Irish-American with a sympathy and conviction that no one else seems to catch. The role of second im- portance, "Kerrigan, one of the old sort," is nicely handled by W. P. Kitts, and Mrs. Charles Peters looks the old Irish mother quite real. Anna Fraser and Elia Bando- tdo make a vivacious pair of dancers and singing colomns, and the whole cast walks together with a fine attention to pictur- esque detail. Mr. Mack's Irish ballads, with the pipes accompanying, have a very ed- duced touch of sentiment, and a quiet singing finish turned a very pretty number off neatly.

Brockman and Ford.
Songs and Talk.
18 Mins.; Three (15); One (j).
Keeney's.

This is the first metropolitan showing of the new firm. Brockman was formerly of James Brockman and Company, while Ford was until recently the "straight" end of Ford and Swor. The two men should be able with a little care and thought to frame up an entertaining specialty. Their present act has the appearance of being slapped together in a hurry. The pair de- pend almost entirely upon the singing, devoting little time to talk, and in this they are wise. Mr. Brockman has a splendid voice, and if he can convince Mr. Ford that the one who makes the most noise is not always the best singer, Mr. Ford will have an excellent act. The pair does well in just as well frame up the entire offering in "one," where it belongs. The opening number has been poorly chosen and a se- lection that would better show off Mr. Brockman's voice should be utilized in place of "Money Won't Make Everybody Happy," a mushy song full of George Co- han "philosophy." The Italian number at the finish, when properly worked over, can give the act a good finish, Mr. Ford's Italian get-up is unconvincing. He takes the trouble to make a complete change of clothes, with the pipe in his mouth, to change his patent leather boots (with light tops). The act was liked at Keeney's Tuesday night.

Mile. Murelli and Scott Snowdon.
Songs and Dance.
15 Mins.; Three (Interior).
Pastor's.

No sooner had Mile. Murelli commenced to sing "That's What the Rose Said to Me" than one-half the audience at Pasto- r's Tuesday evening must have mentally intoned why she billed herself "Mile." It was unsold at the final of the singing and dancing act the young woman, "assisted" (another query) by Scott Snow- don, presents down town for the first time in the city. The singing is all by Mile. Murelli. Besides the "Rose," there is "Just Someone," the pretty number and hit of "Lonesome Town," but which "died" on 4th Street. Miss Murelli has not a strong voice. Mr. Snowdon at the opening is a "wench," wearing a brown half-mask. Changing to civilian's clothes, he is pre- sentable, and does his best work with simple sketching in chalk, the dancing not reaching very far. The girl looks well in a change of dress towards the closing, but the best which might be said for the offering is that it is a pretty little act, and workmanlike. The setting - a room pur- posed to be a studio, was quite sparse and unnecessary, as there is not sufficient story to follow.

"The Three Vagrants."
Musical.
18 Mins.; Two.
Pastor's.

A guitar, flute and accordion, played by "The Three Vagrants," gave a composite imitation of a hand-organ. It was a funny musical combination, only offset by the very excellent tenor of one of the men. A comedy makeup is attempted by each, and that is also funny, while the little comic- ary, which allows her to catch, no doubt has men have endeavored to emulate the "street trio." They might do for the small time.

Ameta.
Fire Dancer.
13 Mins.; (Full Stage).
Keeney's.

Although Ameta could hardly be called a "new act," it is some time since she appeared hereabouts, and she has never been reviewed in this department. Four dances are shown, the first a Spanish number, which shows a much wider scope than is usually granted in the terzacchio- line in acts of this nature. The "Buttery" dance is the second, in which the light effects are more in use, and several pretty effects are shown. This is the third fire effect, worked up nicely to a strong finish. This was the best liked. The closing is the "Lily," and earned several heart calls. The light effects are nicely handled and well devised. No clashing of colors is allowed to creep in, and the Stars and Stripes, pictures of President Roosevelt and the like, are gratefully omitted. There are more oppor- tunities for seeing the dancer than in other similar acts, and Ameta strikes one as being far ahead of the usual run. The act was held and pleased the Keeney audience.

Dash.

Caused by a cold, Estelle Worderell and Company were obliged to cancel Orpheum, Yonkers, this week.
When Jack Reid, principal comedian of Robie’s “Knickerbockers,” has worked up a character role for the first part which fits him anywhere nearly as well as does his splendid Irish somersaults and acrobatic afternoons, Louis Robie’s “Knickerbockers” will have an offering that can invite comparison with the best of either Wheel. As it is, the show workflow, and up among the leaders. As an Irishman in the burlesque field Reid was consistently amusing in a clean cut legitimate role. With the possible exception of Bert Baker’s Celt, no more easy, naturally and ingrained burlesque star drawing to mind than that of Reid as Murphy in “Murphy’s Mishaps,” which made the burlesque of the show. He has caught the note of quiet effectiveness that made Caroll Carnahan’s (Callahan and Mack) performance a never ending delight, and although the introduction of a few bits of burlesque material force him to sacrifice somewhat of the picture” he manages to make his type of the prosperous “taal” convincing.

In the first part he essayed the role of a tramp, an unconvincing part in which his voice was distinctly false and false. It was primarily due to his inability to present a character that the really sparkling dialogue fell dead and failed to reach the footlights. Reid was visibly ill at ease throughout the trampish part. His production of the character is a matter of wonderment that he held to the part when he might just as well have played the Irishman throughout.

He is surrounded with one of the best companies and produce a result in some time. There is scarcely a useless member in the cast. Everybody works together in first rate fashion, and the amusement is bolstered up with a capital corps of choruses, an amusing collection, besides a capable half dozen or so of women principals.

Clyde Darrow and Flo Elliott are the souteneurs, a decidedly attractive pair and a revelation in tasteful dressing. For the most part there is little of the burlesque flashiness about their costumes, which run to the most modern of modes. The one exception was a very unconvincing pair of horrors that would be better in the discard. The cross-fire of dialogue following their first entrance is bright, but there is a great deal too uninteresting. This was the only time they stayed throughout theonga.

Fanny Wood also appears in a souteneur role. She is a next little “brolter,” but spoils her whole appearance by a barbarous form of headgear.

Ben Neff had a subordinate part in the opener as a bogus Indian prince, and handled it skillfully. Instead of forcing his funnunions upon the audience, he was content to work quietly in the background and his services were valuable in building up laughs.

W. C. Wallfield had a semi-straight part in both pieces and handled them satisfactorily. Several men and did just enough. For an enthusiastic burst of applause in the burlesque.

Robert Jewell and Ella Gilbert had the straight parts, necessary to the action of the opener, but offering no great opportunity for display. In the burlesque Jewell did extremely well with a "dope funny" part. He avoided the common pitfall of everyone and did just enough. Louis Willis contributed a decidedly graceful foot dance as a specialty during the first part. She is a capital dancer and an attractive young person, but her specialty poorly laid out. At the close of her first dance she exits to secure a bat and come for a cake walk. This breaks into the number and makes it seem slow. A much better arrangement would be to have the bat and cane on one of the chairs where they could be snatched up quickly, and the act could be changed without a break and the act would have the appearance of moving much more swiftly.

Mr. Robie seems to have gone on the theory that burlesque audiences come in at the climax of the show and cast are played up prominently and a large part of his attention seems to have been directed toward dressing them lavishly. Seven costume changes are shown in the first part and five in the burlesque, tights entering pretty generally into the designs.

Following out the "girl" idea the number attempts to surprise the audience. One of the prettiest was "The North Pole" song with a neat costume. Care has been taken in staging the numbers to make pretty pictures.

The role of the first part is a capital idea, away from the conventional. The men principals are banished entirely to the wings and all the women principals and the choristes, garbed in a close-up semi-trap role, huddle in the middle of the studio, capes, occupy the stage for a number programed as "The Flirting Girls." This makes the finale, and for an encore Misses Jewell and Elliott are disclosed under the spotlight dressed in copies of Lala Selbin’s "bathing girl" costume. Both girls have striking figures, and the audience took to the tableau enthusiastically.

The big number is a triumph of the chorus girls displayed for a moment a voice that is well worth exploiting in a solo, and during all the numbers there was agreeably audible a pretty contralto voice, under the tutelage of the wonderful little brunette, one of the prettiest girls of the lot.

A short olio of numbers divided the pieces, including "Jenny’s and Jehovah."

The conversation is absurdia, "Great Christy, juggler, and Elliott and Neff, song and dance team."

The book and lyrics are by L. Tracy sweet, revised by Jack Reid. Either would have been a two-act show, evolving a whole lot of well-written dialogue. The music, by Louis Dill, is a catchy tune, "Rush."
HAMMERSTEIN'S.

The invitation singing and dancing go-as-you-please contest between Vesta Victoria and Eva Tanguay is on its last lap at Hammerstein's this week. It is both a battle to try and tickle the public. Both are putting up a splendid contest, and the management will draw down the big end of the purse.

Vesta Victoria is the first to appear, in the "No. 4" position. The English singer had a severe cold, but managed to get her songs over the footlights in good shape on Wednesday evening. "The Queen of the Jughal Islands," rendered with a quantity of quaint crowing, was the most popular. Little flashes of dancing here and there suggested that Miss Victoria would really get down to the economize dances of some sort, and make the fur fly.

Eva Tanguay, in the next to closing position, had a reception which just about equaled that of the English woman's. The comedienne is not doing nearly as much as she did last week and she is the gainer thereby. She sang five songs. The fourth, "A Smashup in Chinatown," with a lot of the original's—but not all or nearly all, nor is that to be expected. The Harry Lauder is the swow in Miss Hoffman's present routine, but the applause was near as great for this as for her others. Miss Hoffman was the veritable riot. She is just to the liking of the audiences—any audience, in fact.

While Miss Hoffman impersonates her husband, Max, directs the orchestra. Max Hoffman ought to open a training school for the conductors of theatre orchestras. He can conduct a band of musicians in a way that is something wonderful to listen to, when the sickly efforts of some various orchestras in the city are remembered.

Jack Norworth, with some new talk and a song, "Smartly," written by him, a good number for a "kid" act, returned for many bows after the "Owl" topical selection, with current verses. Some of the talk needed yet to be broken in well; also a brand new joke on the German line of "Get out, there's a German in me," in style. "Smartly" is the usual style, using a new "coughing chorus."

The Kratons, with their new "Hoop-land," placed a portion of the former act after that of the fantomogone with the hoops, which is short, and must yet be further worked out for the full effect aimed at. A new trick of sending a hoop three times around a "boxing ring" before entering brought involuntary applause for the fine execution involved. The Kratons are neat, bright looking yokels, colored people, and pleased the house greatly.

Frey Ray and Company in their travesty did well far up on the program. Lew

NOVELTY.

A first rate comedy bill is received with enthusiasm at the Williamsburg house this week, with three big hits coming in succession at the middle of the show. They were Mr. and Mrs. Gene Hughes, "Suppressing the Press"; Charles Mack and Company, "Come Back to Erin" (New Acts), and "Bill" Dillon.

Mr. Dillon has changed his billing from the dignified "William A." to the more familiar "Bill," which is much more appropriate to his style of entertainment, and in better keeping with his genial personality. His methods hold his audience with a sparkling quality of his humorous parodies set him in prime favor with the audience at the outset, and he was called upon for repetitions long after his regular routine was exhausted.

"Suppressing the Press" gets down to its comedy business directly at the rise of the curtain. Instead of plunging into the explanation of plot complications, the principals make the first air to tire and rivet attention. This is neatly done with the first two short speeches. After that the progress of the story is easy and natural, and its complications are consistently to the accompaniment of a running fire of well written humorous dialogue. Surprises follow on each other's heels, and interest is sustained until the quick finale.

Kane opened the show with a very light ventrilouidal specialty. The dressing and laying out of the act is old style. The presence of three songs which are used but little during the act is a piece of bad management which has been discarded by the more up-to-date voice placers in favor of a single dummy to which all the conversation is addressed. Such a scheme keeps interest centered and makes possible the working up of a consistent run of talk and comment. In Kane's case a use of more than one is the more unnecessary from the fact that his voice is not flexible and does not adapt itself to the several characters.

Mark Sullivan did very well with an entertaining collection of stories. He tells them neatly and manages to get his points over with certainty, but his recitation of "Gunga Din," a Clifton Crawford, was a rather poor performance. For vaudeville purposes the force of the recitation depends upon the delivery. A parody would have let Sullivan off much better. Carroll and Baker, "No. 2," won out with parodies and talk. The Hebrew comedian works and dresses without straining after grotesque effects, and the pair get their hearing along legitimate lines.

Princess Chiniquille and Newell scored remarkably in a song, "To the onlookers," with a song and dance number. Newell's juggling is very light, but well enough executed, and the picturesque dressing and setting aids the number materially. It comes to a finish, a war dance by the Princess, that is a piece on wood.

Astra, billiard ball manipulator, closed the show.

While playing Hathaway's New Bed- ford last week, Fred and Eva Mount were presented with a floral bottle by Walter Luce and Chas. Smith. Luce, Smith and Mount filled the bottle, containing a title page of Variety, thrown over at the close of the show by Eva Mount while in mid-ocean last summer.

FIFTH AVENUE.

Capacity audiences and the presence of ticket speculators on the sidewalk in front of the house testify to the drawing power of Maxine Grahame. The Fifth Avenue program this week, the feature of the high grade vaudeville entertainment. Comedy galore is supplied to balance the somewhat sombre influence of Miss O'Neill's tense emotional playlet, "The White Rose," and the exception of Barry and Hughes, whose act in "one" is long and slow, the show holds up splendidly.

Next to the feature George Whiting and the Melnotte Sisters were the unquestioned hit of the bill. The trio get away from the familiar atmosphere of the dancing and singing combination with its frequent roughness and noise. There is a breezy brightness about the twins that at once establishes them in the good graces of their audiences. In their new environment the girls have more than made good their earlier promise. Their wholesome, unaffected youthfulness dispels any effect of staginess and a certain touch of graceful simplicity in both dressing and action distinguishes themselves. These girls hold their role handily and scores strongly at the finish with a caprid rendition of "Ha-rar-g-a-m."

James Thornton, next to closing and following "The Jewels," was royally received and his familiar routine of talk pleased mightily. He opened with his newest song, "The Great White Way," and closed with what he announced was his first musical composition. The suspicion grows that this last selection was no accident. At the opening bars the audience immediately noted that something resembling "Ha-rar-g-a-m" which had gone just before, as doubtless Thornton meant they should.

Jean Clermont's burlesque circus made an excellent closing number. The hit of the act was a "singing dog." At the trainer's command the "pup" set up a curious cry that at times bore a stunningly funny resemblance to singing and the audience laughed uproariously. This alone was sufficient to carry the act.

The opening of the show brought together the unusual combination of three acts that has not been seen in this vicinity. Stelling and Revele opened in a comedy bar act, that had several novel laughing points and quantities of rough humor. The pair should give up talking until they have devised something funny to say.

Barry and Hughes take 24 minutes to put over a 14 minute idea. As a short sketch in "one" with plenty of dancing and singing, and as little as possible of the dialogue, the arrangement might be entertaining. With its present long speeches, lack of action and labored sentiment and humor, it is tinsinte. The opening was so slow that the impression was justified that the girl of the team was only killing time for the setting up of a set behind the downstage. At the final number the group when it appeared was "Whale," and Albert Whelan, the others. The Rask.

Elise Boehm is placing together an act requiring three people, including herself and haritone voice. The trio will visit Europe in June, first presenting the new number on the other side.
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A
Arnes. J. M.; Abbott, T. N.; Anglin, Bruce; Andrews, Pearl; Astor, E. T.;
B
Boswell, Ross; Beals and Dunn (C. O.); Beale, Mark; DeWitt, E. C.; Byrd; Froud, E.;
Brenan, Mrs. Belmout, Belle (C. O.); Biles, W. R.; Beitzel, J. A.; Bevan, Lily; Brown, Harry; Brown, Viola Harris; Brown, Horace; Blum, J. (2); Bogue, Hazel; Broomhall, Tom (C. O.); Browning, Arthur (C. O.); Burchett, Charles (C. O.); Breslow, Belle; Barrett, J. J.; Bisnett & Miller; Braham, Miller; Burke Brothers; Binson, Mrs. A. C.; Bergere, Valorie; Bennett, & Colman.

C
Cavalcade, Joseph; Clifton, William; Clark, Howard; Clark, L. O., (2); Clifton, (2); Clarke, Lawrence; Clark, W. D. (2); Clarke, W. P. (2); Clark, W. O.; Clary, J. H. (2); Clancy, John; Clancy, William (C. O.); Clore, Frank H.; Clore, J. K.; Cousino, Jodie (C. O.);

D
Cottrell & Powell; Camille Trio; Coach, Paul; Crosswell, Sarah L.

E
Darnell, Edith; Denis, Walter; Donahue, Florence; Dewey, Arthur; Donnelly, Henry V.; Dutch, Mr. Dunne, Frank (C. O.); Durrelfield, Reta; de Looze, Leila, Mike; Dooley, A.; Dooley, J. Francis (C. O.); Duggan, Ardell.

F
Emsett and McNeil; Esmett, Juliet; Evans, George (C. O.); Elliot, William (C. O.); Everheart, Edward; Barlow, Harry.

Ford, John; Fullam, Tom; Furrey, George (2); Frelen, Frances; Futs, Maude; Freeman, Walter; Farnsworth, William.

G
Gass, Loreen; Gilbert, John; Gillingwater, Claude; Galsworthy, Ralston, Thomas (C. O.); Gillette, Alice F. P.; Garve, James (C. O.); Gorka, Grisarte, Greene & Werner; Green, Harvey; Green, Albert (C. O.); Green & Werner (C. O.); Gerrick, Richard; Green, Albert; Graham, James (C. O.); Greene, George (2), Goldbloom; Horner, Gufo, Florence.

L
Le Monte, T. L., Lang, Eddie; Littleton, Edgar; La Rue, Paul; Leo, Louis F.; Lee, Alice; La Tor, James.

M
Maurice, Al; Moore, Frank, Moore, Rhodes, H. H.; Mills, Beech, and, Morrison, Allan; Mood, Will; Mowat, Tadpole, Mosher, Bob; Myers, George; McAlsey, Chas.; Moore, Carley; Miller, Ed., Maitland, Virginia; McKay and Chaswell, Mason, Chas. (C. O.); McFarland, Phil; Murphy, Geo.

P
P.; MacFadden, Mr. & Mrs.; Muller, Carl; McKay, Mike, Martin, Frank W.; Montgomery, Louise; Marsh, Kitty; Mills, Phil; McBride, Harry; Madden, Mary.

N
Narrows, Gus; Newell, William (C. O.); Newman, Raphael.

O
Ottawa, Mike.

N
Peters, Kathleen (C. O.); Powers, John T.; Phelps, Dorothy; Pedrick, Lloyd.

Q
Quayley, Helen; Quinn, Mike (2).

R
Rose, Mr. (Spencer, Kelly and Rose); Rollins, Maybelle; Raffo, Louise (2); Raffo, Arthur; Russell, Mabel; Reeves, James; Rock, William; Rivers, W.; Rice, John H.

S
Selzer, Irving; Smith, Max; Smith, Charles F.; Stevens, Mike; Sutherland, George (C. O.); Sheffield, Chas.; Shanks Brothers; Shrews, Frank; Schauel, E.; Shattick, Walter; Sylvestre, Larry and Grace; Sutherland, Little, C. O.; Sanders, Seven.
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27

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IN THEIR EUROPEAN EQUILIBRIAL AEROBATIC COMBINATION,
INCLUDING
"THE LOOP-THE-LOOP" DOGS
"A POCKET EDITION OF BIG TOP CIRCUS." BIG SUCCESS FOR 20 WEEKS WESTERN STATES VAUDEVILLE ASSOCIATION.

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novel cycle act, full of good tricks and comedy. Watson's Farmstead closed the show with the familiar acts, amusingly. Business good.

KREDFUS (H. D. Dyen, mgr.)—Old favorites are headliners. Nat Willie (with a bad cold) sings for the Elks and President in his old style, and he is the most magnetic man in the business. That night, however, in court, his acrobats need improvement. W. C. Fields, "I'll" in the juggling line, is back with a lot of new work, and Erve Williams and Joe Tucker revive "Buddy's Fliers." The Military Order has a fine act. Bobby Pandur and Brother have a remarkable act that makes good, and The Humors on the trapeze, using their teeth to advantage, are making good progress. Lillian Trye, the Irish singer; Lida Fiasco, impersonator; Willam Creve, on the comedians; Nat and Roy, the bird act; and Louis Guitter, the cowboys, were all heard.

COLUMBIA (H. N. Ferren, mgr.)—"Lady Billa" have a big, clever, funny show with Mike Early as a big acrobat. In the old Orgon Bros. wagons they put up "The Big Brother," the most important act of the show; Rمور and Kenny, dancers; La Verde and Howard, and Heflin and Huddleston.

DENVER
By Harry X. Beaudon
VARIETY's choice.
Crystal Theatre Building.

BANDERUEN (F. J. Heron, mgr.)—Week March 2: Milk; Zelle Deamens leads. Two window combinations, one a very nice act, the other added attraction, scored heavily; Shaw and Wrenn in a near-singing and dancing act, "Nye and the Bear," a hit; Billie Dean and company, in "Christmas in Blackwell's Island." Excellent dancing went well. Bertie Pertilla, tea dancer, good; Joe Carroll, dancer, excellent; Bailey and Austin combine in a fine acrobatic act; Almy and Helms, well paid. Business excellent.

MAJESTIC CIRCUIT

CITY BUILDING, 700 N. WABASH, CHICAGO

Tuesdays, Thursdays; Saturdays.


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JAS. P. LEE

"THAT COMEDIAN."

FRED ZOBEDIE

"20th Century Burglars"

WYNNEWOOD SISTERS

WILLIE HALE, JR.

TRAINOR AND DALE

CLAUD AND FANNIE

USHER

The successful playlet entitled

"FAGAN’S DECISION"

WEEK MARCH 16TH, K. & P. 5TH AVE., NEW YORK CITY.

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The real ones in comedy and music, at FORSTON'S, WEEK. MARCH 16th.

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BURLESQUE MANAGERS

I have in preparation 3-set musical productions for four first-class shows. No blackface acts, but all GOOD, BRIGHT UP-TO-DATE MATERIAL, with lyrics and music.

No. 1. Great star part for man like Geo. Murphy or Johnny Weber, or could be changed for comedian like Larry McCale.
No. 2. On order of Ward & Vokes' productions.
No. 3. Strong comedy parts for all.
No. 4. A show of national incidents. Will create a sensation.

I have in mind the people for all the shows. Can engage them and will devote the time to be able to guarantee

SUCCESS FOR EACH SHOW.

Have the ideas for the scenery and costumes.
All you furnish is the production, and financial success is assured from the start if my ideas are carried out. I can say no more.
All those after the money and willing to spend money to get it, address

BARNEY GERARD
En Route "Bohemians."

Week March 15th, Star Theatre, Milwaukee.

P. S. WATCH FOR MY BIG FUGILISTIC FEATURE NEXT SEASON.
**VAUDEVILLE'S GREATEST NOVELTY**

**UNIQUE TROVOLLO ORIGINAL**

"Not the Regular Keeper at the Zoo"

**THIS ACT IS PROTECTED**

Anyone infringing on this act will be made an example of.

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**LE DENT!**

Le Dent he is far ahead of the times,
Come and read his funny signs.
He is a small man with a big brain—
He likes juggling so much he juggles on the train.

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in "THE SHERIFF'S MARRIAGE."

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"The Girls Who Look Alike"

Invite Offers for Next Season

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THE HIGHEST
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FOR A GOOD
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WRITE THE
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Renting Co.
62 N. Clark Street, CHICAGO, ILL.

DALLAS, TEX.
MAJESTIC (Inter-State Circuit).—Be Ans. ar-
rola, very clever; Cleone Pear-Fell, child
dance and singer, pleased; Joe, J. and Mry
Holding in "A Snap Shot"; good; Madell and
Corley, much favor; May Wallace, singing
very well. —ública had many exits, and
famous leads, very good. Best bill of season,
summer ever. —NOTE—Jim, army. manager
of Dallas Opera House, very ill at local san-
tation with lung trouble.
SHANNON FIFE.

KANSAS CITY, MO.
ORPHEUM (Martha Beek. mgr.).—Excel-
best bill. Headliner, Flo Irwin, "Mrs. Peck-er-
ham's Crown"; Fred Eldridge, comedian;
William Hill, Miss Eliza Smith, and the
Maid," good. The Lightons, singing and
dancing, very good; EDMER TRANPOOL,em-
clever; Barry and Hallows, singing and dancing.
pleasing; The Three Keatons, arancll, good.
CENTURY (Joe. B. Dorogan. mgr.).—The
Twentieth Century Mule, interesting show.
MAJESTIC (Clint Wilson. mgr.).—The Rowey
Horsepower, excellent performance.—NOTE—
Thursday, March 12. Frank Gutch, America's
champion wrestler, will make his final appearance
before his match with Hackenschmidt for the
championship of the world. Gutch's boat here
will be with Hjalmar Lundin at Convention Hall.

FAIRPLAY.

LOUISVILLE, K.Y.
MARY ANDERSON (J. L. Weed. res. mgr.).—Six
English Rockers, with Neville Florence, headed
a good bill this week and won merited applause;
Little Fifte, well received; ST. ANNE's KIN
dancer, clever; Sherrill Brothers, arancll.
Gil-
lett's MEMENTO, seen here numerous times, Reck-
Oners. — NOTE—They are the champion
dancers, complete the bill.—BUCKINGHAM (John
Whitney, mgr.).—Sam Sever's Company opened
to capacity house Sunday and gave good show.
—NOTE—All the moving picture houses are
showing Biblical views this week, as the Lenten
season is on. — ARTHUR WITTELOFFER.

MAHONY CITY, PA.
FAMILY (E. F. McAlie. mgr.).—The Zande,
notary gymnasts, pleased; Power brothers,
shorlful, good; Consy, Lalone and company,
presenting "The King of Blackberries"; C. W. Will-
0?o, Ill. songs, fair; Grace Omar, comiliencc.

J. D. O. ARBITON.

Malden, Mass.
HATHAWAY'S (Samuel L. Turk. res. mgr.).—
Edwin Kenney and Company in "A Bill to Hare-
ny," headliners; brrry and Prancis, "The Botle
and the Bachelor Maid," good; Geraldine McMann
and Company in "The Booters," well received;
John Lovrz, dancing comedian, favorite; Christ-
ine Brow, Ill. songs, good; Marion and Helen,
selected men, well applauded; Zachul Brothers,
physical culture exponents. Ml.
THOMAS C. KENNEY.

MARION, O.
MARION (H. S. Vail, mgr).—Monday (re-
sumed 10).—Redemption building, bill: Robert and Chu-
die, clever; Dixie, Harris and Frances, well re-
cited; Ninny, Trigg, good; R. P. Rowe, Ill.


nuggage, well received. —NOTE—BARKER'S
H. Willa, mgr.).—The Great Fredric, Harriett,
good; Gladie Gifford, Maudie, ill. songs, clever;
commercial that has been the talk of the
week, a pretty picture. — IMPERIAL PICTURE
Co.—Presenting new motion pictures. —ROBBOTT
Jennings and Bud, mgrs.—Motion pictures and Ill
songs. — W. F. R.

The McNaughtons
Second New York Season and running under a pull. Eh! Kiddos, some laughing around us this week.

Two Weeks (March 16-23), Orpheum, Brooklyn.
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THE ASTRELLAS
Presenting Their Original Song and Dancing Novelty in Vaudeville. Address: care VARIETY.

Mollie Williams
In Impersonation of Anna Held.
The dainty and magnetic comedienne.
In minstrel and song.
Playing the principal female part with Jack Singer's Greater "Sultan Show."

"The sort of Entertainment that Advances Vaudeville."

PRESENTING
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"IT'S UP TO YOU, WILLIAM."

THE BIG LAUGHING HIT
LARKIN and BURNS
TOM LANCASTER
Premier Entertainers
Now playing the Inter-State Circuit.
Home Address: New Castle, Delaware.

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KNICKERBOCKER THEATRE BUILDING, NEW YORK CITY.
CARDS OF ARTISTS
UNDER THE HEADING OF "REPRESENTATIVE ARTISTS"

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Cash discount for 6 and 12 months.

MME. EMMY AND HER PETS
Completed her 39th and last week of K. & E. contracts at the Colonial Theatre, N.Y., last week (March 26), and was immediately re-engaged by Keith & Proctor for immediate time to follow.

MISS THEO and Her "DANDIES"
In a unique and refined singing and dancing novelty under the management of MME. EMMY.
New Orleans, L. A.

Orpheum (Marta Beck, gen., mgr. Monday; Barbara Field, gen., mgr. Tuesday). —Hitlerian Mischief and Cigarette. —The Girl in the Red Kimono. —Elizabetharsen, Joe Oliver's. —In the Name of the Law. —Charlie Green, Charles Green. —Manolo Marple's. —Bing Cordon. —Ted De Luce. —Redfernists. —Lowell Thomas, Elly Greenwall, (H. Greenwall, gen., mgr.). —The performance given by Yassier Kroll's "London Bells" falls below the season's average, which is not a very high one. "The Prince of Pictures" serves to resurrect a quantity of material, made familiar to burlesque audiences some fifteen years ago. Poor water in love, money changing, teaching the woman to swim, burlesque mind-reading and many other backstage operations are resorted to, in order to garner appreciation.

G. M. SAMUEL.

Norfolk, Va.

Colonial. —This week opened to good business, with Ward's Wonderland Ball as headline, a daily act and took well; McRae and Piec in bang novelty are good; The Puku Zebras please. The reminder of the bill this week is made up of A. D. Allen and Company, black art prelude; Bub and Brentwood King act; Harry Gerret Clark and Company, "Strategy"; Kattiehine, a new and exciting comedian.

W. B. BUTCHER.

Orange, N. J.

Orange (Currier and Dunbar, mgs. Rehearsal Monday). —Ferry Chapel, "Lost and Found," went big, as did Laurie Ordway, Illusionists; Majestic Trio, "Tobacco Smoke"; Alton and Austin, Georgia Clark, Bunny and Orville, McKinney and McAniff, and Lewis and Black. —Mike Jonas.

Peoria, Ill.

Main Street (E. F. Churchill, gen., mgr.). —Kvna, De Boll, leadliner, good spangle; Douglas and Dongo, comedy acrobats, good turn, above the average; Joseph B. Kettler and company, in "A Floral Parade," is a happy mixture of comedy and pathos; The Sun Skim, good sketch; "The Sloggers" and "Hut's Apprentice," in the Kinsman; —WEAPNS (Charles Pierson, gen., mgs.). —Burlesque stock with Masculine Ben as a specialty, doing good business; —DEMPSEY (Martin Thomas, mgs., gen.). —The Flapper's melvin; —H. I. Kennedy, "The H. I. Show" has had a real hit, and is doing good business now. The Orpheum is also doing a nice business this week.

Frank A. Kainke.

Sacramento, Mich.

Bijou (W. A. Rice, gen., mgr.). —Baker and Groome, comedy acrobats, very hard; Terry and Elver, "The House and the Show Girl." —Burlesque stock with Masculine Ben as a specialty, doing good business; —William and Stayer, best on bill; Ill., song and pictures. —NOTES: —J. E. Bous, manager Orpheum, leaves here next week and will have change of the New Alhambra, at San Antonio, open 30. Catlighter and Harris opened Bijou T to immense business, songs and pictures only; good business predicted.

Fuller.

San Antonio, Tex.

Lyric (Retail). (Bill, gen., mgr.). —Hatchinson, lovely, sketch, acted; Bill Parmar.

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VARIETY

THE YENTLITZUG WITH A PRODUCTION
Ed. F. REYNARD

MR. AND MRS. GENE HUGHES
IN "SUPPRESSING THE FIRE." BOOKED SOLID.
"THE MAN WITH THE PUNNY SLIDE." CHAS. J.

BURKHARDT
Under the personal direction of H. H. FRANK, Sherman House, Chicago, Ill.

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Address VAUDEVILLE CLUB, LONDON, ENG.

WILBUR MACK AND COMPANY.
In his musical farce, The Bachelor and the Maid, ORPHEUM CIRCUIT.

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GERMAN DIALLRO COMEDIAN.

Blamphein and Hehr
England's Premier High-Class Comedy DuoTetts.
The Champions Singers of Vaudeville.

LILLY JOSEPH
Keegan & Mack
Doing seven character changes, finishing with The Cowboy and Roper. Robins keep on.
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Busy; thank you. Address care VARIETY.

Chris Richards
England's Eccentric Comedian
MARCH 16, MARYLAND, BALTIMORE, MARINELL, AGENT.

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JENIE JACOB, Sole Representative.

George Connors
"STRAIGHT MAN"
With "Avenue Girls"—"The Railway Tender."

Clifton Crawford
Direction JOB HART.

WM. G. LECLAIR AND SAMPSON LEW

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NOTICE TO MANAGERS AND AGENTS. The Firm known as LECLAIR AND BOWEN has
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VARIETY

PRESIDENT "THE PHANTOM RAVISH," Written by
SAGER DEAN

An original high-class farce playlet with a COMPLETE AND INTRICATE PLOT in 16 minutes, played by people whose years of dramatic experience enable them to get their laughs by LEGITIMATE ACTING. There are NO GAGS in this act, and we DO NOT RESORT TO BUFFOONEY. The comedy is derived from BRIGHT DIALOGUE and HUMOROUS SITUATIONS, PROPERLY HANDLED.

MR. ED. MOAZZI said Nov. 5th, that in this act the West will be UNSTOPPABLE. But if we are UNSTOPPABLE, and NEWY:—"I have played a few of the DRAMATIC HEADLINERS, and must say that LILLIAN HALE and SAGER DEAN CAN HOLD THEIR OWN WITH ANY OF THEM. They are both FINISHED ARTISTS. The Phantom Ravish is a GREAT LAUGHING ACT."

Engaged by Mr. CHAS. O. BROWN for spring and summer season over Sullivan-Considine Circuit, opening April 27th at Bijou Theatre, Winnipeg, Man., Can.

A Gentle Reminder—"The Phantom Ravish" is FULLY PROTECTED.

Booked by that clever and conservative agent, NORMAN JEFFERIES.

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"Brooklyn"

Folly

"Olympia"

Star

"Gayety"

Newark

"Pittsburg & Garter"

Chicago

We use High-Class, Extra and Outstanding Entertainments At All Times. Address All Communications to the

HYDE & BEHMAN AMUSEMENT CO.

TEMPLE BAR BUILDING, BROOKLYN, N. Y.

musical; excellent; the Great Chester, refined novelty; fine; dancing; sensational, brought on big; Billy Price, singing, kept them laughing—EDMONSON PICTURES PARLOR (Aberdeen, S. D.); "Business big."—NOTE: "Lyric now open for the season."—CAL. COHEN.

SHAMICH, PA.

FAMILY (W. D. Nettle, mgr., Monday regular 103)—"Triggle and Klintow, comedy-0nanises; very good; Milton's Trained Dogs were good; and, of course, "Shamick Family" and "Fatty the Family Comedian," made a hit and Tim Romandos, baton-twirlers, received from MILLER.

SIOUX CITY, IOWA.

ORPHEUM (David Dohler, mgr.); 4th to 16th—Herbert's Mervels, a high-class dog act, took well; "Barnstormers and Rebabblers: That All Stuff," feld; "The Punter Bros., comedy acrobats; big hit; Frederick Brothers and Evans, comedy and music, one of the biggest hits of the year; and "Draco and Garcia," "The Captains and the Spirit,""acrobatic work, clever and comedy very good; R. K. M.

SPRINGFIELD, MASS.

POLLY (Jordan Whittaker, res. mgr.); This week has brought out the best hit of the season.

Fred Robins opened with his splendid hand balancing and equilibrating act; Anderson and Davies, comedy; and Library Show, a very good act; Innes and Ryan, a middle-class act; and Talbot Richford made a tremendous hit; Laddie Clark received ovation. The Flowers in female natur- 101 exhibitors, caused the natives to sit up and look in wonderment—HERALD and ELECT DOING good business with pictures.

NOTE: The Times offers a model to be contested for by amateur swimmers of the city. W. B. FRENCH.

SYRACUSE, N. Y.

GRAND OPERA (Grand Amusement Co., Mon. regular 103)—"Mongerin Ducks, "T. Borden, and Company; very good; Innes and Ryan, a middle-class act; and Talbot Richford made a tremendous hit; Laddie Clark received ovation. The Flowers in female natu- rator exhibitors, caused the natives to sit up and look in wonderment—HERALD and ELECT DOING good business with pictures.

NOTE: The Times offers a model to be contested for by amateur swimmers of the city. W. B. FRENCH.

TEARO, IND.

LYRIC (Jack Hoefler, gen. mgr.); "Javes and Van Forrest, comedy skit, very good; The Three Moonlight Makers, very good; Carl Adams, juggler; very good; Hard and Vesta, character jokes, good; —VARITY (Jack Hoefler, gen. mgr.); "Eric, 8000; when the theatre, gives Prairie and Alum- bumbury, Southern minstrels, very good; Lewis and Chalmers (J. H. Barnes, gen. mgr.); "Eulogize, 800; May 5, Billy Kersand's Minstrels, March 8, Pat Walter's Gayety, March 9, Maxine Rose and Benjamin G. ROSS GAVAR.

TOLEDO, O.

EMPIRE (Ibe Shuster, gen. mgr.); "Bents Saut- lins," "Mickie's Boys," "Miss America;" the musical numbers are as good as the average and the chorus bright and attractive.—ARCADE (Bert Lantz, gen. mgr.); "The Beautiful Plume," song and dance act, very good. A good actor would help the situation;—MIDWAY (Nick, gen. mgr.); "Nite-Setter." The iron brand system has been adopted, and the men with the main part of the city was destroyed by a dirigible explosion. One day after the First Reformation, the city was swept of the remnants of the storm and wrecked village.—TOLEVA, moving picture theatre, closed yester- day owing to poor business due to wretched weather conditions; the box office was furnished with this description to.—SYDNEY WIRE.

TROY, N. Y.

PROCTOR'S (G. A. Graves, mgr.); Monday regular 9:30; "The Emissary," "The Millionaire's "Crickets," excellent; Claude and Yannie Usher, amusing "Pygmalion's Telescopes,"" was very good; Wood and Taylor in 111. songs; pleasant; Royston and Scott, dancing and throwing The Alabama Four, up-to-date singers, copied out a very good hit;—LYCEUM (R. H. Kettie, mgr.); "The Calgary Girls opened here the first half of the week to an attendance. For the last half we have the Walthas Ideals. During the production of the week, the Walthas are in Scarlet appears in her specialty. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Robert W. Kemp, gen. mgr.);—The Nightingale, a clever burlesque company under the direction of Abe D. Levine, is here this week. The burlettas are "Americans Abroad," and "Out on a Lack," which are very pleasing. The chief comedians are Tony Evans and Ted Kennedy, who are very amusing and caused an upravor with their jokes and funny situations. Throughout both burlettas the show is clean and free from suggestiveness. The women principals are Misses Bevruke, Misses McCreary, and Misses Burton. The chorus is well supported, and the acting is beautifully sustained, adds the general effect. In the bill are Misses Mclver and Nearl, two excellent dancers, good; Kennedy, Evans and Kennedy, the trio; Howard and Lewis, well liked; The Yodumas, gymnastic somersault, —GRAND (S. Clark); "Bob Macken's" old-time favorite, "Vanity Fair," is billed this week.

WATERTOWN, N. Y.

ORPHEUM (J. P. Stack, gen. mgr.); "Bert and Scott's Adagio," comedy and comedy-act, dancing and comedy-act good; Dean and Lewis, colored; "Miss America;" the musical numbers are as good as the average and the chorus bright and attractive.;

NOTE: "Lyric now open for the season."—CAL. COHEN.

YOUNGSTOWN, O.

ORPHEUM (Louis J. Foss, res. mgr.);—Louis's Chicasaw Fugitives, a clever bit of singing and clowning; Crane Brothers, scored; Alfred Dircman and Company in "The Hiding of Ven- ton," excellent dance; Brothers La Nole in old war, show; Glades Lockwood, well rev- elished; Will Beckley and Vera Day and their Four Dancers, make up this hit. HUCKFUNKLE.

Van Dieman and Tasmanian Troupe

Just finished five successful weeks. Two weeks at the Dominion, Winnipeg; two weeks in the twin cities (Minn.); one week Madison, Wis., with their original serial revolving wheel.

HAVE SOME OPEN TIME UNTIL APRIL 16.

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GERTH AND CO.

K-P's Newark, next week, March 16.

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Just finished five successful weeks. Two weeks at the Dominion, Winnipeg; two weeks in the twin cities (Minn.), one week Madison, Wis., with their original serial revolving wheel.

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GERTH AND CO.

K-P's Newark, next week, March 16.
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My Fair and Park Department DOES NOT control 100 of the best Parks and Fairs in the country. NEITHER DOES ANY OTHER AGENCY.

Artists desiring my next season’s bookings will do well to consult this department, as my summer park time will be extended into the regular season’s booking.

PARK MANAGERS, WILLIAM MORRIS, NEW YORK

WARREN KEANE

Full stage magic act. NOVELTIES. Close in “one.”

BOOKED SOLID UNTIL AUGUST END.

BEAUTIFUL LAGOON, LUDLOW, KY.

Opposite Cincinnati, Ohio.

FOLLY

State Street near Congress

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EMPIRE CIRCUIT CO., LEBAN.

John A. Fassey, Manager.

The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

I Want Performers

To know that I build Sketches, Monologues, Farces, etc., of quality.

CHARLES E. WELCH

Vendeeville, Contractor.

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MOZART

Vendeeville Circuit.

Opening May 28th.

FEATURE ACTS ALWAYS WANTED.

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Desiring engagements next season through my offices

MUST NOT PLAY

Scare PARKS OR FAIRS or BREATHE

in any cities where I breathe.

Club agents booking artists without my permission will be hung at sunrise.

Artists accepting money from anyone but me will be crushed and driven out of the business.

No one can live without my permission. Beware of ME.

(Earnestly request investigation of the above assertion)

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"Her First Adventure"

Pass along our city's thoroughfare any day and a most interesting picture greets our sight. There at the curb stands the sturdy visaged minor Italian, and unerringly as a marble statue, grinding out in monotonous tempo the latest comic song, balley or farce comedy hit, broadly contrasted with the many little faces of the youngsters on the sidewalk industriously presenting to the discordant strains. Such a scene is the opening of this Biograph film. One child, more susceptible than the others, is lured off by this musical mendicant. Her absence being discovered, a dog is put on the trail and after a series of exciting incidents runs down the miscreant. The story is stirring in episodes and beautiful in photography.

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"CLASSMATES" 800 ft.
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"FALSELY ACCUSED" 990 ft.
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"MR. GAY AND MRS." 762 ft.
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"WIFE WANTED" 848 ft.

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ALL PROFESSIONALS SHOULD SEE
Dick Staley's Specimens of Gold and Silver Bearing Quartz

TAKEN FROM THE TEN DIFFERENT MINING CLAIMS OWNED BY

The Ontario Humming Bird Mining Co.

Who are now taking HIGH GRADE COLD ORE from the "SAPPHIRA" claim that will run from $75.00 to $79.20 per ton.

This is FREE MILLING QUARTZ and could pay a good profit at $5.00 per ton.

WE ARE NOW SELLING A LIMITED AMOUNT OF STOCK AT 25 CENTS PER SHARE, PAR VALUE ONE DOLLAR, TO PURCHASE THE NECESSARY MACHINERY TO SINK OUR SHAFT BELOW WATER LEVEL

"DON'T WAIT." Pay a deposit while you can secure stock at this price.

The following artists have visited our property and inspected our mines. Write them for their opinion.

THE BAGGESENS.
KRONEMANN BROS.
MARNELLO AND MARNITZ.
LUIGI PICARO.
VALAZZI.
MR. AND MRS. TOM NAWN.

CHARLOTTE APPLE.
HAROLD GODFREY.
RAWSON AND JUNE.
GEO. B. ALEXANDER.
AL. W. FILSON.
HARRY O. HAYES.

MULLEN AND CORRELLI.
MORRISEY AND RICH.
JOHN O'CONNOR.
ED. HOWARD.
JOE MADDERN.

MR. RICHARD F. STALEY,
Idaho Springs, Colo.

Dear Friend Dick:
I read your letter to-day and he told me he had read a letter from you stating you had struck High Grade Ore in one of the new claims, and the assays ranged from $67.50 on the surface to $86.50 at two feet depth, and $75.00 at five feet.

It was no great surprise to me as I expected something of this sort sooner or later, having spent three days with you at the mine, and knowing of the recent big strikes in this district. But I was awful glad to hear the good news, not for myself alone, but for your sake. Knowing how much of your own good cash you have spent in promoting the interests of the stockholders, and the sacrifices you have made in refusing time for your act, and devoting it to this company free of charge, and doing about four men's work, and isolating yourself from civilization. The letter stated that you proposed selling the balance of this block of stock at no increase in price. Don't you think that is a mistake? It was a good thing at 25 cents per share when it was a low grade proposition which took time and money to develop. But with this High Grade cropping up, the vein widening and values increasing at every foot, I can't see the sense in selling any more stock at that figure. But of course you know best. I suppose this sounds as though I was trying to dictate because I am a wee bit of a stockholder. But I know that you know me well enough not to look at it in that light. But I know your leaning toward philanthropy, and how you have been repaid in some instances for your generosity; thus the suggestion.

Well, Dick, my main reason for writing is to have you hold out one thousand shares for Joe F. Sully. You know him. He is one of my closest pals, and I want him to be in at the killing. Am writing him to-night to get aboard before it is too late. I expect the stock will go quickly at the present price. If he don't take it I will.

Will see you when you arrive in New York. Hope this will reach you before you leave.

Your old Pal,
H. O. HAYES.

New York, March 9, 1906.

Stock can be paid for in five or ten monthly installments.
The entire theatrical profession is cordially invited to call and inspect our specimens. You will not be asked to buy stock.
Office hours 10 A.M. to 1 P.M. and 4 P.M. to 6 P.M. daily. If you cannot call, send for prospectus and full particulars or wire reservations at our expense.

RICHARD F. STALEY
General Manager and Treasurer
Room 232, Knickerbocker Theatre Building Annex, NEW YORK CITY

When answering advertisements kindly mention VARIETY.
UNIVERSAL'S NEW AGREEMENT MAKES IT EXCLUSIVE AGENT

Form Prepared for Acts to Sign, Designed to Replace "Blanket" Contracts—May Affect Outside Agents.

There has been prepared in the United Booking Alliance a form of agreement to which vaudeville acts will be required to append their signature, making the United the "sole and exclusive agent" of the act so signing during the period of time specified in the agreement, a blank space having been left open for this time to be filled in.

The salary weekly is also to be inserted, and there is a clause stating that if by a certain date to be mentioned the United has not secured a stipulated number of weeks' engagements for the act, the agreement may be cancelled by the artist giving two weeks' notice to the agency.

This booking agreement has been drawn primarily by the United to substitute for the "blanket" contract of last season, which was promiscuously given out, but which has been abandoned.

When the new form of booking agreement is explained to the artist he will be told that the United will act as his agent during the season. By mutual agreement the number of weeks or length of time the United is to be the act's sole and exclusive agent will be named. It will also be agreed that if the United does not secure a certain number of weeks by a certain date the agreement can be voided by the artist.

As an illustration, Banks and Banks accept the agreement of the United for the season of 1908-09, covering forty weeks, at a salary of $250 weekly. The agreement reads that if the United does not secure at least fifteen weeks for Banks and Banks by January 1, 1909, notice of the annulment may be given or the number of weeks and dates may be extended accordingly.

Upon receipt of the booking agreement, signed by the act, the United will then inform its managers who wishes to engage Banks and Banks. When the managers make known their desire to this effect a contract will be given to the act. The United will thereafter endeavor to fill the time for Banks and Banks, but will not be under the necessary liability the "blanket" contract imposed for consecutive time.

The booking agreement restricts the act from playing in any place not booked by the United or consented to in writing, and also carries a power of attorney, giving the United the legal right to enter into engagements for the act in the act's name or its own. A commission of 5 per cent. is mentioned as the charge. The phraseology says the United shall act as "booking agent and manager."

The agreement guarantees the act nothing. Under the agreement an act will be deprived from applying to another or "outside" agent while the United agreement is in force and the new form may be aided to secure the signatures of a vast number of vaudeville acts which would effectively remove them from agents' lists.

It is understood that the new agreement has not as yet been sent out for signatures.

FREDERIC DE BELLEVILLE IN PROSPECT.

Frederic de Belleville, the legitimate actor, may yet be brought to the vaudeville fold. It is in prospect that he, with Mrs. Melbourne MacDowell, will enter the continuous with "Miss Van Veeteren's Divorce Dance," the sketch played at the Plaza Hotel recently by Mrs. George Gould and Kayle Bellew. Mrs. MacDowell holds the presentation rights to the piece.

Ed. S. Keller, the agent, is understood to have the arrangement in hand, although it is not known if Mr. de Belleville is agreeable. He is considered by a great many one of, if not, the best leading man in the legitimate.

MORRIS LOSSES PRINCESS.

Montreal, March 19.

William Morris will not play vaudeville next season in the new Prince Theatre. The lease of the house has been given to the Columbia Amusement Company (Eastern Burlesque Wheel) at a reported annual rental of $20,000. Morris is to have offered $25,000 yearly for the premises.

The contract existing between the owner, Mr. N. S. Brown, the building and the Columbia Company, under which the latter was to furnish the attractions in the theatre when completed, may have had a bearing upon the decision to give the house to the burlesque people. A lawsuit would probably have followed any other course, the Columbia Company having maintained right along that its contract was fully binding upon all parties.

The loss of the Prince bars Morris out of this city unless another theatre should be built for him here.

TURNED DOWN $3,000.

With announcements of his contemplated retirement from the stage still being read by the general public, Nat C. Goodwin does not look a likely vaudeville proposition to the agents.

One firm, mentioned in connection with the comedian in an endeavor to turn him into vaudeville before leaving the field for all time, made him an offer of $3,000 weekly upon behalf of a manager, but Mr. Goodwin in merely mentioned they would have to do better, without giving an inkling of the amount necessary to drew him over.

GETS EZRA KENDALL.

Lykeus & Levy closed this week the contract for the return to vaudeville of Ezra Kendall, who will first play at the Majestic Theater, Chicago, on May 11. For a trip of a few weeks at a salary said to be so very large it would cause discussion to print it.

Mr. Kendall has been often spoken of in the past as a possible contract from the legitimate, where he has of late years been starring, but the reports never came true.

"THE PAT CASEY AGENCY."

"The Pat Casey Agency" for handling of vaudeville numbers and features is so assured that only the hanging out of the signs stands between it and the vaudeville professional public.

Pat" J. Casey, who acquired a far-reaching fame during the recent vaudeville strike between Klaw & Erlanger and the United Booking Offices, was very prominent at all times during and since the commencement of the vaudeville war. Upon the termination of the struggle he assumed an important role as the adjuster for acts holding Klaw & Erlanger contracts.

This position, a most delicate and hazardous one for any man to attempt to whom might stand the high popularity Mr. Casey enjoys, was extraordinarily well handled by the whole-souled Casey. He did his best always, which was acknowledged, and was successful at nearly all times in preventing an open conflict between the artist and the manager.

His diplomatic manner attracted the favorable attention of the United Booking Offices executive, and Casey was permitted to continue in his adjusting capacity, which he has done up to the present.

Now that the end of the K. & E. contracts has arrived, Mr. Casey intends to become a looking agent. It is surmised by those intimate in the affairs of vaudeville that he has been prompted by the United people to make this move, receiving their assurance of warm patronage.

"The Pat Casey Agency," as Mr. Casey has named his business, will open on April 1 next, at an address to be announced by the agent later.

IDA FULLER BOOKED.

Ida Fuller is negotiating for a summer run in Atlantic City with her electrical fire dance. She has just completed a tour under a Klaw & Erlanger contract. This week Miss Fuller is at the Majestic, Johnstown, Pa. Backed through the United.
EASTERN GIVES UP SCRANTON HOUSE; WESTERN TAKES IT

Columbia Amusement Company Surrenders Lease of Gayety, and It Will Be Turned Over to the Western Wheel.

Scranton, March 19.

The various rumors regarding the new Gayety Theatre, operated by the Columbia Amusement Company, of Scranton, playing the Eastern Burlesque Wheel shows, seem to have come out as they predicted.

The Eastern Wheel will play out the season in the house, but the Columbia Amusement Company, of New York, has surrendered the lease on the theatre back to the Columbia Company of Scranton.

The Scranton concern will now turn the lease over to the Empire Circuit Company (Western Wheel), which will take possession at the commencement of next season, abandoning the Star, where the Western shows have been playing in opposition since the Gayety opened early in the winter.

Scranton could hardly support two burlesque theatres, especially with Polk's playing vaudeville at cheap prices in the city.

The impression here, which appears to be well founded, is that the transfer of the lease is really a "deal" made between members of the Eastern and Western Wheel, but taking the course it does, without the direct transfer from one to the other, to escape any comment being caused of a possible healing of the breach between the two factions.

SAM SCRIBNER GIVES A PARTY.

Perfectly unabashed at the wild rumors connecting his name with the White Rats' ball, Sam A. Scribner in full evening dress attended the opening of the Barnum-Bailey Circus Thursday evening, entertaining John R. Stanchfield, the noted lawyer; Mr. and Mrs. Geo. M. Cohan, Mr. and Mrs. Sam H. Harris and L. Lawrence Weber.

Mr. Scribner did nothing scandalous at the pleasant affair Monday evening, but he borrowed some $60 from different people, and then acknowledged that through stress of circumstances at the moment the money passed he could not recollect the names of his creditors, although he was positive he had settled every wine check presented.

Mr. Scribner almost nearly advertised for the names of the people who loaned him the different amounts, thereby making an admission, which greatly pleased the other two men, who, under the same "stress of circumstances," had forgotten they had loaned Mr. Scribner anything.

HELP THE LOWLY CHORISTER.


Certain philanthropic citizens of the capital have interested themselves in the well-being of the chorus girl, and the newspapers this week blossomed forth with a discussion of their plans for the betterment of her sad condition.

First, an organization is to be formed under the name of The Chorus Girls' Mutual Aid Society, membership in which will be taxed at $2 per head and monthly dues fixed at 25 cents, which modest sums will be partly employed in the publication of a newspaper devoted to chorus girl interests and the payment of sick benefits.

The philanthropic citizens who are back of the scheme were moved to their action by an epidemic of mishap to choristers. For some unexplained reason, a sizable sum of money was taken from a number of chorus girls who were members of the Gaiety, Brooklyn,vueville Association, of which Mrs. Weber is president.

"TURKEY'S" FIRST FLIGHT.

Washington, March 19.

"The Man from Egypt," Burlesque Company, a "turkey" organization composed of local players, will open at Annapolis Saturday night. Twenty chorus girls and four principals make up a rather uneven balance. They are booked for a line of one-night stands through Maryland and Virginia.

Tim Cronin has had a new monologue written by Matthew Goldman, belonging nearly every musical comedy and burlesque company that came into Washington this season has brought a number of chorus girls with harrowing hard luck stories.

It is denied that one of the institutions of the society will be a board of arbitration for the settlement of dressing room disputes.

"EXTRA GIRLS" DISAPPEAR.

Washington, March 19.

Two new members of the stock chorus of twelve at the New Lyceum (Eastern Burlesque Wheel) here suddenly disappeared, leaving behind part of a week's salary and all their possessions. They went to work only two weeks ago.

The pair demanded more prominence in their position in the line. They were in the back row of the stock bunch and when the regular choristers of the visiting shows were grouped about their work they were all but invisible. Dissatisfaction with this handicap to ambition may have caused their desertion.

STOCK AT PHILADELPHIA GAYETY.


The Gayety (Eastern Burlesque Wheel) will play a season of summer stock burlesque productions after the close of the regular season.

Edward Shaye, who lately assumed the management of the theatre, will make the productions.

EASTERN TO PLAY BAYONNE.

Beginning Monday with the "Rice and Barton Big Gayety" show, the Eastern Burlesque companies will play Bayonne, N. J., at the Bayonne Theatre, splitting the week with Scranton. This plan eliminates the Bijou, Reading, from the Columbia Amusement Company's route sheets. The Eastern shows have all played there and the Bayonne shift is designed to do away with the return dates for the remainder of the season.

The shows will change twice a week in Bayonne, Bobie's "tickertoppers" following the Rice and Barton organisation on Thursday. The theatre was opened last fall as a stock burlesque house under the management of Dave Kraus. A fire put a sudden end to this scheme after it had been running a few days. The Western Wheel also tried to make it a stand for the shows of that circuit, but T. W. Dinkins' franchise for Jersey City and all of Hudson County prevented this.

After next week the shows for the first three weeks playing Bayonne will be those at the Gayety, Brooklyn, the previous week. For the week's end the companies will come in from Scranton, afterwards going to Philadelphia, reversing the order of travel which has been in vogue since the new house at Scranton opened.

BUT ONE "COOCH" DANCER.

Chicago, March 19.

For the first time in many weeks the number of "cooch" dancers in the city this week has been reduced to one. She is Chocoreta, appearing at the Empire with "The Cherry Blossoms."

The young woman, aside from her "Oriental" accomplishments, "wiggled" in her own unrestrained way, but kept within the "limit."

HOBOKEN HOUSE ON EASTERN WHEEL.

The new theatre for Hoboken which Dave Kraus has contracted with the Fuller Construction Co. to build, will be an Eastern Burlesque Wheel spoke, unless something turns up to disturb the negotiations which have all but been closed.

It is understood the papers have been submitted to the attorneys of both the interests, and will be signed within a few days, if they have not already.

Mr. Kraus' father, George, also his brother, are Western Burlesque Wheel managers.

It is planned by the Eastern managers that Hoboken will split the week with the newly acquired Bayonne theatre, and for next season, giving shows the entire six days at the Gayety, Scranton, instead of three as at present.

CHERRY SISTERS IN RIGHT.

Chicago, March 19.

If the Cherry Sisters don't look out, they will soon lose the show business. Only a few cent theatre on State street stands between at present.

The girls, who commenced their vaudeville career at the New York theatre some years ago when they revolved in the description of "the worst act in the world," have played all grades of variety shows since. The engagement in the moving picture place is said to be indefinite, both as to their stay and the number of performances daily.
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The VARIETY Publishing Co.
Knickerbocker Theatre Building,
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New York City.
Telephone: (212) 384-8222

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MARCH 21, No. 2

The signed statement in to-day's VARIETY by Martin Beck brings him in a bound out of the picture of lethargic vaudeville managers, stamping him as the thinker of them all. Mr. Beck's statement will be read and re-read by artists and managers. It needs to be digested thoroughly, for it contains the fundamental principles of permanent institution, and, as Mr. Beck says, "the perpetuation of vaudeville."

Managers have not been wont to dwell within themselves upon the artists. Nor in the rush for acts, features and business, has any evidence been given, up to this time, by any, that thought of the future of vaudeville was being entertained. Mr. Beck takes the first step. He says in effect the manager and the artist should get together.

Having a reputation as a shrewd businessman, no one will call Mr. Beck a philanthropist upon his statement. From personal conversation with him, we know he does not wish nor does he expect to be regarded as such. But beyond the fact that an artist is dealing with a manager direct must be competent to cope with him on the salary question, there is nothing in Mr. Beck's remarks or opinions which would not benefit the artist.

It is a fact that disorganization among managers is apt to prove as disastrous to the artist as a complete organization, were it a mere individual to deal alone with an immense corporation. The artists have an organization, but, from the apparent state of affairs, the managers are worse off regarding unions among themselves to-day than they were a year ago.

Even now, with opposition removed, the managers are creating opposition among themselves, which can bring no good to the regular vaudeville artists. If a manager will go to the extremes of salary payment for "freak" headliners, he will attempt to recoup by retrenching on the salaries of the managing manager may cry against the salary of the thorough artist, while pushing up the limit sky-high for an attraction of only two weeks' standing in vaudeville theatres.

It is our opinion Mr. Beck has struck the keynote of the stability of vaudeville. He does not propose solving the problem by any means between the artist and manager. Let's see if he can do it. And if he can, must be do it alone, or will other managers realize the sense of this plan and join him? It is almost painful to think at times of the immense amount of money uselessly squandered by managers when opposition arises, whereas if they had spent the same energy in promoting confidence among the artists that the manager was his friend, not his enemy, that they did in fighting opposition, they would have held the artist by a stronger tie than a "blacklist" threat, saving thousands of dollars in hiring the artist with him because the artist had been fairly dealt by.

If this point is in Mr. Beck's mind, he has gone forward a long way, a very long way, far beyond any other artist or manager. To gain and to have the confidence of the artist, to hold him by that, Mr. Manager, is a greater asset to you than possessing the price to be paid by that artist. If he has saved you the price you have paid any opposition.

Regarding the agent, he need have no fear if he is a "producing agent." If he can produce what the manager can not or will not produce, then the manager must have the agent. Long ago in an interview we printed with Mr. Beck he said the "producing agent" could always run a better vaudeville. At the time the intrusion, Mr. Beck plainly stated for publication that a manager did not require an agent to book John Jones for $250 weekly, when John Jones' salary was well known for his particular act, and it had been shown by the records no agent has increased his (John Jones') salary one dollar.

In that interview Mr. Beck also said the "producing agent" was entitled to have looked along with his new management and other acts as he might have to handle, and to this the manager made no objection, but he did object to the agent whom he made a specialty of booking acts only which practically he himself booked because they were in demand.

If an artist has prepared a new act, or has secured a sketch which he wishes to present, will simplify the dealings between the artist and manager when they can speak to each other directly. Mr. Beck makes a point that the artist shall not come to the manager until he has something. Not with something in his mind's eye, but the actuality, when an answer may be given at once.

This "at once" is very important to the artist. There are artists who say that had all the promises for time made by agents and managers been kept, they would have had their route sheet filled up for several seasons to come. Broken promises are a long way from insinuating confidence in the artist. "Yes" and "No" have been

PLEASE NOTICE.

All that "Traveling" Credential Cards are here with from this date. Everyone interested is requested not to renew same but to send in name and address, and the name of the city wherein he is located. Traveling representatives of VARIETY will hereafter identify themselves with a personal letter of introduction, written from this office. No representations of any nature, other than that, shall be accepted.

Norma Seymour will probably be booked by the Marielli office to open at the Wintergarten, Berlin, next August.


Elise Boehm, the possessor of a freak baritone voice of a high calibre, is arranging a "three-art" which will first be shown on the other side, where Miss Boehm and company leave for next June.

There is a beginner who protocols Broadway regularly. According to Val Trainor, of Trainor & Dale, Saturday is the field day for the neophyte. Mr. Trainor was walking along when the beggar accosted him, soliciting "a dime." "What do you want it for, booze or grub?" asked Trainor. "Neither," said the beggar. "I want to buy a VARIETY," "Well," replied Trainor, "I've got to fail for that." "Oh, everybody does," answered the almaget, as he proceeded on his route.

Shean and Warren open at the Alhambra Monday, next, having completed their Klax & Elangler contract. Two new acts are in preparation for next season. One, by Al Shean, is named "Dead Man's Gulch." The other is a travesty upon "Anthony and Cleopatra," written by Al Shean. While playing at the West, Shean and Warren saw some ground which looked quite "grievous." Measuring it, starting from opposite corners, the partnership found it contained only 250 acres, so they bought the little piece of land. Now they have "all-property" and may yet "promote" it by incorporation. An oil inspector in South or North Dakota, if that's where the land is located, told Mr. Shean if he dug down far enough, there would be found more oil than the John D. Rockefeller combination ever handled. Shean's partner, Mr. Warren, is now figuring how far down that would have to be. Shean claims the inspector meant to dig down in their pockets, but Warren insists he meant the ground.

The complaints we are receiving from artists in the West playing the smaller time of the methods pursued by some of the managers in these houses will, at least, be of benefit to artists in securing information as to which managers conduct their theatres in a business-like way and those who are always seeking an advantage by writing shoddy continuous. Publicity probably is the best means to stop the action of these narrow-gauged fellows. In writing letters for publication to VARIETY, we will suppress the name whenever required, simply asking artists to make a perfectly straightforward statement, not perverting the actual facts for any reason. We are resuming all libelous risks in the practice of that and merely want to know that any statement made is based upon a fact which may be substantiated if necessary. We do not believe for a moment any artist would intentionally give a wrong impression through a letter in VARIETY, but his bitterness over an injury might lead him to say what he knows merely but which could not be proven legally.
MORRIS BOOKING FOR THE MOSS-STOLL CIRCUIT.

Impression That Agent Has Understanding With Oswald Stoll to Book or Exchange Acts.

When the engagement of "That" Quartet to play five weeks in London commencing May 18 became known this week, it was also learned that the engagement had been booked through the William Morris office. "That" Quartet will play the Moss-Stoll Circuit, where the act was placed by William Morris through cables to Oswald Stoll this week.

Moss is said to be in communication with Stoll for other American acts.

This understanding between Morris and Stoll, the head of the Moss-Stoll circuit, the largest abroad, was bad when the agent lately visited the manager in London. It is taken to mean that Morris has effected some deal with the Englishmen whereby an exchange of acts will take place through the respective offices, and there may be included in the deal, if one has been made, the importation of the productions at the London Hippodrome, a Moss-Stoll house, to this country for presentation in the hippodromes, commencing with the one in Cleveland, which Morris will book for.

Moss-Stoll have a New York representative, L. John, with an office in the New York Theatre Building. Mr. John was formerly private secretary to Mr. Stoll and is not permanently located in the city. He is reported to have the booking license for acts where the salary does not exceed a stipulated amount.

Somers & Warner, the London agents, who are represented here by R. Obermayer, are supposed to place a great number of acts on the Moss-Stoll time. "That" Quartet sail on May 9 to fulfill the foreign engagement.

GALLAGHER LEAVES BARRETT.

Chicago, March 19.

Gallagher and Barrett, who are at the Majestic, announced this week that after playing Proctor's, Newark, in June the team would separate on an understanding which will permit Joe Barrett to continue with the team named and present sketch, "Battle of Too Soon," while Ed F. Gallagher will remain in vaudeville with a monologue called "The Chauffeur," written by himself.

Several offers were received by the team from legitimate managers, but they both decided to stick to vaudeville. This is the thirteenth year of their partnership, which has not been dissolved.

PHILA. CONTRIBUTES MCDougALL.


And just to show that Walt McDougall, the cartoonist, with an international fame, should hand this town a soil below the belt on its general undeserved reputation of "sleepiness" by delaying his vaudeville appearance until after Bert Levy, Winson McKay, Victor Gillam and the rest of his contemporaries in black and white who wanted to work on the stage, had done so.

But, though Philadelphia is right glad to claim Mr. McDougall for its own, the great artist and "dean of the cartoonists" having been located here for many years, and there will be a grand old "rouser" pulled off when Wait first appears at Keith's (Philadelphia) for the amuse- ment of the vaudeville public. That is going to happen April 6.

New York can keep its eye to the ground, and the rumble on that date will be a fair sample of "Philly" awake.

READING AND PICTURES AGAIN.

The possibility of moving pictures at the Orpheum, Reading, came up again this week, when it was said Sydney Wilmer, of Wilmer & Vincent (recovered from his recent illness), had gone to Reading with the picture bee buzzing.

It was intended some time ago to place pictures in the Orpheum, but a sudden spurt of business caused the abandonment, and vaudeville was continued.

CHICAGO REPORT NOT TRUE.

Chicago, March 19.

It has been reported here all week that one Talbot, of either St. Louis or Indianapolis, had made an offer for the Kohl & Castle theatres, Haymarket, Olympic and Chicago Opera House for the purpose of installing moving pictures in each. Further than that the report said the deal was about to be put through, no information could be obtained.

At the Orpheum Circuit's offices Martin Beck, who is interested in the Kohl & Castle Circuit, stated there was no truth in the Chicago rumor and that it was the first he had heard of it.

POLI HAS EUROPEAN HABIT.

The "Lusitania" has on her passenger list Mr. and Mrs. S. Z. Poli, who sail on the boat-to-day for a tour of the old world, to extend from one to three months.

Mr. Poli is the head of the Poli Circuit, and following the lead of other managers interested in the late vaudeville big- sling, has concluded there is a vacation coming to him.

VIOLET ALLEN.

Violet Allen, a picture of whom is in the large center oval on the front page this week, has been appearing in vaudeville with Searl Allen for the past five years, playing several sketches under the firm name of "Searl and Violet Allen." Mr. Allen's photo is on the upper left hand corner of the page.

For next season Miss Allen will have a new act, written by Searl Allen, who is the author of the many pieces they have appeared in, as well as the writer of many others.

The facility of Mr. Allen in turning out vaudeville pieces having a quick, snappy air has placed his writings in great de- mand. This he has turned to his own advantage as well, Searl Allen having changed their act often, becoming noted for this among vaudevillians.

MISSION MEETINGS A SUCCESS.

The "mission meetings" inaugurated by the White Rats on Friday evening, March 13, proved successful beyond the expecta- tion of the promoters.

As previously reported, the meetings are open, and anyone may attend. They are held for mutual discussion and propa- gation for the benefit of the order.

Sixteen meetings were held in different cities. The local meeting resulted in eighteen applications for membership be- fore it adjourned. Other applications from out of town were still coming into the headquarters. The white rats.

Another meeting was held last night (Friday) in the club rooms, at which Tim Cronin presided. Invitations to this were extended only for local members of agents. This course will be pursued weekly for the object of having the managers become more familiar with the artists' gathering in the hope they will also become interest- ing, eventually joining in the general talk at each gathering, giving their views at will. At no time will a manager or an agent be requested to speak or become involved in any discussion. He will be rec- eived as a guest of the society, and treated with that regard. It is fondly trusted by the Rats that at no far dis- tant date the managers and agents will come to look forward to the open weekly meetings, which should bring the manager and artist into a closer understanding of the other.

The Board of Directors of the Rats have passed rules and regulations govern- ing their loans to be made to members. Money will be advanced to members for railway fares and necessities of travel when the member is in good standing, without hav- ing an indebtedness to the lodge for levies, fines or previous loans.

He will be obliged to sign an "I. O. U." for the amount advanced to enable him to keep an engagement, and the amount must be refunded from that week's salary, the board deciding that, without the advance, the engagement possibly would not have been played.

A White Rat may obtain a loan for transportation to cover the amount re- quired for all his company, and the members of the company should not be Rats. A Rat who has a partner, a non- member of the organization, may secure an advance for both—only one loan. Towards the partner will not be included in any loan made, provided in this case that the partner of the White Rat is eligible for membership.

Members have been requested by the Board of Directors to give special atten- tion to the enrollment of women in the auxiliary society. Several prominent ar- tists have signified a desire to join.

N nEARLY ALL CLAIMS FILED.

According to Pat Casey, the K. & E. general trouble adjuster, but few out- standing claims against Klaw & Eringer for transportation or other matters re- main to be filed.

The claims would be tabulated this week, said Mr. Casey, and he hoped all artists having any claim under a K. & E. contract would file the same at once with him so it might be disposed of.

NEW POLICY AT MOHAWK.

Schenectady, N. Y., March 10.

The new vaudeville policy went into effect at the Mohawk (Weber & Rush) on Monday last. Six acts and two reels of pictures were presented at prices ranging from 5 to 12 cents at matinees, 10 to 30 cents in the evenings.

The cost of the bills as compared with those previously has been reduced one- half, while it is estimated the week's receipts will be about two-thirds of that formerly taken at the box office.

The business conditions of the city obliged some such sort of move on the part of the managers to meet the position of the working people here.

UNITED WANTS OFFICES QUICK.

The tenants on the eighth floor of the St. James Building not directly connected with the United Booking Offices can vacate none too quickly to suit the agency, which will occupy the entire floor after May 1, in association with the Orpheum Circuit.

In a week or so alterations will start upon the several suites to be acquired. The agents who will remove to either the seventh or ninth floor are H. R. Mari- nelli, M. S. Bentham, Arthur Hopkins and Al Sutherland.

The Marienalli agency awaits only the removal or ejection of the tenant above it to step into the empty offices, giving the Orpheum Circuit the right of entry into its present quarters.

EDDIE LEONARD.

Eddie Leonard, popularly known on both sides of the footlights as one of our leading minstrels, was engaged through Wesley & Pirrus, the vaudeville agents, to continue his present book, a "chic" and "sens. Drama, Honey Boy Minstrel," for next se- ason. leased Mr. Leonard to change his pieces will return to the varieties after the minstrel- show, under Wesley & Pirrus' direction, and will then take up the time which has now been postponed by the date of the song's repeat.

Mr. Leonard, assisted by the Gordon Brothers, will play Hammerstein's new work (March 24).
EDNA WALLACE HOPPER COMING IN.

When “Fifty Miles From Boston” closes its season in Buffalo week of April 27 Edna Wallace Hopper, now featured with the piece, will have a vaudeville contract calling for her appearance in New York.

Keith-Protet and Percy G. Williams are both after Miss Hopper’s signature.

LEVI REORGANIZES BAND.

At the Fifth Avenue on March 30th, Maurice Levi, whose latest added fame is the music of “The Soul Kiss,” which he composed, will appear with his famous band for the first of a few weeks’ engagements in vaudeville before the bandsmaster takes up his regular summer season at the New York watering places. There will be about 30 pieces in the organization, conducted by Mr. Levi in person.

LEE AND LEDERER HAVE THEATRE.

Chicago, March 19.

It seems to be pretty positively known here in certain quarters that Harry Lee, the impersonator, and Geo. W. Lederer, manager of the Colonial, have secured a Chicago theatre, but what house, or for what purpose cannot be ascertained.

JAKE WELLS BUYS ATLANTA HOUSE.

Atlanta, Ga., March 19.

The Atlanta Theatre Company, composed of Jake Wells and a number of associates, including J. L. de Give, has purchased the Orpheum Theatre, now presenting vaudeville under the management of Weber & Rush, of New York. The consideration is not mentioned, but it is reported that the figure is in the neighborhood of $90,000.

The sale does not affect Weber & Rush’s 10-year lease on the property.

BEN WELCH ENGAGED.

Returning this week from a long trip over Western territory, Ben Welch, the comedian was so delighted at again speaking direct to his fans, instead of the telexing telephone, that Mr. Welch all but forgot his booking at the Fifth Street Theatre.

The Hebrew Italian impersonator is engaged to Jeannette Harris, a non-professional, residing in Harlem, and they will be married at the Harlem Casino on May 31.

The Tennis Trio open at the Orpheum, Brooklyn, Monday as the first of a series of weeks secured through the United by Lykens & Levy.

EVA TANGUAY SPRAINS ANKLE.

As a result of working at Hammerstein’s last Saturday night after suffering a slight sprain to her ankle, Eva Tanguay, the eccentric comedienne, discovered the undue exertion on the injured member rendered her unable to appear at Hammerstein’s on Sunday, and her engagement at Keith-Protet’s Fifty-eighth Street Theatre was also cancelled for this week. It is expected Miss Tanguay will play Keith’s, Philadelphia, Monday next.

Cissy Loftus stepped into the headline position at Fifty-eighth Street, playing at the Fifth Avenue during the week as well.

The Marinelli office has finally made Miss Tanguay an offer of $1,000 for the week of July 13 next on behalf of the Palace, London. She will probably accept. The “I Don’t Care” singer does not want more than a week abroad before discovering how the Londoners like her, but will set her price at the round figure and would not deviate.

PICTURES IN CHICAGO MONDAY.

Chicago, March 19.

On Monday, March 23, the new Kohl & Castle 12th Street theatre will give moving pictures as the entertainment. It was lately opened with vaudeville.

MONTREAL CASINO CLOSED.

Montreal, March 19.

The Casino, which recently opened under the management of J. O. Denis, N. G. Valiquette and W. H. Warren, closed last Saturday night. Poor management and poor business is responsible. It was a small house, booked by the William Morris office in New York.

It has been rumored here that both the Bennett Circuit and Morris would purchase the theatre, although the smallness of the stage is believed to be sufficient to stop either from considering the house.

William Morris and Clark Brown, New York representative of the Bennett circuit, each entered denial of any intention to take over the Montreal house.

HACKENSCHMIDT WON’T SHOW.

The vaudeville stage will not see Hackenschmidt, the wrestler, on this visit of the athlete over here. Hackenschmidt has informed the Marinelli office he must be at Southampton by April 20 and will have no time to exhibit himself in the variety. Neither will he be able to reach the east, going no farther West than Chicago.
WHITE RATS’ BALL.

A nice thing about the masque ball of the White Rats, held Monday night at Terrace Garden, was that, without a dissenting voice, everyone agreed it was a very good affair, well conducted, and, what spoke most for it, greatly enjoyed by everyone present.

A large number were there, but the large ball room of the Garden was not uncomfortably crowded. It was the second annual society event of the vaudeville artists, and will become a yearly fixture hereafter, occurring upon the eve of St. Patrick’s Day, as it did this week.

The varied entertainers (well known players upon the stage gave a unique color to the floor, and while not many were masked, owing to the lateness of the hour at which they arrived through circumstances, they also declared that his May Chapwick, of the Chapwick Trio, was entitled to the third decision, Miss Chapwick having on her “Sis Hopkins” stage make-up. Mil. Fogere also wore a costume and hat in which she appeared while amusing the audience. Not much of the costume could be seen from a rear view, the hat having a downward sweeping effect, resembling a sugar scoop flattened out, and ornamented. It was the sensation of the ball.

William Morris, Harry Leonhardt, Joe Raymond and Jo Paige Smith selected the jury to select the man entitled to a prize, and Bert Leslie, as “Hogan,” upon receipt of a black ebony lemon squeezer, with a sterling silver white rat incrusted upon it, made a short, humorous speech of thanks.

Mrs. W. E. Ritchie (Ritchie Duo), Mrs. Henry (Henry and Young) and Alice Petersdorf contributed largely to the charitably fund the ball was given for through the sale of several programs.

The net proceeds have not been calculated, owing to the delay in receiving returns for tickets distributed. About $100 was taken in at the door.

The dancing, performed by Mrs. cone, and Mrs. Cones, played the grand march, a brilliant spectacle, including in the ranks vaudevidrians, legitimatees and members of nearly all the professions, handsomely dressed.

Pete Berlinhoff’s orchestra discoursed lively music, without tiring, until a very late hour, at which the successful affair broke up.

PERCY WILLIAMS TELLS A SECRET.

The following correspondence on “thought transmission” carries its own story:

“1620 Erato Street.

New Orleans, La., March 7, 1908.

Mr. Percy G. Williams.

Dear Sir: I am entirely devoted to anything pertaining to the universal energy of the mind.

I should esteem it a favor if you would forward Lucile’s performances of the Lola Cotton, booked through your circuit.

I have studied the occult for several years and quite recently witnessed a vase weighing approximately 240 pounds dancing on the veranda to the command of a variety mind. Startling performance!

I should thank you for the particulars of the mind reading of Lola Cotton. Yours obediently.

(Signed) “Andrew McPherson.”

“New York, N. Y., March 11, 1908.

Mr. Andrew McPherson.

1620 Erato Street.

New Orleans, La.

Dear Sir: Occulism is dependent upon the physical condition of the subject. The gray matter and the white matter of the brain conecose, creating a condition or phenomena which superinduces a vaporous fluid that produces an hallucination hypothetically similar to a miracle.

Visual images appear apparently opticaly perfect, such as the vase dancing as you describe, have in reality no physical substance, but are mesmerically produced by the hypnotic power of the operator. This accounts for the seemingly indescribable.

I think Lola Cotton does not act the same way. Very truly yours,

(Signed) “Percy G. Williams.”

Loving cup for houdini.

Detroit, March 19.

At the conclusion of Harry Houdini’s return engagement last Saturday night J. H. Moore, the manager of the Temple Theatre, where Houdini played, presented “The Handcuff King” with a handsome silver loving cup to commemorate Mr. Houdini breaking the house record for receipts.

CRazy to see billy faron.


While playing William last week, Billy Faron, who, with the Misses Wills and Ransley, is doing a singing act in vaudeville, had a remarkable experience. During one of his songs a demented woman left the audience and climbed upon the stage. She made no attempt to interfere with the singer, but grasped his arm and stood looking at him.

Faron noticed the appearance of the woman and continued singing through. By this time an attendant who had accompanied the woman to the theatre got upon the stage and quietly led her back to her seat. Faron was given an ovation by the audience, although he was congratulated for his presence of mind by Manager Docketer.

BRANDT SAW THE WIDOW.

Since Fred Brandt, the general manager for the Kitanama Enterprises, stepped off the boat this week after his long visit on the other side, he has consumed some time regaling his friends with short stories of his experiences abroad.

Mr. Brandt in the recital failed to mention an incident of his stop in Berlin. While the German capital, or the country, while a trip somerset is utterly out of the comprehension of the unitated.

The triple somerset by a flea is the ambition of every trainer, say the old circuses, for they know nothing excepting to bite, and even then know not how to regular teeth to bite with, can do a “two-high” while standing upon a trapeze or on a cage, with the flea gymnast, with his tail as walking a tight rope (thread) with a balancing pole (pin), and leaps over hurdles are quite common.

In San Francisco, where it is said the fleas are trained by instinct to make high jumps, there is a flea circus, the only American one. In Europe nothing is thought of the curiosity. It is stated that the demand abroad for fleas for exhibition purposes has been insatiable of late. In that all the fleas in France and Germany, fear that they would be captured for show purposes, fave fled to Russia. In Russia, though, these elaborate, much colder climates these are more full beards within easy jumping distance, where refuge may be found.

Just before the last flock of fleas left Germany, one Rolfop in Heppburg, a small German town, cast her net and drew 250. Since then he has trained his for a complete circus from the opening caravan to the Hippodrome races, and the Marisselli, with the New York office, has received a letter this week asking it to secure American time.

When Charles Bornhaupt opened the bulky letter, containing a poster, out hopped a little flea which snatched Mr. Bornhaupt in military style. Bornhaupt was so embarrassed at the insect’s strange action, he allowed it to escape. Upon reading the letter, it informed the Marisselli manager one of the fleas was enclosed as a sample, and as it was the prize of the lot, to keep it until Rolfop arrived here. Mr. Bornhaupt has offered a reward of $100 to anyone who will return the flea unharmed. It may be identified by a large “H” on its tail.

Last season Bornhaupt booked another flea circus for a Pittsburg summer park. Although the circus scored a large success, it broke up the sale of summer underwear in the city.

Another flea circus.

McCoy goes to Denver.

Daniel F. McCoy, for some time past manager of the Sullivan-Considine Family Theatre, in East 125th Street, left New York this morning to take over the management of the Sullivan-Considine house in Denver, Col., the Majestic, recently opened.

He replaces there John F. Corrigan, who goes to Seattle to take general charge of the Sullivan-Considine interests in that territory.

Fortune for vaudeville.

While playing the Orpheaum, Harrisburg, Pa., Ed Wynn, the comedian of Wynn and Lewis, received word that he was heir to $40,000 under the will of an uncle who died in Australia some time ago.
“ARTISTIC VAUDEVILLE”
AIM OF MARTIN BECK.

General Manager of the Orpheum Circuit Propounds His Views for a Higher Grade of Vaudeville—Plans to Bring Artist and Manager Closer Together.

Recent interviews with Martin Beck, General Manager of the Orpheum Circuit, and a leading figure in the vaudeville of the world, reported in VARIETY, have told to a certain degree the general gist of the statement over Mr. Beck’s signature which appears in an advertisement on the last page of this issue.

Mr. Beck has divided his statement into the departments of his vaudeville business. He discusses the production end, the booking, and dwelleth at length upon the ill effects and artistic decline which the use of the vaudeville stage for advertising purposes entails.

This remarks by Mr. Beck upon bookings become a large news matter to the vaudeville artist. He says that shortly there will be announced certain hours daily here, there, and everywhere, through agreement with artists or producers and those desiring entry to vaudeville may make appointments with managers for the object of taking over their bookings, or acts, or productions.

This system of bringing the artist and manager (it is presumed Mr. Beck speaks only for the managers booking through the Western Vaudeville Association) together is the goal towards which the artists has always looked, albeit it might be argued that Mr. Beck will in the course of the development of this plan place a serious impediment in the way of agents, who would be eliminated from participation in the affairs of acts desiring to transact their business direct with the managers.

In consideration of the setting apart of hours daily for conference with the artist, the Orpheum’s head requests that in return the manager be not spoken to on business matters outside his own office.

In the “advertising” notes of Mr. Beck’s statement, it may be judged that while he specifically mentions he shall forbid the “plugging” of songs, he probably means as well, by lifting vaudeville up artistically, the mention of brands of liquors, patent medicines or other advertising given to merchandise by artists, readily recognized by any audience as a “free ad.”

The details of the new press department the Orpheum Circuit will install have been set forth in these columns.

ANNABELLE WHITFORD PREPARING.

Pending the ending of the season for “The Follies of 1907,” which will occur in Boston within a few weeks, Annabelle Whitford, “The Gibson Girl” in the revue, is preparing a vaudeville number, consisting of herself in the character and a few “Gibson Girls” who now surround her nightly.

With this number Miss Whitford and the young women will come into the vaudeville circle, where her fame as a beauty and a favorite is depended upon to keep the local houses tightly packed during her visit.

“The Follies” closes to night at the Auditorium, Chicago, opening at Buffalo, Monday, then play through the States until Brooklyn is reached, where the show will remain a week. After the close of the season it will be revised and renamed “The Follies of 1908,” returning to the New York Roof for a summer’s run, when Miss Whitford will rejoin it, having obtained a temporary release from Florence Ziegfeld, Jr., for the vaudeville visit.

W. J. FERGUSON WITH K.-P.

The late star of “The Toymaker of Nuremberg,” W. J. Ferguson, has about completed negotiations with Keith-Proctor for a Spring vaudeville tour in the North under K.-P. The Follies of 1908.”

Mr. Ferguson may appear in a condensed version of “Jane.” His first date has not yet been fixed upon.

DAZIE ENGAGES FOR ROOF.

“The Follies of 1908,” which will occupy the New York Roof Theatre stage this summer, will have Dazie as one of the features. She has signed a contract with Florence Ziegfeld, Jr., overhauling her plans for a trip around the world until the engagement shall have been concluded.

MISS WYCHERLY ENGAGES TO STAR.

Margery Wycherly will, upon the termination of a short vaudeville engagement now in mind, hand herself over to the future stage direction of Alfred E. Arons and John P. Sheurn, with whom Miss Wycherly has signed a contract for the coming five years.

Bayard Veilliers (Miss Wycherly’s husband) is in collaboration with Stanford Staugaard, writing a large play about a city which she will appear in New York around Easter under her new management. Mr. Veilliers will be in charge of his wife’s different plays during the life of the agreement.

MARK LUESCHER WITH ORPHEUM.

Mark Luescher is now the general press representative for the Orpheum Circuit, with headquarters in its offices at the St. James building.

Martin Beck, the general manager, and Mr. Luescher, concluded the negotiations, pending for some time, last Saturday. A long contract as the large figure is said to repose in Mr. Luescher’s safe. On Monday next he enters upon his new duties.

CHORUS GIRLS TO-NIGHT.

To-night (Saturday) is the night for the Chorus Girls’ Association. The young women who look so pretty—upon the stage—will gather at the Amsterdam Opera House, and revel in the joys of a masqued ball.

There will be a contest for $50 in gold awarded to the best kisser. Ted Marks will judge the ascertainment. All the “girl shows” in town will be represented.

“NOTHING DOING,” SAYS MORRIS.

“Nothing doing this week,” said William Morris, when asked if any new girl, 18 years of age, who had had a cannon by her teeth while it is being fired, were engaged by Al Sutherland while in Europe to open over here at the Toronto Fair in August.

Mr. Sutherland, a foreign horse act, carrying sixteen animals, and coming from the Schumann Cireus, Berlin, will come over here in the Fall, playing vaudeville houses wherever a stage may be found to accommodate the act.

Mr. Sutherland also brought back a stenographer who speaks and writes five languages. She is now installed in his offices in the St. James Building. He will have for the other side of August, opening a branch of his booking agency in Berlin and London during his next visit.

While abroad on his three months’ trip, during which Mr. Sutherland played his ten-year-old son, Edward, in a Paris preparatory school, the agent lost 24 pounds, returning in a high state of physical condition.

As the boat carrying Mr. Sutherland was leaving the foreign shores an au revoir “Mariongram” was handed him from his son.

Edward is a pet subject of his father’s. Mr. Sutherland told this week of how the boy, after having been in the school two days, came in second on a cross-country run. A week afterwards he won a two-and-one-half-mile run across the country. There are four American boys, including Edward, in the college, and the quartet run the school. The remainder are nearly all French youths. Edward will remain at the Paris school for the next four years.

INVESTIGATING WOOD’s DEATH.

Upon the demands of his widow, the State Department has started an investigation into the death of Will H. Wood, the American illusionist who was lost by drowning en route from Frontera, Mex., to Progresso, Yucatan.

The fact that Wood was the only person lost in the wreck of the little vessel which founded in a storm, added to the circumstance that he had in his possession when last seen about $14,000, are made the ground for the suspicion that he may have met with foul play.

The government has not yet made known the result of its investigation, which is still in progress.

AGENT SUES MONOLOGIST.

Jessie Jacobs, the vaudeville agent, through her attorney, M. Strassman, has brought suit against James Thornton to recover $120 commission which she says was spent on an engagement looked through her office for the Palace, London.

Papers were served on the monoogist during his engagement at the Fifth Avenue last week. The case will come up in the Municipal Court next Tuesday.

NEW ONE IN WATERTOWN.

Watertown, N. Y., March 19.

Watertown is to have a new theatre on the Public Square, owned and managed by Mr. Bohne, a local man.

The house will have a seating capacity of 200, and will give four shows, consisting of four vaudeville acts and illustrated songs.
MORRIS AFTER SAVOY (?)  

Fall River, March 19.  
Julius Cahn visited Fall River early this week... With him came Geo. M. Leventritt, attorney for William Morris, the New York agent.  

Rumors circulated that the Morris company would secure the Savoy from Mr. Cahn and play vaudeville in its next season. There is no confirmation possible here.

“Soul Kiss” Girl for Russia  

Russia must be all of a tremble for it has heard by this date that Edythe Whitley, now with “The Soul Kiss” playing at the New York, has agreed with the Marinelli office to appear in the Russian variety halls, commencing at St. Petersburg during May, and thence to Moscow for the following month.  

Russia has an immense appreciation for strikingly handsome young women, and Miss Whitley fills the necessary qualifications.

ZIEGELER HOME SOLD.  

Cincinnati, March 19.  

Henry M. Ziegler, of Anderson & Ziegler, who some time ago announced his intention of making his permanent residence, has sold his fine home on Madison Road. George Eastis, of the brokerage firm of Eastis & Co., purchased the property, paying $40,000 for it, according to the report.

T. M. A. BENEFIT AT SAVOY.  

Hamilton, Canada, March 19.  

On next Thursday, at 1:30 P. M., the local T. M. A. lodge will have a benefit performance at the Savoy for its sick and death benefit fund. Tickets will be 50 cents each. With every admission sold there is a souvenir in the form of a sofa pillow cover of very pretty design given away. The souvenir will cost twice the price of the tickets in value.

JACK NORWORTH STARRING.  

Jack Norworth is employing his leisure moments in writing a number of songs for his starring tour next season. He has signed with Cohen & Harris to be starred in a revised version of George Ade’s “Aunt,” which will opened here at the Garrick Theatre earlier in the season with Laurence Wheat in the title role. Originally it was a straight comedy, but in its new form will be plentifully interspersed with popular melodies. The piece is scheduled to open in Chicago in August.

DE LORIS ABUSED.  

John De Loris, the sharpshooter, feels abused. After he had spent $40 in killing his vaudeville show in the Cahn & Grant house in Lynn, Mass., the engagement was canceled. However, he has arranged to give the show at the same firm’s Salem Theatre, Salem, Mass., week of April 6, but this time he will not advertise until the contracts have been signed and delivered.

The statement was made that Antoine Defranne, who killed Mary Wolfer, the “Somersaulting Automobile” rider, by accidently discharging a revolver, was the assailant of De Loris. Instead, she had been touring as an assistant to Capt. Gaston Bordevry, another sharpshooter.

HAD “TRY-OUT” ON SPOT.  

The other afternoon while Katherryn MacDonald, Percy G. Williams’ handsome and modish private secretary, was seated in the chair of honor in the manager’s suite at the St. James building a young man entered, plaintively inquiring if he could “have a job.”  

Miss MacDonald, with a sweetliness of disapprobation noticeable in her regular features, gently asked the young what he expected her to do—set out to find the job.”  

“Impositions,” said the boy. “Are you an imposerrrrrrr?” asked the amiable private secretary, who is somewhat of a “kiddie” herself from listening to Frank Jones, the Williams booking agent.

“Am I an imposerrrrrr?” asked the applicant in reply. “Do you want me to show you right here?” The offer of a demonstration attracted the notice of Mr. Williams in his private office. With the kindly look in his eye he is noted for, Mr. Williams emerged from the sanctum and said, “My boy, can you show us?”

Answered in the affirmative, Mr. Williams made a public statement to the effect that in an isolated instance of this nature, when a “try-out” was to be given without the usual formalities and regardless of the customary regulations governing trials, it would be as well to have all the managers, agents and employees of the United present.

Word was passed to the clan gathered about in the offices to hasten forthwith, which they did.

Mr. Jones appointed himself the second to the aspirant for vaudeville engagements, and upon Mr. Williams, who was unanimously elected referee, calling “time,” the boy went to work.

He imitated anyone suggested by the assembled group, from the late Henry Irving to Alex. Steiner telling a funny story. His mimicry audience bowed with delight, demanding return engagements be given him at once. Mr. Williams, before rendering his decision, asked the youth how it was he could give an imitation of Mr. Steiner telling a funny story.

“My boy,” said the manager, “I have standing outside in the hall just now, the fact that an impersonator, ‘Tell us that funny story, Steiner,’” said Mr. Williams. “Funny story!” perplexedly remarked Steiner; “I wasn’t telling a funny story. I was only asking a fellow how he broke his leg.”

Mr. Williams, after considering the qualifications of the imitator, announced there would have to be another bout for the final decision, and the youngster was allowed his own selection. He picked Geo. F. Howard imitating Richard Mansfield as Doctor Jekyll and Mr. Hyde.

When the design upon the oleich covering the floor had been entirely worn off, Mr. Williams yelled “enough!” and told the impersonator to call again after he had given his case further thought.

F. F. Albee, the general manager for Smith & Proctor, wanted to close terms with the boy to repeat the performance on the street, where he would have an exclusive moving picture taken for the Union Square Theatre, but the impersonator, with a fine show of historical dignity, replied he gave but one performance daily.

Baker and Genome have dissolved. Earl Genome will hereafter be a single act.

Charles Mack and Company have been booked for six weeks in the West.

The Ashes, a colored act, recently played in Havana, where they were liked.

Earle, Whyte and Company are playing their first week at the Orpheum, Yonkers.

Illness prevented Netta Vesta from playing the Majestic, Johnstown, this week.

Frankie LaMarche has engaged as principal soubrette with Maurice Kraus for next season.

Torcat will play the Western States time, commencing May 4 at the Empire, San Francisco.

May Tully has recovered from her recent illness and is at the Orpheum, Yonkers, this week.

Jos. Hart’s new sketch, “The Police Inspector,” will be at the Trent, Trenton, N. J., next week.

J. A. Winton, “the much travelled ventriloquist,” sailed last week for a thirty weeks tour in England.

Mabel Wilbur is going out in a sketch called “The Stranded Actress.” Wesley & Fines will have the booking.

Moran and Wiser will join the Orpheum road show in Chicago Monday, remaining with it four weeks before sailing for the other side.

The ninth anniversary of Ted Marka’s Sunday night concerts will take place on Sunday evening, April 12, at the New York Theatre.

“The Mysterious Door,” an illusion, has been engaged by William Hammerstein to play on the Victoria Roof for four weeks commencing Aug. 3 next.

Howard and Howard have been engaged for thirty weeks over the Western time. Their route commences August 16 on the Orpheum Circuit. Ed. S. Keller is their agent.

The Denoon Brothers have been placed by the Marinelli offices on the Moss-Stoll Tour (England) for next season through L. Johns, the circuit’s representative, New York.

Gould and Suratt play the Fifth Avenue next week, postponing their foreign trip for one week longer. They will first go to Paris before commencing the London engagement.

Declining all offers of more time, Grace Hazard closes her season to-night at the Grand Opera House, Pittsburgh, and will reenter in New York until setting sail for London in May.

NOTES.

Francesca Redding and Company in “My Friend from Texas” opens on Bennett’s Canadian time March 23, the engagement having been secured for Miss Redding by Ed. S. Keller.

Dan Sherman, of Sherman and DeForest, purchased eight horses from the sale of the Walter L. Main Greens stock at Cleveland last week. Mr. Sherman will ship the horses to his Long Island farm.

I. N. Weber is manager of the sparring exhibitions given semi-monthly at the American Athletic Club, Schenectady, N. Y. Jos. Weber, manager of Weber & Rush’s Mohawk in that city, is a brother.

The Three Florence Sisters, who have been away from home for three years, returned Monday, March 23, on the “Orato.” They are called “The Yankee Girl Globo Trotters.” Alf T. Wilton has their bookings.

Simon and Gardner’s Klaw & Erlanger contract expires this week at the Olympic, Chicago. Ed. S. Keller, the agent, has secured five more weeks from the United for the act to play in New York, opening May 4 at the Colonial.

Amelia Stone, the prima donna, could have an engagement at the Wintergarten, Berlin, did not her opinion of the value of her services in harmonizing clash against that of the Berlin resort’s management. Miss Stone is reported to have asked $100 weekly.

Little Florence Mascotte, of “The Outlaw’s Christmas,” is lying in the Alexandra Hospital, Montreal, Can., suffering with scarlet fever. It will be several weeks before she will be strong enough to be moved. Her brother is staying at the Albion Hotel, near by.

Ferry Corwey left last Tuesday for the Wintergarten, Berlin, where he will play during April. Miss Sistler sails on the same boat. The girls will open at the Scala, Copenhagen (Denmark) April 1. Foreign artists, passengers, were Max York and Rigioletto Brothers.

Howard Prevost, of Rice and Prevost, is still confined to his home in Lowell, Mass., by the injury received over two months ago, obliging the act to “lay off” since then. At Mr. Prevost’s request, Mr. Rice is “breaking in” a new boy for the acrobatic end and will appear with him in a couple of weeks, continuing until his partner recovers.

The United Booking Offices has an excellent opportunity at present to afford new acts and producers a “trying-out” place through their converted Union Square and Twenty-third Street theatres. Both are giving moving pictures as the chief entertainment. Inexpensive vaudeville of this nature would be an additional attraction in the theatres, of benefit to the artists and an extra incentive to the patrons.
New York, March 10.

Editor Variety:

I am instructed by the White Rats to bring before the notice of your readers the following facts: It has come to our notice that some of the personal favors of the White Rats, even at some more or less reputable cafe are using the name of this Order and the names of the members of this Order without their consent for the purpose of defrauding the public into the belief that these entertainments of more or less reputable character are being given with the connivance and under the authority of the White Rats. This is not the case. The White Rats has nothing to do with any so-called headquarters at Denver and neither has any of its members. This is simply an attempt to obtain money under false pretenses by using the good name of this Order. One of the persons most concerned is Mr. Jolly Zeh, who is not a member of this Order, and my committee, who deems it proper to use the name of the White Rats as above mentioned in reproach, ask as a favor that you will publish this communication so that in future you will speak of these so-called cafes and socials as the result of blackmail. We shall proceed to give our name and address to this fact, and under the knowledge that the White Rats has nothing to do with these functions, and has no wish to be associated with them in any shape or form.

Harry Mountford,
Secretary to Board of Directors.

New York, March 14.

Editor Variety:

I understand that there is a vaudeville artist who bills himself "The Man in White." I wish to notify the gentleman to change his title as it has been identified by that title for the past fifteen years, and it is copyrighted at Washington, D. C., in accordance with the copyright law. It will not do him any good to go by "The Man in White" as managers, agents and old-time artists know that I am the original "Man in White." Of course, I know there are artists that wear white clothes, but they wouldn't have the nerve to use the title, for they all know it belongs to John J. Welch, author of "This Creole Gal of Mine" and a few other hits. John J. Welch, who now is working with his wife under the name of Welch and Earl, "The Two in White," are the original "Two in White," and this title is also copyrighted.

John J. Welch.
(Welch and Earl.)

Morristown, Tenn., Feb. 20.

Editor Variety:

As good, common-sense advice I wish you would publish this letter to warn artists concerned in this business. Making somewhat of a hit in Bluefield, W. Va., we were held over a second week by Mr. Hatcher, the manager of the Wonder Theater. A few days after the run, while at this house the manager of the Elite, Bristol (W. Va., Tenn.), wrote a very commanding letter demanding all artists to work eight shows daily and chanted a singing and talking act would not go in that house (Elite), simply because they did not want us, and understood knowingly we would not perform in a house of such a standard.

In the meantime Mr. Hatcher wrote we were packing his house and were very good, in fact, the best comedy team he ever had. This aroused the curiosity of Mr. Jones, manager of the Elite, who had, in the meantime, canceled us through his business manager, Mr. Kilgore.

We were then taken to Morristown and compelled to go through Bristol. Mr. Jones came to the depot demanding in a threatening manner that we work for him. We refused. Then he swore out an attachment, making affidavit, we owed him $50 for not appearing in his house.

We promptly seized our trunks, took them across the street into Tennessee, and drove over a rough road for eight miles to a way station.

It is unnecessary for us to dwell upon the picture we made sitting on our trunks on the rough road, but it was the only way.

We flagged a train at Vance (Tenn.) and arrived at Morristown in time to open at the evening performance. We thank those who aided us on our rough trip.

This is to warn all artists against the Elite, Bristol.

This is a truthful account.

Dolly Carpenter,
J. Fred and Dolly Carpenter.
The town of Bristol referred to above is divided by the line State of Tennessee and West Virginia—(End.)

Hannibal, Mo., Feb. 29.

Editor Variety:

I wish to correct a statement circulated by my wife (Maud Collins) and I have separated. We have not and don't intend to. She is very ill and must undergo an operation. I will work single for a year or so and be known as the Mark Twain Kidd.

Joe B. McGee.

St. Louis, March 13.

Editor Variety:

We feel in duty bound to inform artists so they may be on the lookout. We played at the Palace Theatre, Meridian, Miss. last week Feb. 10. F. N. Johnson is manager. Upon going to the box office Saturday night Mr. Johnson paid us all cash with the exception of $15, for which he said he would be obliged to give us a check on the Farmers and Merchants Bank of Meridian.

He said he was a little short and if we would do him that favor he would greatly appreciate it. He promised on his word of honor to meet payment of same on Tuesday. He said the reason he asked this favor of us was because we only going over to Hattiesburg, a short distance away, and we could take the check down to the bank Monday. We said, "Why won't you pay it at the hotel for our board?" He said he'd rather we wouldn't do that, as he wouldn't like to get out that he didn't pay his people cash. We didn't present the check until we got to Meridian. We took it to the bank and they sent it in. It came back, with "No funds," written on it.

We waited a few days and then sent it in again. It came back the same way. We wrote a courteous letter to Mr. Johnson, but he never answered. Come to find out, another act on the bill got a check also and they haven't got the money either. We saw a lawyer, and we didn't deem it worth while to stay down there and fight it. Artists ought to be informed so as to look out for Mr. Johnson.

Leon and Berrie Allen.
Bostion, March 14.

Editor Variety:

If they have anything to say to me, I am here, Boston.

I am not at work, but I am alive and in good health—that's better than money. I find two agents here that play only favorites; but not the public's favorites. A clear proof at the Howard on Feb. 17 (my seventh time), although a knocker twelve months ago told them at Keith's I was closed. But I know that short-haired knocker never played Keith's since.

On Washington's Birthday at the How-

Old, Boston (my seventh time) before 1,700, I was in the back of the show. I defy any man to beat it. And Mike was a three-a-day at that. If any man like Mr. Keith was there at the time, I would not be out of work three weeks. That is a proof that two agents only play their own favorites, but they never gave me a week in three and a half years, so what need I care about them or any knocking newcomer?

My own act is fit to play in any house in the world where English is spoken. My next act will be a surprise when I come back from Ireland.

Veubeck, the agent of Oil City, Pa., booked me two weeks; trimmed me for one, so he is as bad as the manager, but I closed up the house all right.

Another manager owes me $50, but I shall never go to my grave and let him keep it. When an Irishman is done'n't he doesn't lose sight of his enemy. When you help me, you help a man. Tell me what you think, and I will face to face, not behind my back. Be a man.

I can sing, talk, and dancing is child's play with me; but I don't hand money out. Don't get say.

Mike Scott.

Malhany City, Pa., March 14.

Editor Variety:

I have heard of pirates of all descriptions, but here is a man that has stolen my entire act, word for word, business for business, my original makeup and then went so far as to try and steal my personality, which he tried to teach to a man going with him doing my own original idea, "The King of Blackwells/"

This man went so far as to have the act copyrighted in his own name, unknown to me, while we were working together and playing Washington, D. C. I knew nothing of this until we dissolved partnership, some nine weeks later.

This pirate I am speaking of is Harry R. Hayward, of Hayward, Pistol, Hay-

ward and Company, who is doing the act with the "Gay Masqueraders." There is only one "King of Blackwells," and that is my own original idea and my brain.

I can prove the above statement by many good, true and honest artists who have seen me do this act before I ever became a partner of this pirate.

Frank J. Grewoy.
(Courty, Le Maire and Co.)

New York, March 7.

Editor Variety:

Replying to Mr. Chas. Ahearn's asser-
tion that Mr. Hearn 'gave him the idea three years ago of a wheel with shoes on, wish to say it is peculiar on the face of it when Hearn saw me do the trick three years ago in Paris.

Mr. Hears is generous in the extreme in giving other artists' property away. No one gave me the idea. I originated and first produced it four and one-half years ago at Hammeters's.

Funnly they all take refuge behind the statement that "some one gave it to them." One "Chick," after doing two of my wheels, tells a friend of mine he has a thousand ideas to give me, but he uses mine instead.

In conclusion, I think a great deal of credit is due Baggensen, Harrigan, Rice and Prevoet and your humble servant, for keeping so many "Artists" [!] in ideas and work.

May I ask you to correct my postscript, in which I said that a great many cycle acts of this sort probably never heard of Wilmot, the originator of the wheelbarrow and grindstone. Wilmot retired some eight years ago.

W. E. Ritchie,
The Original Tramp Cyclist.

Buffalo, March 16.

Editor Variety:

In Variety (March 14) you state the "principal boy" of the "Bon Toms" left the company.

That is not so. I am still with the "Bon Toms."

Ibiday Carlyle.
(Florence Moore left the "Bon Toms," as reported in Variety. If Miss Carlyle was and is "principal boy" we tender our apologies. But were tight when we saw the show—Ed.)

Philadelphia, March 9, 1908.

Editor Variety:

A letter in your issue of March 7 by the Famous Ford's, does a gross injustice to Minerva, "Queen of Handicuffs." We wish to state that the entire responsibility for the design of her letter head rests upon us, as she gave us no instructions, except to make the best letter head we could at a certain price, and she had no knowledge that "Handa" were on her let-

ter heads until she received them in Pittsburg.

Phil. Engraving Co.
R. W. Scott, mgr.

Rock Island, Ill., March 14, 1908.

Editor Variety:

Your letter in your correspondent made a slight mistake in your report last week in stating that we opened the show. It should have read, "The show is being directed by Jim H. Rutherford and Company." We are the only company working with him doing his own original idea, "The King of Blackwells/"

Troy, N. Y., March 14.

Editor Variety:

I permit me to deny a rumor of my death, I never was in better health.

Carl D. McCallough.
The Star Music Hall, Bermontsey, S. E., will be sold at the Mart, near the Bank of England, on St. Valentine’s day, including the Star and Garter public house, has about 60 years to run.—The main Liverpool event was the opening last week of H. S. Grad's twelfth music hall, the Lodge Lane Pavilion in Freetown, and is known as a splendid modern fireproof house, with popular prices. The house seats upwards of 3,000, and Percy B. Broadhead is the local manager.—A. F. Bassett, manager of the Bedford Music Hall, Camdowntown, is dead at only 33, leaving a wife and two children.—La Milo was barred by the Manchester Watch Committee from playing her Stoll engagement last week, her name being suddenly covered with that of another attraction on Saturday morning. The poseuse has been doing draperies of a quite offensive character, and we are told it is the posing act generally, and not La Milo as La Milo, that is aimed at. Just now the authorities are bearing pretty hard on the theatres and halls, which seem to be near the moment of their eye.—Barton and Ashley opened at the Coliseum in the funny and fanciful absurdity “Adam the Second.” The sketch is identical in American vaudeville, played by MatAshley have secured the English rights.—John Christie, who was made district manager (Stoll Tour) for South Wales after filling time at the Stratford and Hackney Empires, now becomes London District Manager for the Moss-Stoll Empires, in place of Will Collins, now at the head of the Fray hall.—Frank Bostock brings to the London Hippodrome next Monday a dramatic trained animal episode “Russia vs, Japan,” in which a Russian bear twice the size of his Japanese master goes through a full military drill, etc., at his command.—The Hoxton Varieties have opened successfully with pictures, sidewalked with variety.—Now that Keith is putting in a gymnasium for his employees, an athletic club has been organized for the Moss Empires staff, with Sir Edward Moss and Oswald Stoll as the presidents.—Frank Macnaughten is off on a pleasure cruise to the West Indies and Mexico with Will Murray, his Blackburn manager.—“ Giant Rooster” Stanton will shortly reproduce here his American act, “The Enchanted Wood,” two scenes and ten people. He just concluded a very successful pantomime season at the Lyceum.—R. A. Roberts has bought a new Courier motor car of powerful capacity.—Sylvia du Barry has secured an injunction restraining the noise of an electric theatre that opened up under her flat, and had too much whoop and hurray.

A new revue is rehearsing at the Empire.—The Queen’s, Sydney, opens March 2 with pictures and variety.—An anti-headache league has been formed by London theatrical managers.—In the province there is much talk of the new turntable for the original theatre, and one woman writes a local paper that she has solved the matter by not going to a theatre for eight years.

The Gotham, Brooklyn, will play stock commencing March 30th.

Battersea “Dream City,” which has been projected for a coming summer Thames-side resort, with buildings costing $500,000, has been refused a drink license for its restaurant, and feels rather discouraged thereat.

“White City” in New Orleans opens April 26. Comic opera will be given in the Casino. Many new concessions will be in evidence. The restaurant is being given a thorough renovation. Charles C. Mathews is manager. J. J. Corcoran business manager.
Cincinnati, March 19.

Suit has been commenced here to wind up the old corporation which operated the Hagenbeck-Wallace Circus. The application was for a dissolution of the old company and a liquidation of its affairs. The assets are claimed to be worth $50,000 and liabilities $45,000, or a net worth of $5,000. The court has ordered the liquidation of the assets and the appraisal of the liabilities. The creditors were given ten days to file claims. The court has ordered the liquidation of the assets and the appraisal of the liabilities. The creditors were given ten days to file claims.

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FOREIGN FILM MAKERS COMBINE TO PRESS FIGHT.

International Convention Subscribes $15,000 Fund to Prosecute Struggle in American Market.

Foreign film makers have put under way an aggressive concerted movement to protect their interests in the American moving picture market. News was received by the Edison opposition through George Kleine of Chicago this week that a convention of European makers had met in Paris and subscribed a "war fund" of $15,400 to be spent in a campaign to exploit the American field.

Mr. Kleine's information was contained in the following letter from the Kinetograph Manufacturers' Association of Great Britain:

"On Monday, March 9, in Paris, at the Hotel Continental, was held the first meeting of an International Convention of Manufacturers of Moving Pictures, attended by all the principal European film makers.

"The business was to consider the disturbance in the American film market created by the action of a trust formed by certain American manufacturers with the object of excluding European films.

"The arrangements effected by the American importers in conjunction with the American Mutoscope & Biograph Company of New York to maintain a full supply of films and to protect the users from any of the pretensions of the Edison combination, were unanimously approved.

"An International Committee consisting of two English, three French and two Italian manufacturers was elected to take any steps which they may think necessary to protect the interests of European film producers. The committee was further charged to prepare additional information to be laid before another convention to be held in London shortly.

"The purposes of the campaign the sum of $15,400 was immediately subscribed by the manufacturers present at the table.

"The committee subsequently the Kinetograph Manufacturers' Association of Great Britain, who promoted the convention, entertained their Continental delegates at a banquet."
WHY THEY CHOSE CHICAGO.

A hearing will be given in the application for a temporary injunction brought in Chicago last week by the Edison Company against George Kleine and the Kleine Optical Company to prevent them from transacting business in Chicago after April 6, when this preliminary action will be argued.

In all probability the defense will not bring its heaviest guns into action for this occasion, holding its ammunition in reserve until the Edison Company moves to have the temporary injunction (assuming that such an order is granted) made permanent. Then the real fight will begin. A manufacturer under the Edison standards is not a seller of such an article, has been held by the Circuit Court of the United States, when the decision was made in New York City in 1905.

Even Kleine, it is reported, will not oppose the Edison Company in the courts, for he is not in the position to fight it. With the closing of the patent office in Chicago, it is unlikely that a legal action will be brought.

"SPECIAL COMMITTEE" MEETS.

The "special committee," of which J. Austin Fynes is chairman, met this week. The committee is now virtually the ruling power of the Great New York Film Exhhibitors' Association.

The object of the meeting was to give attention to a bill pending in the Legislature at Albany. It aims to place the moving picture shows of New York, especially under the direct supervision of the police, besides increasing the yearly license to $150.

The bill was up to its third reading on Wednesday. At previous debates it was Assemblyman Oliver (New York City) who strongly defended the show places of this city, offering in open session to donate $500 to any charity named by anyone who could locate an immoral picture being shown in Greater New York.

The association seems to think the Fire Department is the proper department for the supervision to be placed if that is done at all. Some steps were taken to look after the bill, the committee going to Albany when the hearing was had; also a meeting was said to have been called of the association members for yesterday (Friday) at the Murray Hill Lyceum.

"The Night Watchman." 6 Min.

Of the Pathe Freres pictures seen over here lately a number would indicate that someone having under his direction the setting or production of new pictures in

MOVING PICTURE REVIEWS.

"Ala Baba and the Forty Thieves." Unique.

The film carries the old "Arabian Nights" story through from beginning to end with a good deal of detail, making a completely understandable narrative of it even to one who had never heard the tale. As is usual, the exteriors are pretty, while the interiors look fakey and there are places where the coloring is poorly put on. The whole story is told from Ala Baba's discovery to the death of the forty thieves and the killing of the robber chief. As a whole, this film is a complete success, and the whole content of the story is in the proper perspective. Even the most careful criticism can not find any fault in the film, which is a very pleasant surprise.

"The Elixir of Strength." 8 Min.

Pathe Freres have produced "The Elixir of Strength," a good comedy series, based upon "Liquid Electricity" and "Galvanized Fluid." It is of French life, and what may appeal to any audience, the story is about the slate and the women, and the box office appeal is based upon this point. It is a story of a young man finding himself in trouble, and the pictures are full of humor and action, and the pictures are quite short and will appeal to the average audience.

"Animated Snowballs." 11 Min.

"Animated Snowballs" seems to have been stretched out for length, but even that does not mitigate against what could be termed a good interesting comedy run. Some novel effects are shown. Snowballs roll uphill, and men also turn somersaults up the same incline. The opinion that the film is being reversed in the running is dissipated by some attending circumstances. It is not possible for a layman to figure out how it has been accomplished by merely viewing the screen.}

"STORES" ORDERED CLOSED.

Chicago, March 19.

The building department ordered closed seven five-cent picture theatres on the North Side because they lacked sufficient exits and other compliances with the fire ordinances.

the workshop had developed a most morbid brain condition. "A Night Watchman," on its technical qualities, should never have been imported. It is poor in every respect. There is, as a general rule something of special merit to a Pathe film though the subject or story is not always found acceptable, a thing to be expected when considering the great number of views the Pathe Brothers turn out. But in "A Night Watchman" the watchman is seen hanging himself by a rope, tied to a rafter in a church belfry, his body being cut down and dropping lifeless to the floor. Grossness.

"Semi."

The picture must have had its birth in a semi-nightmare. Americans do not want these sombre subjects. Neither do Americans want such silly or silly conceived comedy for that matter, especially when it comes in large measures, as it has lately. The fact that there should be a thrill in a picture must have been lately overlooked by the manufacturers. There are not sufficient dramatics shown in the views about town. But "thirty" and "what about sixty" is not necessarily what they bring a shudder. A good legitimate melodramatic picture just now, worked out in a careful painstaking manner, and built upon an interesting theme, with the interest centred until the finals, would be a "riot" to-day. Even the children are asking for one. There was another film shown in the city this week which had a great deal of fluff, in which two young people jumping off a cliff to the river below, the suggestion of instant death becoming unmistakable by the mother of the girl, following after, looking over the edge and silently offering up a prayer. The dreaded death can never be agreeably blended in a picture, and never should be, at least for America. Europe may like that sort of thing; we don't—and don't want to.

"Semi."
New Acts of the Week

Billy Court.

"Imperfections of Harry Lauder" (Not Billed).

One; Pastors.

Billy Court has picked out what to his mind is the best of Harry Lauder's material and is making his local vaudeville debut with it at Park Theatre. Mr. Court gave his present offering, or part of it, in "The Gay White Way" as an imitation of Harry Lauder. In his present offering no mention is made of the Scotch accent. Just what anyone is permitted to take Mr. Lauder's material, use as much or as little of it as desired without the faintest sound of "pirate" being heard is hard to fathom. If Mr. Court were to tell the story about the chicken crossing the road there would be an immediate cry of "stop thief" from forty different Scottish accents. The dressing also has not been overlooked and is copied to its minutest detail. For the opening song Mr. Court selected "My Bonnie Daisy," rendering it with the accompanying monologue without change. The Scotch dialect does not suffer in the hands of Mr. Court. At times he is very close to the original, but for the most part his voice, an excellent singing one, is not heavy enough to warrant a good imitation. It is in the second song, "Softest of the Family," that Court springs a surprise. It is a difficult bit, and the singer made away with it beautifully. It was surprising how well the Pastor audience took to the number. They do not as a rule take kindly to things as high or as quiet nor had many seen the original in all probability. The last number is the poorest and should be replaced. "I Love a Lassie" would be more suitable if the change must also come from Mr. Lauder's repertoire. The wig worn in the second number should be improved. With rearranging and a quantity of copying "Billy Court "in imperfections of Harry Lauder," will make most satisfactory entertainment in any house. Mr. Court can play a great deal of time which may safely be said will never see Mr. Lauder. When Lauder does reappear here the chance he will have an entirely new routine. With the now national fame of the Scotchman and these circumstances in mind there is no reason why anyone should not travel as his imitator if he can uphold himself in the midst of those who know not Lauder in person, but no one should attempt to present himself without acknowledgment of the foundation given him by the other. It is an injustice to the public, which is entitled to obtain a gloom of Lauder in this way, and an imposition as well to which the management becomes an accessory when permitting it.

50th Anniversary Celebration.

With a record of having been conducted under the same management for the last half-century, Atlantic Gardens on May 8, next will celebrate its 50th anniversary in an impressive manner.

Mr. Krarmer's Sons manage the resort. Charles M. Krarmer, the booking manager, and partner, has in charge the extensive arrangements befitting the event.

Brothers Byrne.

Comedy Acrobats.

"Eight Bells." Fifth Avenue.

The whole first act of "Eight Bells" is given, with the elimination of a few minor incidents. For their entrance into vaudeville the brothers have provided themselves with the set of show girls that made up part of the company which they recently had on the road is absent. The knockabout moves swiftly and with clockwork precision, and the falls were greeted with frequent laughs, particularly at the finish, where the ridiculous horse and trick coach were well worked for a roasting close. The specialty made a capital finish to a splendid bill.

Tippel and Kliment.

Musical.

16 Mins; Full Stage (12); One (3); Pastors.

Tippel and Kliment, a musical western act, are playing their first eastern date this week. The comedy is the change, and should be either boosted up and allowed more place in the offering or discarded. The "hat gag," which nearly every comedy musical act playing Pastor's this season has used, at least could be dispensed with. The music, really the greater part of the offering, is very well handled. Both men seem to be musicians of more than average ability. One or two new selections would help materially. This is especially true at the finish. With both men good performers on the brasses, this should be their strong point. A medley of popular airs, not patriotic, could easily earn several recalls, which the present finish does not get. The act was liked at Pastor's and with attention should find good time.

Rappelts' Judgment One Week.

Judgment has been rendered in the Municipal Court in the action brought by the Rappelts, a foreign act, through M. Straussman, their attorney. Two weeks' transportation, a sum of $300. The motion for a change, of which had assumed the suit, admitted a valid claim for one week's salary, with transportation, would lie against his client, and in the decision, as rendered, this was allowed the foreigner.

Piece for Impersonator.

New Orleans, March 19.

For the first time in any theatre the music of "Little Sally Walters" was played by the Orpheum orchestra last Saturday night. It is a new musical comedy written around Willy Zimmerman, the impersonator of composers. Mr. Zimmerman will commence his starring tour at Seattle, in June. He will be followed in the role of "Oswald Arndt" by the counterpart of Oscar Hammerstein. The lyrics are by Franklin Bernard, music by Max Zimmerman. "Little Sally Walters" will be produced by Alex Pany. Later the show will be under the direction of Nixon & Zimmerman.

Obituary.

Indianapolis, March 19.

Joseph Barrett, manager of "Pat White's Gaiety Girls," on the Western Burlesque Wheel, died here during an engagement of that organization. He was 42 years old, and death was due to pneumonia.

Before he became a manager Mr. Barrett was a well known newspaper writer in New York. At one time he was manager of the Folly, Chicago, and before that handled the Century, Kansas City.


Mrs. Paul Cinquevalli, wife of the juggler, died at her home, Mostyn Road, Brixton. Death followed an unsuccessful operation. Mrs. Cinquevalli was noted as a brilliant high school rider and appeared by command before the late Queen Victoria in 1885, being at that time a member of Herler's Circus in London. She retired in 1887, when she married the juggler. A 12-year-old daughter survives.

Philip H. Gotthold, of Kine and Gotthold, died March 16, after a long illness, at Asheville, N. C. Mr. Gotthold played the part of Dr. Eisenhart in "A Medical Discovery," with Mr. W. E. Stone, Rev. P. Mortimer; a mother; two brothers, as well as a host of friends and relatives to mourn his untimely demise. The funeral was held from his late residence, 71 West 116th street, New York, Thursday, March 19. Burial was in Woodlawn Cemetery.

George Smirl, father of Harry Smirl (Smirl and Keeslar) died March 10 at Providence, R. I.

Posed in Lobby.

At the Circuit, this week, where Captain Jack Auger, who stands seven feet seven inches in height, is playing "Jack, the Giant Killer," Manager Dave Robinson had the captain exhibit his lankiness in the lobby before and after each performance. For company the giant had Ernest Rommell, 34 inches in height and who plays with him in the sketch.

Vaudeville in Department Store.

Baltimore, March 19.

On the fourth floor of Bemherzer Bros., new store a continuous vaudeville performance is given daily. Admission is 5 and 10 cents.

The show commences at noon, continuing without cessation until 6 o'clock. Six shows are played during the afternoon. Seating capacity is 300. House packed all the time. Seven acts make up this week's program.

Pictures in "Sheedy's." Fall River, March 19.

The Bijou, formerly "Sheedy's," in this city, has been purchased by the Bijou Amusement Company, of New York, and will become a moving picture house. No date of opening was announced.

M. R. Sheedy is now playing vaudeville at the Savoy, a Julius Cahn theatre.

Harry Houdini is the feature of the Hammerstein bill, week March 30. He sails for Europe in July.
125TH STREET.

There is a long, well laid out program which at no times becomes tiresome at the 125th Street house. Nance O'Neill and Company are at the honor station and the dramatic playlet, "The Jewels," made a decided impression. A description of the playlet might lead to the belief that it is a heavy farce in vaudeville. This, however, is not so, if the audience on Tuesday night may be taken as a judge. The story is told in a clear, unvarnished manner by his low, vibrant voice and magnetic personality of the tragedienne, together with her great emotional powers, carry it through beautifully.

William Gould and Valeka Suratt were the second feature and it is doubtful if they ever went any better. The act has been changed about some since last seen. All the talk formerly used has been dropped and a new line of bright, sparkling material inserted. Billy Gould is one of the smoothest of our smooth comedians. He sang several songs, "Put Me Among the Girls" being the most popular. Miss Suratt wore — Well, she wore a few gowns simply indescribable. She appeared for just a fleeting second as a "Gibson Girl." Here she was on stage for a few very short imitations, was nicely done and extremely well liked. The act was a solid hit.

Marcelli and Sylvester were on early, too early for an act of its quality. When it comes to comedy routines, the pair take off their hats to no one. The clown may not be as strong a pantomimist as one or two others in his line, but in taking falls it is doubtful if he has an equal. The "straight" contributes some first-rate ground tumbling that balances the comedy nicely.

Barry and Hughes also recorded a bit of goodly proportions. There is a quality of bright slang introduced which gains strength through being handled by the woman. She puts it over quietly and effectively, reminding one at times of Eva Williams. The laughs were almost continuous. A burlesque "Merry Widow" was introduced many times before.

The Ellis-Noxin Troupe, with their roughhouse acrobatic offerings, gave the bill a whooping finish. The troupe contain five good gymnasts, who should be allowed a little more opportunity. The comedy, mostly of the slapstick variety, is always to the fore, and from the way the house laughed, it should be. The "pray" horse afforded no end of amusement.

Madden-Fitzpatrick and Company were at a slight disadvantage following Barry and Hughes as they, as they say, "paved the way upon some slang talk of the tougher brand for laughs. The damage was only slight, however, for as the playlet got under way the house warmed to it nicely and the finishing part of that comedy went fine. Both players have improved since the playlet was first shown and the act as it now stands makes first-rate entertainment.

COUNTED. De Lein comes in with a singing specialty. "The Black Hussars" have lately introduced a minstrel paraphernalia, by far the best thing in the offering. Jack Hazard is under New Acts.

The Marinelli offices are again looking for the Apollo, Vienna (Ben Tieber, mgr.), and the Hans, Vienna (Paul Greil, mgr.).

THE ROLLICKERS.

"No better organized company of entertainers has been seen on the burlesque stage in many moons. None of the principals stands out with particular brilliancy from this fellow and company, but all work together as a unit and are in form so well wowed that it is forced to the fore at the expense of the general effect, but all hands work together with vim and enthusiasm to keep the audience in constantIrving humor, running swiftly and smoothly with an extremely high average of interest from curtain to curtain. Better team work has never been done in burlesque. The result is that we are indeed the dead minute in the two and one-half hours."

The above paragraph, taken from the review by Eush of "The Rollickers" (VARIE), Jan. 4) sums up the Mortimer T. Murphy. "The Rollickers" is exactly what a burlesque show should be. Barring two instances, when Vili H. Cohen and Jo. K. Watson, as the two Hebrews, have "come on," there is a kaloedoscopic flashing of the several characters in the farcical two-act skit "B. Dunn Co and Co." upon the stage.

The piece is Yorke and Adams' "Bankers and Broker's Girl." Here they just suit burlesque, or shall I say, if it doesn't, the fault is with the theatre, not the show.

The comedy scene seems the comedians have are extremely new in burlesque. One when Cohen sends a little cash box into a brass tube, patterned after the cash system in department stores, to have it come out at the other end, striking Watson in face. This is not overworked, and always brings a solid laugh. In the second act, the other bit is "the diver." Cohen in a diving bell goes down a well to look for a mermaid. The great deal of clean legitimate fun is derived from this by both the Hebrews, while an alligator is exceptionally well taken care of by an unknown.

"Mee's. Watson and Cohen give a first-class account of themselves every moment. Their laugh are earned. As a "turn," they sing parodies. There are some good ones, and they go straight to the point."

Ed. F. Morton is another valuable member of "The Rollickers." How that Morton boy can sing a "coon" song, and what a fine "straight" he is! He has a most pleasant voice, and Mr. Morton becomes a pleasure in acknowledging an encore. His methods throughout the show are most piously.

A big mark of appreciation goes to this aggregation for not accepting a handkerchief as payment for refreshments. There are a couple of weak spots in the cast, and also the numbers, particularly "Monte Carlo," as it has been put on. Sadie Lamar is a neat little toe dancer. She leads the "ponies," a bright working bunch of seven youngsters, who can dance, and look well. Alfred Hall is making something of an eccentric part, and looks another Al Leech, while Eddie Barlow is indeed held in restraint by his role, although leading well in a couple of numbers.

Of the women, the attention goes to the Pearl sisters, Katherin and Violette. Violette is introduced as the latter soubrette. Both are new in burlesque this (Continued on page 29.)

MOONLIGHT MAIDS.

The Empire Circuit Co. is directing the "Moonlight Maids," a lately organized troupe on the Western Wheel. It has taken an old and well-known title. The brief report of the recent show said it would be called "The European Sensation Company." If this name was in mind, it was wisely dropped, for there is nothing "sensational" about "Moonlight Maids," nor is there anything "European."

The "Moonlight Maids" belongs in that class of tiresome burlesque shows, so prevalent this season on both wheels, The show opened in a mantle of charity covering many of the shortcomings, and are enough to require several mantles.

"What Happened West" is the first part piece, described as "positively 90 Fahrenheit." It started nowhere, ended in a vapor of nothing, and never rose above the zero mark.

The singing costume of the ten or eleven choristes was also the closing one. In between there were two or three changes, of rather pretty but inexpensive material, while at all times the girls wore the cheapest of brown cotton." The comedy consists of a "card game" called "bridge" to remove it from the usual run, and a great deal of play with a Jacob roller. There are not many among the women to attract even moderate attention, while the only young woman possessing a degree of good looks is May Nash, "the soubrette," in program billing.

"What Happened West" is the burlesque. Revolvers are the best and noisiest actors in this. As they are the noisiest, judged by the standard of this particular quality of burlesque shows, they must be the best.

After one has heard a few pistol shots, heard one man tell another to stand on his head under pain of being shot, and then heard the other, who meanwhile secures the revolvers, demand that a girl stand upon her head also, the remainder may be safely guessed at, and the show is over.

The principals, with the exception of M. Nash, are as good as the olio. Dick Brown, who might better work in black-face, is leading comedian, having his name in capital letters. He is probably working with what has been provided him, as John Brugh, who does not scintillate in it, "Dutchman." Ahner Ali plays a "straight part," "cissifying" it for a few moments, and not helping his work. Eddie Tanner and Clare Gilbert open the vaudeville in a "kid" act. Tanner has a much better voice than his partner, while the incidental music by the orchestra is a likable portion of the number. The performers are after the style of Patsy Doyle, but goes no further.

A vocal and instrumental arrangement is tendered by the Santa Bros, Quartet, who sing concordantly much better during the opening piece in the act. Their olio number is poorly pieced together, but could be developed into a first class vaudeville card. The drummer might be told that noise isn't always music, nor because he claims to give an imitation does the noise he makes become an imitation.

Spicy parodies are the strength of Brown and Bragg, who go as far back as "Good Bye, Little Girl," "Good Bye," with some jokes which anticipate the musical (Continued on page 29.)

GAY MASQUERADERS.

Take Billy Hart out of the show and there would be no Gay Masqueraders. The comedian is on the stage almost continuously from the rise of the curtain. Mr. Hart is funny—at times, screeching so; but every now and then he allows a bit of suggestiveness to creep in, which all but kills his better and cleaner moments.

In "Dopey's Dippy Den," the burlesque, all the comedy is allowed to rest upon the comedian, and he manages to keep things moving at a lively pace. There is no one else to share the consequesnces in the first part, and the need of a lively soubrette, which is felt throughout, is most apparent here. Jessie Hayward leads one number, a song out of which much might have been made if properly handled. She sang it in a listless manner, however, and it was an opportunity lost. In its present shape the show can't afford to overlook any opportunities. Only two other numbers were introduced, "Harrigan," fairly well done by Tom Smith, and a catchy number by Hart and six of the girls. The finale "She Was a Grand Old Lady," with the customary ease-me-some-iomone trimming, was but fairly sung by Harry Armstrong.

In the olio Smith and Baker made the big hit of the evening with their first rate singing and dancing specialty. The pair have modeled their act somewhat after the old sailor turn of Montgomery and Stone. The eccentric dancing of the taller man is of the top-notch order. More of the dance and less of the talk should be the answer.

Hayward, Pistel, Hayward and Company, in "The King of Blackwells," did but fairly. Harry Hayward makes a good foil for Lou Pistel. Jessie Hayward seems better satisfied with herself in the skit than she does in the pieces, and consequently her work is greatly improved.

Stewart and Raymond should begin to realize that the monopoly on musical comedy is just a shade behind the times. Both seem capable of making good music, and a straight offering would bring better results.

Sister Fisher's "The Eight English Roses," who furnished the greater part of the chorus, made up the balance of the olio, not forgetting the Burns-Palmer pictures, which were worth little more than forgetting.

The afterpiece is a sort of second act to the first part, although there is very little connection between the two. The thread of the story is lost early and never found again. It is still the same old failing in a "straight" comedian, although Smith gives him a battle for first honors. The latter plays a "Dutchman," giving little attention to the character. He is able to extract a quartet trimmings, from his ability as a dancer and contortionist. The musical numbers are few and far between. Eva Bryan heads one, wearing tights and looking well.

Besides the "English Roses," there are five other girls in the chorus and the stage has a skimpy appearance at times. They make a fairly good looking crowd almost handicapped by poor work. One or two are given, and this is spoiled through not having shoes and stockings in accord.
VARIETY

Hammerstein's.

The significant incident of the Hammerstein show this week is the solid, unmis-
takable hit scored by Richard Golden in the rural sketch, "A Case of Divorce." The sketch was introduced at the 125th Street house several months ago, and since has been playing out of town. It could have been subjected to no more severe test than the important vaudeville audience, and the suc-
cessful issue this week makes it a stand-
ard vaudeville number.

Golden draws an interesting type in his country lawyer. The part gives oppor-
tunity for the display of his comic eccentricities, which caused laughs, but beneath these external there is a really skillful bit of character drawing and a wealth of sincerity that wins more than Golden than his Incidental clowns.

The lines are exceedingly bright—so bright indeed that the implausibility of the story is lost sight of—and the supporting com-
pany is uniformly excellent organization. Minnie Milne as the sharp fe-
tured farmer's wife contributed a good deal to the fidelity of the well drawn pic-
ture.

It's an excellent bill at the 424 Street corner this week, and not the least of the features is the acrobatic specialty of Work and Ower, closing the show. The two Englishmen have eliminated the tired offering until now they have a two men knockabout turn well up among the leaders in this line of work. They get down to their extraordinary routine without loss of time and work hard and swiftly to the finish.

Lola Cotton opened after the intermis-
sion. The "thought transition" act has improved over its first appearance. The past have their cues working with really amaz-
ning speed. Slight changes have been intro-
duced into the conventional routine and the quick give and take and signals had the audience deeply interested.

"The Futurity Winner," with a new girl in the role of Betty Shackelford, returns to the city. The playlet is a well-revised and presented tabloid piece with dramatic interest well sustained and substantial dramatic values so distributed as to make the most of the striving climax. The heavy role is well performed by Tilden Elmore as Gordon. Beside Tener as Betty looks well, but is somewhat uncertain in her readings.

Why Maude Corbett should be permitted to impersonate the "Cinderella" song in the show is completely ununder-
standable. Following after the picturesque opening of the act it is all "out of the pic-
ture," and brings in a jarring note of incon-
gruity. Her dance is neat and grace-
ful here and in the later number, but her song was poorly selected.

James Thornton was afflicted with a severe cold on Monday, a fact that made him,. possible for him to sing, but he explained that he insisted upon appearing lest rumor about him do him the usual injustice. The Hammerstein audience—the Monday night regulars who are never fair to the second appearance of a talent—did extremely well with his familiar monologue.

The Great Seebach, bag puncher, despite the opening postponement, won a degree of interest. He has worked up a novel routine of feats, ending with the per-
formance of keeping ten striking bags in motion at once. Emma Carus was next to picture a scene where a fair singer was due partly to urging the audience to sing with her.

Pastors.

It's a big singing bill at Pastor's this week, with J. Aldrich Libbey in the lead. The big fellow followed the many singers who went before, but it failed him not. He was the only man who ever made one of the screen and were a very pretty face frock. The act made its usual big hit at Pastor's.

The Hurleys are showing one or two numbers in the hands of work seldom seen last seen. The act throughout seems to run with more smoothness and ease and the whole shows improvement.

Marron and Marron are old Pasto-

faves, always sure of a medical reception. The talk is amusing and the jugglers had the house hooting it up.

Charles Carlos is attempting too much with his animals, and in consequence is not getting all that he should out of them. Too much time is spent with the ponies, who do nothing more than look well. There are several dogs that give promise, but they really are nothing of moment of the time. The canines did little that was allotted to them quickly and with little urging, while it was only with difficulty that the ponies forced through their simple routine. Carlos himself is a clever equilibrist and were he to take a couple of the dogs and ar-
range an act he might offer a much better entertainment than he is now giving. The time, as well as the dogs, are nicely groomed and in fact all the apparatus is bright and good looking. As far as ap-
bances go there is nothing to be de-
sired.

Coogin and Bancroft did a quantity of trick roller skating and many comic bits that amused the Fourteenth Street-
ers. The buck dance on the skates is about as well done as anything yet shown in this line. Jack Bancroft did not sing as usual and it was missed.

Fox or Gray, whichever is the comedy end of the pair, needs a few lessons in the art of making up. His Hebrew get-up is about the worst looking thing seen in some time. The Italian song by the "Czech" is not good enough, and does not re-

count the change. The pair would do better to dig up a good line of parodies and stick to them, cutting the Italian character and not his "Czech" stage. A quantity of the latter sound-
ed a good deal like Julian Rose's latest monologue.

Claude and Marian Cleveland were very well thought of. The pair make a neat appearance despite the fact that Miss Cleveland is wearing a most unbecoming dress. The man wears a natty suit of brown and makes a dapper appearance. Both did so well with "I Couldn't Come Home" in the "Dark" that they should stick to this style of song altogether. A song along similar lines to replace the ballad now used would be an improvement.

The American Nurse of Harvard displayed the house much amusement. One works in blackface and, evidently not satisfied with using the black on his face, he just blacked clothes and all. The tenor insists upon speaking well, but his voice is not good.

The Four Everettes showed their excel-

lent acrobatic offering in the closing posi-
tion. Roy Cullen displays his very Kilmore and Bailey and Giraud are under New Acts.

Colonial.

This week's bill has one important vir-
tue in that a large proportion of its num-
bers are new to the house. Comedy is fairly well distributed through the show and it is pleasant to find a few numbers that are new. Some of the evening eas-
ily went to William Rock and Maude Ful-
ton (New Acts), who make their vaude-

town debut as a team.

Ferrero and his Musical Dog opened the show. Their act is a mild improvement in his earlier work, but the finish is entertaining, and several of the "one man orchestra" effects aroused interest.

Weich, Stealy and Montrose contributed their amusing novelty combination of acro-
batics, dancing and talk, scoring substi-

tially with the baseball burlesque. Weich has the "hit" of this and carries the laughable pantomime skillfully.

James Callahan and Jennie St. George have a revised version of "The Old Neighbor-

hood," a mere shadow of its former self. Miss St. George does all the talking, and her solo on the harp were altogether enjoyable, but it requires the humorous relations between the ancient Irishman, so admirably handled by Mr. Callahan, and the mischievous tempt-
ings of the younger man to give point to the dialogue and picturesque surround-

ings. The quiet finish is still given to the sketch as of yore. Formerly it was a hit bit of "singing."

Nina Daley followed with her strenuous dancing and singing turn in "one." She could improve upon her first frock very easily, but her other two costumes are very pretty, the light green one being particu-
larly smart and trim.

The Seligman-Bramwell sketch closed the intermission. There is a good deal of generalizing dolls and in less than half the time than of the principals the sketch might easily be a tiresome affair. As it is, the best efforts of the performers hold it up. The trick of six minutes is a long time for a talking sketch to run under any circumstances, and particularly when two persons hold uninterrupted possession of the stage for most of the period. The two, however, manage to keep interest alive by their capable handling of a really novel situ-

ation, and by the constant by play of humorous insinuations. Blanche Hare helped a whole lot with her excellent "hit" as the Irish servant.

Captain George Auger, the giant, spoiled a good impression by adding a monologue of "hit to her regular act. "Jack the Giant Killer." The act requires en-
training and left the audience well pleased, but the necessity of changing a full stage set for the following act forced the finish of this section, Miss Auger has a good speaking voice, but he is far from a good polite comedian. At least he should have a bet-

ter line of talk prepared for these emer-

gencies.

Capitol.

Quarrel, all dressed up in im-

maculate evening clothes, were the usual success with their straight singing, not to

speak of some new comedy contributed by the big tenor, Frank Morrill.

Winston's Seals, closing the show, kept the audience interested, with their strik-

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HARRY HOUDINI expresses thanks to Mr. B. F. KEITH, of Boston and Mr. J. H. MOORE, of Detroit.

In as much as I shall depart from this country at the end of this season (July, 1908) to fulfill long engagements in Europe, I take this means of publicly thanking Messrs. B. F. KEITH, of Boston, and J. H. MOORE, of Detroit, for their kindness and consideration on my behalf, and incidentally for the testimonials of esteem I received from their hands.

MR. KEITH presented me with a magnificent $1,000 watch in Boston, and tendered a "HOUDINI" dinner for the press of the city, the most magnificent affair it has ever been my good fortune to preside over.

MR. MOORE, at the conclusion of my engagement at the Temple Theatre, Detroit, last week, presented me with an elegantly elaborated silver loving cup, inscribed to the effect that "H. H. Houdini broke all records of attendance at the theatre, including his former record at the same theatre in 1903 and 1904."

These testimonials of esteem, together with other kindnesses I have received at their hands, are doubly appreciated in the light of the fact of the princely salary each paid me.

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LYRIC (H. Mill, mgr.)—Week W: Good bill headed by Ferry, the Haman Prog, who presents an Al act; Big Four quartet get much applause; Fusz, Brothers, pantomime musicians, delicious hit; Sam Hook, slackfeet, laughter; The Two Dallys, singer and dancers, good; J. J. White, Ill.; songs.—SYD Whalen, mgr.—Pictures and songs. The first week has been successful.—WONDERLAND (L. M. Corman, mgr.)—Pictures (6 reel) and songs.—ELITE (N. Amos, mgr.)—Pictures and songs, Chas, Bugley, singer.—OLIVER (F. C. Zehring, mgr.)—Al. U. Field's Minstrel, March 1st.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Reed, res. mgr.)—Baijers, headliner, very clever Juggler; La Scala Beaters, good violin; Thorne and Carlson, well received; Willie Marcelli, monologue, fair; Joe La Prie, comic, excellent; Larry, David, splendid. Mrs. Fisk will appear at this theatre for three nights. March 20th. RUCKINGHAM (John Whalen, mgr.)—The Gatsby Girls to B.R. O. Bondy. Fair show.

LOWELL, MASS.

HATHAWAY'S (John L. Shaw, mgr.)—The Zanuck's, Japanese workmen, good; Grace Leenard, "The Ideal Boy," pleasant; Brown and Cooper, conversational comedians, good; Apalado's Animals, great; Bowser, Walters and Sneeker, "The Three Robes," good; Ruby Raymond and Bura, singing and dancing, well received; World and Kingman, singing and dancing, hit. STAR—Pictures and vaudeville.—(Buckner & Wessell, mgr.)—Good pictures.

MILWAUKEE, WIS.

CRYSTAL. (J. Winter, mgr.)—Business Mgt. The Five Colonials, musical; Montana-Jewel Troops, juggling, good; Grandy and Burnet, sketch, old art but good; T. C. Brown, good violin; Crystalgirl, new picture.—GAY (S. B. Simon, mgr.)—"Crisscross"—STAR—(F. Trotterman, mgr.)—"Robotina," hollow packed and more splended.—THEATRICAL, LYRIC and DELIGHT (Tom Smith, mgr.)—Pictures and songs.

SUMMER STARS

That will draw money to Parks and Fairs I have in large numbers. My list of outdoor acts is exceptional—thrillers of every description—and all offered at a fair and uniform price. Am booking only on a commission basis and am striving to give the best value that Park and Fair Managers have ever received.

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Am this season making a specialty of booking soloists to appear for one and two week engagements as special features in Parks where a permanent band is employed. Among my features are PARIS CHAMBERS, world-famed cornet soloist; BESSIE GILBERT, world's greatest Lady Cornetist; MAUDE ROCKWELL, soprano, an exceptional band soloist; WILMINE HAMMAN, soprano; THE GYPSY SINGERS, Italian operatic quartet; duets, trios, etc.
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Bessie

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2

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FRANCES

1

JOB

(IN dialect, ton, floral made Wills Hastings laughable)

STAR

GRAND Cle,

City

AND

The Knodmore

Benjamin Chapin, and once again, Benjamin Chapin! I take off my hat to him. Your dramatic playlet, "At the White House," is GOLD. I was so pleased with your offering, your company, etc., that I felt that one of the bears of yourself in a ... would be something like a 1 to 20 shot—that is how good I think you are.

MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Musical Oswaldman, good; yes, the musical Oswaldman, but must above average of this class of act; Devinille and Wood made laughs with their sketch; Cliff Dodson scared heavily with political speech in German dialect; Edd Taylor and Company put on a comedy playlet which is written for laughing purposes only and made good with it; The Embry Quartet, old favorites having enthusiastically received; Caron and Farmen are comedy actors. LEWIS.

MUSCIE, IND.

STAR (Ray Andrews, mg.).—Brother comedians, good; Geo. Lewis, singing comic, very funny; Frank Gray, Ill. agent, good; Geo. Newman, English character comic, took well; Ann Hamilton and Company, "Juggers." M. G. G.

NASHVILLE, TENN.

GRAND (Geo. H. White, mg.).—Week 8—De Leot, the man with the chains, a great act and the best of the bill; Jim Dowling, blackface comic, splendid; The American Comedy Four, laughter and noise; Charles Paul, very funny; Dixie, a strong, strong voice; John C. Clark, singer. In a strong contrast voice, the above; Honorable W. E. Grant, evangelical humor; the above; Byron and Rando, comedy stunt, good.

CRYSTAL (W. H. Wasmann, mg.).—M. St. Julien, novelty athletics and head dancing; good; Merritt Rogers, singing and dancing; braz; Ono, chow equilibrist, very good; Beams, musical act, pleasant; Vetter Brothers, dancing, good; OBERST (W. F. Brawley, mg.).—H. R. Raff and Company, "Out of the Night." M. St. Julien.

NEWARK, N.J.

PROCTOR'S (K. C. Stewart, mg.).—Rehearsal Monday 9.—Billy Farley, assisted by the Misses Williams, Smith and Davis, waltz and dance act; The White Corn, feats of strength, really clever; Shrew- boro and Perry, a musical team from the Atlantic, very pleasing; Joe Dainty there with the distinct, but wild; Misses Juarez, good talk; Six Little Girls and a Tenor Bear, introducing Everett Scott as the bear, surrounded by six good lookers who can dance; Mason, kidney comic; the Punch and Judy, a good trick. altogether, a big hit; Sunny Jim and Company, there with their midgets, company horses and a gold, turn the trick the whole way through; Minnie, (am., mg., Western Wheel).—Elsie Hare, singing, and the above; Popeye, with Elena Weston, Mantone and Hurstleaf, Roger Simon, Susanne Corinne, Ed Johnson and Jeanette Buckley, with a chorus and two burlesque, draw very good houses.—WALDAMAN's (Lee Steedman, mg., Eastern Wheel).—Joe Gass, with the Troop, is drawing big this week. The show is good and includes Benton and Bremen, singers and dancers; Alaxter Trio of acrobats; The Three Stooges, complete team and the bit of the bill; Ward and Shepfield, rattling comedy comic supporting good in their respective roles.—A BLOC (L. O. Mum- fett, mg.).—Mr. Muffett, manager of the Arcade, has engaged W. G. W. McKee to look after the booking of the big act, traveling comedy act, "The Great Bowers," of New York and Pennsylvania. He will also act as general manager.

NEW HAVEN, CONN.

FOLLY (R. H. Pol, prop., F. J. Wylde, mg.).—Monday rehearsal 10.—One of the best bills of the season. "A Night in an English Music Hall," with Billy Alves the headliner, brought forth many suitable acts; Jack Wilson and Company, fishing. The Country Club did some admirable work and received mixed results; Louie Carver and Tom Murray, originality, specialties and eccentricities, enough said. It might be added, that their en- try with "Rice's Jack and Jill," was an exceptionally laughable farce skillfully handled by Bradley Martin and Company. Andrews and Gibson, colored singers and dancers, fine; Hannover Brothers, one of the best kind ever here. E. J. TODD.

NEWARK, OHIO.

ORPHEUM (Geo. W., mg.).—Saturday; Misses and Newman Fair, The Beelings, hit of bill; Adair and henney, comedy sketch, pleased; Fullerton, comic, good; pictures and songs, good; Novak and W. Lewis, unusual; "The Shriners," from the Crystal, Eklund, Ignat. The three more pictures above here is a good business. FULLER.

GRANGE, N. J.

ORANGE (Curtiss Lucas, mg., Rehearsal Monday 9).—Good bill to overshoot house the rule this week and what is worse, in what the people of Orange want, as the house was a front playing establishment. Appearing this week is the Nippon Trombone of Japanese acrobats, very clever; Flackway and C. in a skill amusing well; Herron, the Trio of Comic Stunts, scored in a singing number, Bedell and Arthur, an orchestra act, pleased; Three Shorty Sisters, in "The Summer Moon," Lister, Donald, in artistic contortion, and Chas. Falke, 8klt, songs, went well. —EMPIRE (A. M. Braggins, prop., H. J. Braggins, mg., res.).—The Beers, comedy acrobats, good; Fred and Leo Lucier, well received; Wilson Brothers, to see; William Womack, in "Finders Fin- ished Flat," a big scream, good Ward and Curran in "The Tense Fly Judge," solid hit; Lenda Thurber, ridiculous stage presence picknickers; The Very Old Jumbo, a huge acrobat, well liked. —NOTE.—Moving picture shows continue to do their share of entertaining and good numbers are in attendance nightly.

PORTLAND, ORE.

PANTAGUS (A. J. Johnson, mg.).—Week 9.—F. R. Bums, Lottie Goldman, good; Teal and Collins, clever burlesque; Morphy and Willi- ams, good burlesque; May and Gander, excellent; George Smith and Thomas, "Three Act- or Hurston and Company, comedy juggler, best picture featuring, "Last Of The Bandits;" Donald, excellence; "The Fastest Man in the West; the above; Harry Moore, in "The Man Who Had to Have a Home;" Reeker and Collins, good; Fred Pears, good; Frank DeKere, "The Pick," is quite humorous; C. D. DeKere, Tipton and Bohannan, Harold Yale, Hayden, Mona Montague, Bobby Fullman, Jones and Helried, Billie Hilliard, Nunn and Wilcox and stock, "The Acorn Club." —EDISON—Breal and Kelly, "Shrinkers," and ORPHEUM AND HIPPODROME (Billwyn Dan- les, mg.).—Pictures and songs. —NOTE.—Jas. St. Peter will open his new house, Acme, Olympia, Washington, at 3, 6, 9, 11, 8 W. H. R.

PROVIDENCE, R. I.

KEITH'S (Chas. Lowenberg, mg.).—Edwin Paige, well received. Company pressed a sketch, "The Card Party," which was a hit. The Landers and Alvina Lawrence, one of the most

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ORPHEUM (Martin Beck, gen. mgr.)—Week 6; Bill not up to standard but good business. Howard Kylo and Company in "The Joke" were headliners. "The Joke" does not commence to afford opportunities which Kylo is capable of. Ferenc Brothers, successful; Jacob's Dogs do new things and make good; Bertha Pezza dances on her rear; Beef and Bills, Fairly well. Bill is the comedy plant; conceives the house. "The Joke" has big business, good bill, Chas., C. F. and C. H. are fair; The Four Colonels, soul and dance, cute well; The Happy Days, good; Frank and Frank are well. Summer Hill and Scott, good; Frank and Frank, sketches above average.

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SCRANTON, PA.

POLO'S (J. H. Docking, gen. mgr.)—"Lam Deer" being shown; Henri French pleases; Hooney and Bill Brothers, good act—Bill Brothers, good; Crockett, good; Frank and Frank, sketches above average. All moving pictures shown during good business; Ida (Trent & Wilson, gen. mgr.); Electric (H. J. Grosvenor, gen. mgr.); Empire (Chan, Y. Miler, gen. mgr.); Elks (Max Florence, gen. mgr.); Majestic (J. C. Hunter, gen. mgr.); Creston (H. H. Mills, gen. mgr.). NOTE: Parley J. Jeneal, formerly manager Majestic, has gone into active romantic. He is to edit "Truth," an inter-monthly monthly.

SAM ANTONIO, TEX.

LYRIO AIRDOM (H. H. Hamilton, gen. mgr.)—Gen. Hanqy, Impresarios, good: Billy Price, comedian, first; Hutchison and Company, sketch; big hit; The Big Four, one screen; Gombis and Gobis, twenty minutes of rapid laughs.

SANDERS, O.

MAJESTIC (Joe Howard, gen. mgr.); Rehearsal Methods. "The Baker's Millions," "The Kings of Black Art," are headliners in a return engagement, big city. George Ross, stage manager, has a host of new stuff and went big; Pearl Blakes, Ill., songs, very good; Arthur Barrett, moustache, good;

Viva Dunn, plasante, more than pleased. The wrestling match Thursday night between Charles Woodman and Ben Gordon was won by the former in first and last falls.—FAMILY (Oscar P. Cook, gen. mgr.)—The stock company is presented by Miss Edith Williams. The Quota have joined the company to do vaudeville turns.—NOTE: Herbert and Anna, musical team, visited friends here for a few days while on an account at the closing of the Empire Theatre in Youngstown.

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WASHINGTON (Geo. H. Blakeley, gen. mgr.)—Week 9: J. L. Lewis Motta and Ilia, "The Artist's Dream." good; Conners and Albert, singers and dancers, very good; John Johnson, singer and dancer; Fisk and Wesse, and Wonson, "Hotel Impostor." pleased; The Two Rosses, Instruments. Kallman, violinist, very good; Miller, moustache, good; Quack and Schuster, equivelant, excellent; Halen and Palmer, "Election Bina," hit. Picture—*FANTASIES* (S. Clarke Miller, gen. mgr.—Win. D. Gilson, songs; Mary Ann, good; Harry Joffe, comedian; please; H. S. Perry, good; Stallard, violinist, very good; Miller, dancer, very good; Picture—*SCENE—FANTASIES*.

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AS

ALL WELL MANAGED THEATRES DO
TO VAUDEVILLE ARTISTS 
and those Desiring to Enter Vaudeville

Taking into consideration the enormous growth of vaudeville and desiring to perpetuate in general and foster in particular its artistic development, I deem the present an opportune time to go into the subject of a better understanding of this for the mutual benefit of artists and managers. In its great stride to the front, vaudeville has outgrown the old methods of doing business and this letter is issued with the idea of calling attention to some new methods and striking departures from the old which I am now about to inaugurate.

We shall, in the very near future, establish, and due notice will be given of its preparedness,

A Press Department:

This will be under the supervision of a capable manager whose design will be to assist the artists in the transaction of their business with the different house managers. This department will undertake to forward to all Managers on our Circuit, if the artists will co-operate with us by supplying them, all billing, program matter, photographs, plots, and any press material in the way of stories, etc.

Artists will be granted interviews wherein they may explain any particular feature in connection with their act which may be of use in newspaper work or general advertising.

This department, when in operation, will be located in connection with our offices in the St. James Building, New York City, and after notice has been given artists will send to this department all material mentioned in the foregoing.

There will also at the same time be placed in operation

A Producing Department:

This, also in the hands of an efficient director, is intended to assist artists in securing new sketches, one-act plays, musical comedettes, etc., etc., and to offer an opportunity to authors to bring their efforts to the notice of the artists; also to assist members of other branches of the profession, who have suitable offerings, to enter vaudeville under favorable auspices.

This Department will be maintained by us principally with the idea of giving artists opportunity to get away from their old and worn-out acts. Acts that are never freshened, always containing the same old material, soon are out of date and lose their value.

Our Booking Department:

Naturally our most important adjunct is being carefully reorganized and we must, in our desire to please the artists and place them on an equal business footing with the managers with whom they wish to do business, solicit their assistance to perfect this system.

The first principle to be considered is the manner in which artists shall seek bookings and information in regard to their routes. I deem it best to set aside certain hours in each day, which will be announced later, for the transaction of the business of booking, and I call the attention of the artists to the manner in which they shall conduct their business with us. They must not take up the time of this department with the stories of their lives, the success they are in certain cities, or how much money their engagement would draw here, there or elsewhere. When appointments are made, either in person or by mail, they must be kept and as short an amount of time as possible must be consumed. This department, in the hands of efficient employees, together with the carefully kept records, is thoroughly conversant with everything pertaining to the offerings of any artist, and the actual business can be arranged in an especially short time by simply stating your open time and salary desired.

Artists wishing to be represented by an agent will receive the same consideration. Bookings may be arranged by mail if desired, and letters of application for time should be brief and to the point, giving open time, salary, and permanent address, etc.

INASMUCH AS ALL THESE FACILITIES ARE BEING OFFERED YOU FOR THE PROPER AND EASY CONDUCT OF YOUR BUSINESS, IT IS DEVOUTLY HOPED AND ESPECIALLY REQUESTED THAT YOU WILL CONFINE YOURSELVES TO THESE METHODS, AND NOT APPROACH THE UNDERSIGNED OR THE DEPARTMENT MANAGERS IN THE CORRIDORS, IN HOTELS, ON THE CITY STREETS, IN THE CAFES, OR OTHER PUBLIC PLACES.

For your still further benefit I would suggest that you read your contracts carefully, and that all terms agreed upon be plainly stated in the contracts. After such contracts are signed no verbal agreements or understandings of any kind whatsoever will be recognized by resident managers in their settlements with you weekly. This will be strictly adhered to.

Artists securing engagements on this Circuit must agree to the elimination of all advertising features from their act. This request seems superfluous, as it would naturally be supposed that artists would desire to maintain the dignity of their profession by not lending themselves to cheap or clap-trap advertising in an attempt to enhance the value of their act. This is never attempted by those in other branches of the amusement profession, and there is no reason why the vaudeville artist should not aspire to maintain the same artistic dignity. I am referring particularly here to the request made by certain artists that the audience should join with them in singing and boosting their songs.

The consideration and putting into practice of all these points (mentioned in the foregoing) will work towards a common end for both managers and artists, that is, it will insure a more lasting future, and at the same time a more artistic one, and in this artistic growth the artist is sure to be as fully benefited as the manager.

MARTIN BECK

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NOTICE! NOTICE! NOTICE!

WE wish to announce to our Professional Friends, Orchestra and Band Leaders and Trade, that we are now located in OUR NEW BUILDING, 131 West 41st Street, five doors east of Broadway, between Broadway and 6th Avenue.

JEROME H. REMICK & CO.
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SURPRISE FOLLOWING SURPRISE!!!

J. ROYER -- IN -- IDA
WEST and VAN SICLEN'S

NEW College Gymnasium The first of all the College acts
The most novel and original musical sketch in vaudeville! A Musical Act with a story!
Full of Legitimate Laughs and Novelty Musical Numbers.
See Miss Van Siclen Play a Boy: Not Pose as One!

Carry Complete set. New Comedy New Scenery New Costumes New Novelties
FEATURED EVERYWHERE Just Closed 30 Weeks on the Coast! NOW BOOKING
P. S.—No, this is not a Western act.
Address Care White Hats, 1553 B’way, Vaudeville Comedy Club, 147 W. 43rd St., New York

MME. EMMY AND HER PETS

Completed her 25th and last week of K. & E. contracts at the Colonial Theatre, N. Y., week (March 11), and was immediately re-engaged by Keith & Proctor for immediate times to follow.

MISS THEO and Her "DANDIES"
In a unique and refined singing and dancing specialty under the management of MME. EMMY.

When answering advertisements kindly mention VARIETY.
WHITE RATS DRAW UP SPECIAL FORM OF CONTRACT

Draft of an Equitable Contract Approved by Board of Directors Will Be Submitted to Managers—One Manager Accepts It—Use Not Compulsory

An equitable form of contract has been approved by the Board of Directors of the White Rats, and is now being printed. It will be submitted to managers, and furnished by the order whenever requisitions are made for it. A manager this week adopted the contract, informing the Rats he would use it altogether. Other circuits are expected to accept it within a short time.

The contract has been drawn with a view to correcting the abuses in many existing agreements executed by the artists and managers for engagements. The use of the instrument will not be compulsory by White Rats. This will be left to their discretion after the contract has been fully explained and its advantages set forth.

The manager who accepted the agreement stated to another managerial person after reading it that he considered the White Rats' contract superior, for his own protection, to the one he is using.

The White Rats advised members to carefully scrutinize all contracts signed, as legal protection would not be granted members who placed their signature to an instrument which afterwards worked an injustice to them through the wording. Members were also informed that claims arising from cancellation through artists declining to accept the program position assigned when no stipulation to the contrary was contained in the contract would be ignored by the order. Such an action on the part of the artist was a breach of contract, said the message, and rendered the artist liable under it for damages to the manager. It was also stated that at a near future date a plan would be evolved by the Rats to punish any member who violated his agreement by refusing to accept an assignment. This step is to be taken by the order to enforce and uphold equity in the dealings between artists and managers.

HOMANS HAS A BONCI.

George Homans has signed a two years' contract with one Bonci, a member of the Metropolitan opera flock of song birds, and a brother of Oscar Hammerstein's big tenor. Bonci will be placed at the head of Homans' Romany Opera Troupe, now playing vaudeville.

Negotiations are in progress to have the Romany Troupe spend a summer season of stock opera in Cleveland or Toledo. Should Mr. Homans close the deal the Romany will be supported by a complete opera company in all probability.

MACK FOR O'SULLIVAN'S PLAY.

Charles Mack, at present playing with his own vaudeville production, may star in the romantic Irish drama which Dennis O'Sullivan was touring with at the time of his death. Pat Casey is pulling the wires.

LEDERER GAVE THE "BABY."

Chicago, March 26.

Manager James L. Lederer, of the Royal Theatre, who announced that he would raffle a live baby, giving it to the holder of a lucky number, received considerable advertising from the newspapers, and it resulted in much amusement when the "baby" was presented last Friday night to a young married couple.

After signing documents pledging themselves to adopt and care for the youngster, in the presence of a large crowd, they were presented by Mr. Lederer with a tiny member of the Pokens family. When the granting piglet made its appearance, the uproar continued for several minutes.

MORRIS BOOKS ROSE IN ENGLAND.

London, March 18.

Julian Rose, the American Hebrew impersonator, opens at the Empire, Birmingham, next Monday, March 23. It is a Mons-Stoll house, and Mr. Rose has four weeks' engagement over the circuit, which may be extended.

William Morris, of New York, booked Mr. Rose for the engagement.

BOBBY NORTH LEAVES CIRCLE SHOW.

Bobby North, the Hebrew comedian, will remain in vaudeville. Mr. North has left the company rehearsing for the production to be placed in Gus Edwards' Circle Music Hall at the commencement of the Isman-Edwards reign there, scheduled for April 6.

ELFIE FAY IN SHOW.

On April 20 Elise Fay will re-enter the legitimate, having been engaged for the Alfred Aarons-John P. Slocum new musical piece to be presented at that time. In the interim Miss Fay will fulfill two weeks of vaudeville now booked.

VIRGINIA HARNED INQUIRING.

Inquiries have been made this week by or upon behalf of Virginia Harned for vaudeville particulars from agents. Miss Harned is expected to duly arrive in the varieties.

PEOPLE'S OPENS IN FRISCO.

San Francisco, March 26.

The People's Theatre, a property of the same people who own and operate the Wigwam, opened here March 21 with vaudeville. The following bill was the offering: The Filipino Midgets, Sylvester, aerial act; Francis Templeton and Company and Flo Russell.

WILLIAMS SELECTS TWO.

Two of Percy G. Williams' selections for features during April are Yorke and Adams, who will open at the Colonial April 13 and Billy B. Van the following week, both reappearing in vaudeville upon the close of their present legitimate season.

THEATRE BUILDING IN BROOKLYN.

There is a theatre in course of construction at the corner of Fulton Street and Nostrand Avenue, Brooklyn, of which the policy has not yet been decided upon.

The builders are the same firm of real estate men who erected the Broadway Theatre in the borough across the bridge.

It was rumored this week that William Morris was after the house for vaudeville. If operated for vaudeville, it would be a new location for Keeney's Fulton Street house; also might be considered in competition to Williams' Orpheum. The house will have a seating capacity of 1,600.

There is a possibility Frank A. Keeney will secure the lease, removing the vaudeville from its present place to the new location.

SERENADED VESTA VICTORIA.

Cincinnati, March 26.

When Geo. Primrose learned that Vesta Victoria, who is appearing at the Columbiana, was stopping at the Hotel Havelin, he called out his entire minstrel troupe and serenaded Miss Victoria, playing songs she is singing this week.

HOMER LIND PLAYING SKETCH.

At the Curtis Opera House, Auburn, (N. Y.), next week, Homer Lind, the operatic singer, will appear in a sketch named "The Opera Singer," carrying four people.

It is six years since Mr. Lind played in vaudeville. Since then he has appeared in many of the operas, scoring a great success in Savage's mammoth production of "Farrifal."

ANOTHER PREMIERE ADDED.

Another premiere ballerina will shortly make her appearance in the United houses. Himna Frolich, leader of the ballet forces in the Metropolitan Opera House for the past three seasons, has agreed with the United to step forth when called for.

Miss Frolich will probably open at the Fifth Avenue. She will have one girl and one man for assistants in the dancing act to be prepared.
CHICAGO DEAL TO TRADE
THEATRES IS IMPENDING

Kohl & Castle Reported on the Point of Turning Over
Haymarket to Western Burlesque Wheel,
Taking Empire for Vaudeville.

Chicago, March 26.

There still appears to be considerable speculation as to the further direction of the Oly-
pic and Haymarket, despite the view of the fact that previous announcements emanating from the Kohl & Castle offices maintained that the theatres would be replaced with moving pictures at the end of the present season.

From information gathered there seems to be a plan to convert the Haymarket into a burlesque house, playing the attractions of the Empire Circuit (the Western Wheel), and the Empire, directly opposite the Haymarket, used for moving pictures.

In the event of the change, the Academy of Music, a popular priced combination house on Halsted Street, now Madison, will play vaudeville. No reason is ascribed for the proposed transfer, as the Empire has enjoyed satisfactory business since its opening last Spring, and the opposition burlesque house—the Star and Garter—which revolutionised the theatrical activity on the West Side, did not affect the attendance at any of the adjacent theatres, but created a new burlesque audience, especially in caterer women.

If the Empire, which is complete in every appointment, but regarded by the authorities as a Class 4 house, although it is provided with the usual fire appliances, and as safe as any other theatre in the city, changes the policy to other purposes that do not require the raising and lowering of the curtain, the chances for annul-
ing the injunctions would be rendered more difficult.

No information could be obtained from the Empire Circuit people, and C. E. Kohl declined to discuss the proposition.

A letter from the Western Vaudeville Association to Manager U. J. Herrmann of the Star and Garter, withdrawing all pending arrangements for booking the added attractions at the Eastern Wheel burlesque house, commenced this week, has been substantiated by an official of the Western Vaudeville Association.

The written statement suggests cognisance of the proposed transition of the Hay-
market to burlesque, and although the rep-
ports are authentic, those directly inter-
ested would neither deny nor affirm it.

An impression prevails that no announce-
ment will be made until all the plans and details are completed and the house ready to open under the new policy, which will be either next month or the opening of the fall season.

It is reported also that the Empire will take over the combination attractions now playing at the Academy instead of mov-
ing pictures, but neither has been determined on so far. The Star and Garter has set a precedent on the West Side and enjoys an enviable clientele. The Hay-
market, almost deserted, is in need of a large theatre, and will undoubtedly attract a desirable class of burlesque devotees.

When Hyde & Behman first proposed the building of the Star and Garter, the advantage of having a new house was set before Kohl & Castle, and one of their theatres in the neighborhood was asked for in exchange when the Star and Garter could be used by them at will.

The firm laughed at the proposal.

Upon the completion of the new bur-
lesque theatre, the long distance phone was employed by the Chicago theatrical managers to ascertain if a "deal" could be made with the New York burlesque

men, which would take the Star and Gar-
ter from the field, Kohl & Castle at that time offering to trade the Haymarket for the

"You are talking cold turkey now," said the Eastern Wheel burlesque man to whom this conversation was addressed, as he hung up the receiver.

WESTERN BUYS PROPERTY.

Scranton, March 26.

Late details of the transaction through

which the Empire Circuit Company (West-
ern Burlesque Wheel) will come into the control of the company new here, now the Scranton home for the Eastern

Burlesque Wheels, give the infor-
mation that the Empire Company has agreed to purchase the site and building at a consideration said to be between $125,000 and $150,000.

The Columbia Amusement Company (Eastern Wheel of New York) held a five years' lease on the house, with an optional clause for a longer term. The Co-
lumbia Amusement Company, of Scranton, which erected the theatre, has settled, upon the amount of bonus to be paid the York corporation for the surrender. The surrender has already been signed, and will go into effect when the remainder of the bonus is paid, a deposit on account having been made last week.

The Western takes possession next

season. There is said to be still the franchise held by A. G. Herrington for this town for the Western shows to be dis-
posed of. When Herrington withdrew his Star Theatre from the Eastern Wheel two seasons ago to join the West, it is reported he received a contract covering a period of five years. The Empire Com-
pany taking over the Columbia leaves Mr. Herrington with the Star upon his hands, unless some provision is made for his con-
tinuance as a burlesque manager here. He may enter the deal engineered through Harry W. Wilkes, and become interested in the Western's latest acquisition.

If the Western makes of Scranton a three-day stand, it will split the week with Wilkes-Barre, reducing the cost of transportation to almost nil.

Leavoy and Clayton will play their new Geo. M. Cohan sketch, called "Ragoon's Millions" at the Fifth Avenue to-morrow (Sunday).

"BEHMAN SHOW" ON ROOF.

"The Behman Show" (Eastern Bur-
lesque Wheel), under the management of

Jack Singer, has been chosen to furnish the entertainment atop Madison Square

Roof the coming Summer. It will open June 22 and run for ten weeks.

Jack Singer jumped on from Cleveland this week and completed the final arrange-
ments with Alf. G. Herrington and Henry Pincus, who are to operate the roof Jointly. For summer engagement no change will be made in the cast of the company, except that Pete Curley will be replaced by Ed. Morton, the singer, now a member a burlesque show and already under contract for the roof show. Otherwise "The Behman Show" will remain intact.

Upon the close of the burlesque season the Slinger organisation will play four re-
turn dates, in Philadelphia, Baltimore, Boston and Pittsburg, which will bring it up to the Summer opening. At the com-
pletion of that engagement the company will have worked a solid year without a day's layoff.

Toward the end of the run the present burlesque of the show will be retired and a new one, a combination of the first part, now being written by Aaron Hoffman, will be substituted for next year's tour.

Stair & Havlin time has been offered Singer for next season, but he has decided in favor of the burlesque route.

When the summer season opens "The Behman Show" will be renamed "The Passing Review" for the brief term.

REEVES' NEW FIRST PART.

Detroit, March 29.

A new first part was put on this week at the Gayety by Al Reeves for his "Beauty Show."

Seven new numbers and seven new songs make up the greater part of the changes. Mr. Reeves is greatly satisfied. He says it is the biggest bit he has had in a show for the past fifteen years.

There are now more people in the first part, exclusive of Mr. Reeves and Andy Lewis, who do not appear there, but in the olio and burlesque. Devoy and Day-
ton have been added as an olio number.

CHINAMAN WON BEAUTY PRIZE.

Toronto, Canada, March 26.

The prize beauty contest last week at the Gayety Theatre (Eastern Burlesque Wheel) here resulted curiously. Hop Ling Sing, a local Chinese laundryman, was declared the winner, and awarded the purse of $20.

One of the chorus girls nominated "Hijp" as a joke. He was a dark horse in the early balloting, but when the gallery "stampeded" in his support it went all over, and the other half dozen candidates, among them the pick and flower of To-
ronto's Apollos, retired defeated.

BASEBALL IN THE SOUTH.

Birmingham, March 26.

Last week, while the "Dainty Duchess" played at the Gayety, a house nine played the boys of the company two games, the travelling troops taking both.

There will be a good ball playing developed by both teams after they grow accustomed to the bat and ball once again.

TO STOP PIRATING "PAPER."

Philadelphia, March 29.

A matter which will be given strict atten-
tion at the next general meeting of the Columbia Amusement Company, will be a move to start some action against the pirates who use titles and paper of compa-


nies playing in the Eastern Wheel, and the prosecution of the persons supplying paper to these pirates. Louis Robie will be one of the principal movers in the matter and hopes to secure results soon.

While here last week, Robie received a Hicks could escape from anything after letter from a vaudeville team playing in the West enclosing two newspaper clippings of advertisements, one of the Schwartz Theatre, Waukegan, Ill., and the other of the Racine Theatre, Racine, Ill., announcing "Robie's Famous Knickerbocker Idea Burlesques, appearing one night. In the Racine paper is also a reading notice in which Andy Lewis, as Morris Rosenblum and the "Girl in Blue" are featured.

The letter stated in addition to these advertisements the Girly teams were heavily billed with paper, including lithos of Manager Robie, Clyde Darrow and other members of the company used this season.

Robie declares there are any number of "turkey" burlesque shows playing the one night stands in the West and that they use paper of this year's issue for their billing. Just how this paper is secured is not known, but a rigid investigation has been started and every effort will be made by Robie and others of the Columbia Amusement Company to prosecute the offenders.

MUSICAL LEADERS OBJECTING.


According to report here, several musical leaders travelling with the burlesque shows on the Eastern Wheel, intend to place before the Musical Union the extra labor caused them through "Chorus Girls' Con-
tests," now held on the circuit, and which were inaugurated by Thos. R. Henry, manager of the Empire in Boston.

The musicians say it has become neces-
sary to transpose or rewrite a great mass of music for these occasions, for which they receive no compensation.

CHANGE IN MANAGEMENT.

Next season "The Boston Belle" will be directed by Harry Hastings, who will leave "The Bachelor Club" to Charles B. Atwood, the common manager, and Will Coupe the latter company jointly at present. It is said that Geo. E. Batchelor, of "The Belle," will retain his proprietor-
ship, Mr. Hastings assuming the general charge of the show only.

STOoped GIRL IN RED."

Toronto, March 26, 1908.

"The Girl in Red," with "The Ideals" at the Spur this week, did a dance Monday afternoon which didn't meet with the ap-

proved of an officer of the Toronto Moral-
ity Department, who was in the house at the time.

The management was notified that the dance must be stopped or there would be trouble.
Bill Scott sail on April 8, opening at the Empire, London, April 20, for a run of six weeks.

"Wine, Woman and Song" goes into the American Theatre, New York on Monday for an indefinite engagement.

De Velde and Zelda open on the United at Schenectedy (N. Y.) March 30, booked through E. S. Keller.


Ben Pierce, at present with the "Bon Ton," has signed with Weber & Rush for next season as principal comedian.

The Fifth Avenue theatre program says under the list for "Next Week": "More new acts than any theatre in America."

Raven Trio, a Western acrobatic act never in the East, are looking for engagements hereabouts through Ed. S. Keller, the agent.

T. Nelson Downs, the splendid orchestral expert, has sold his Bijou, Marshalltown, Ia., to W. M. Fyle, and may return to vaudeville.

Bob and Tip have contracts for a season's work, commencing next August, in the houses of the Western Vaudeville Association.

Klein, Ott and Nicholson have signed with the George Evans "Honey Boy" Minstrels for next season through B. A. Myers.

Ed Latell has received contracts for thirty weeks over the Western time next season, opening on the Orpheum Circuit in August.

Jones and Sutton have been booked by Ed. S. Keller to play United time, and the act will open at Hatha way's, New Bedford, April 6.

A large number of American acts will go abroad between now and the summer, many on the speculation of securing time on the other side, it is said.

Clarence Vance is playing at the Cleveland Hippodrome (Morris) this week, having concluded her season's contract on the United time.

West and Van Siclen have returned from a long Western tour, with a comparatively new musical act in the former "college" setting.

It was said during the week that Percy G. Williams had notified the agents to submit names of acts for next season's bookings over his circuit.

The Ushers in "Pagan's Decision" have been booked for thirty weeks over the Western time next season, including the Orpheum Circuit.

At Hammerstein's next week, Harry Houdini, the headliner, will present his latest mystery, escaping from a galvanized milk can filled with water.

Anton E. Johnson, of the Orpheum Circuit's foreign department, is threatened with pneumonia at his home. Mr. Johnson's wife and child are also ill.

Joa. Shea and J. B. Morris are booking Keeney's, Great Britain (Comm.). The bill is largely vaudeville once more, but two moving pictures being given.

Rigo, the Gypsy violinist, has been engaged for the Harlem Casino, playing there from May until November. Rigo is in Pittsburgh at the present time.

Richard Crollus in his new sketch has been booked to appear in one of the Williams house weeks of April 6. The act is under the management of Billy Burke.

Martin Beck has purchased a new automobile, a "Renault" 75 h. p., with a guaranteed speed of eighty miles an hour. The machine will be entered in the Briar Cliff race.

Anna Roosevelt Doherty will soon play at the Palace, London. Miss Doherty has inserted the "Roosevelt" since leaving New York in order not to become too forlorn.

Frank MacNaught, the English manager, was in New York this week, having come here from Cuba. He returned to New Orleans, and will leave that port for home.

Billy Arlington and Sammy Brown, the latter half of Brown and Morris's Minstrels, are together as a team with "Me, Him and I." They will be known as Arlington and Brown.

Trainor and Dale have been booked for six weeks abroad by B. Obermayer, the Somers & Warner New York representatives. The act will open on June 8 at the Islington Hippodrome.

Vasco, the Mad Musician, will not play a long Summer engagement on the Victoria Roof, as erroneously announced. He is booked to open at the Empire, London, June 1 for eight weeks.

Benjamin Albert, formerly tenor of the Arlington Four, has combined with Walters and Evers, Hebrew parody singers, and the act will hereafter be known under the title of "The Variety Trio."

After playing 40 weeks on the Sullivan-Coulton time, Rube and Elliott, the comedy crooners, will reappear in the East at the Howard, Boston, March 13. Alf. T. Wilton is booking the act.

Fred Niko wrote from Portland (Me.) where he was playing last week to New York as follows: "Some wise fellow once said that 'war is hell.' That was because he had never spent a week in Portland."

Jean Clermont finishes his Klaw & Eranger contract next week at Syracuse. For the five weeks after he has been booked by Alex. Pickman to play United time, opening at Shea's, Buffalo, April 6.

Upon closing their season with "The Gay Morning Glories," James E. and Uncle Cooper will play a few vaudeville dates. They have a new act in "one" which will be whipped into shape while they are touring.

Harry Lees, manager of the Colonial, Lawrence (Mass.), was married in that city on Wednesday evening last. Many facetiously worded telegrams of congratulation were forwarded Mr. Lees by the United Booking Office staff.

Sam Strauss, known as one of the oldest agent-managers in burlesque, and who has been doing the advance work for the "20th Century Maisis" this season, closed March 13 in St. Louis, immediately rejoining the business staff of Heuck & Feneayse.

Bert Jordan, late of Jordan and Crouch, is coming into vaudeville with a new act, he having the assistance of two small blond "ponies," the number being known as "Bert Jordan and His Two Little Buttercups." Billy Burke is directing it.

Carter Taylor and Company will have a new comedy sketch for next season named "Who's Your Friend?" Mr. Taylor is the author. The cast will require four people. A light automobile and a dog, besides four "drops," together with several electrical effects, will also be in use.

William Hammerstein is undecided whether to eschew the festive game of "draw" or no. Mr. Hammerstein's luck has steadily followed one course until the speculators outside the Victoria are offering seats in "the game" where he plays at largely inflated prices, with a guarantee attached.

Returning to New York after spending the winter at the mines of the Ontario Humming Bird Company in Colorado, Richard F. Staley, the president of the corporation, leaves again on April 3 for the West. Mr. Staley will make several stops in the larger cities on the line back, and will inform the public of his weekly whereabouts through a card in Variety.

After Eddie Leonard finishes his engagement at the Victoria this week he will not be seen again in vaudeville in New York for several years. He opens in Boston Monday. After playing Cincinnati, Chicago, Cleveland and Pittsburgh, Mr. Leonard will start re-earns with Cohen & Harris's Minstrels, for which he has been engaged as a special feature. Leonard has signed the Garden box for two years more, and they will accompany him.
WILMER & VINCENT IN RICHMOND.

The deal whereby W. & V. and the Jake Wells circuit have affiliated has shut out Weber & Rush, who had an understanding with the other vaudeville firm to jointly conduct any new Southern houses.

Richmond was particularly one of the cities the double set of managers agreed upon as a joint proposition, and the arrangement with Wells, which left Weber & Rush out, is reported to have caused considerable feeling.

The object of Wells lately purchasing through a corporation the Orpheum Theatre, Atlanta, upon which Weber & Rush hold a ten-year lease, is not generally understood. Wells’ Bijou in that city is now in process of building.

The Colonial, formerly the Bijou, in Richmond, Va., will open Monday as the eighth house on the Wilmer & Vincent vaudeville circuit. The New York management firm has entered into a partnership with Jake Wells to run the Bijou as a sister enterprise to the Colonial in Norfolk, managed by the same principals.

This makes the fifth vaudeville house opened by Wilmer & Vincent during the current season. The Bijou has been remodelled, Wells spending $18,000 in improvements and alterations.

Frank Hill, now manager of Wilmer & Vincent’s Reading house, will have charge of the new venture. The opening bill will consist of Rooney and Bent, Spisiel Brothers and Mack, Emerson and Baldwin, Quinlan and Mack, Kitty Nelson and the Yamasoti Brothers. The house will be booked through the United Offices.

Norfolk, Va., March 20.

An announcement was made this week by Jake Wells, of the Wells Amusement Company, said that an alliance had been entered into between his concern and Wilmer & Vincent. Under the agreement the Majestic, Norfolk and Orpheum, Portsmouth, will play moving pictures for the remainder of the season. The Portsmouth house opens tonight.

Both theatres have been renovated, and will be under Wilmer & Vincent’s management, as far as the entertaining end is concerned.

“SHAKE-UP” IN BOSTON.

Boston, March 26.

It looks as though there may be a “shake-up” coming in the Keith offices here, for Manager H. D. Dupee has suddenly resigned, for reasons not given out, and there are rumors that a general manager will be named, to have control over all of the Keith interests here, the Keith Boston and Bijou Dream theatres, and the Orpheum so long as it remains a Keith institution.

Mr. Dupee has been one of the most astute, capable and popular men in the local theatrical field, and an excellent executive officer. His departure will be a serious loss.

Coincident with the virtual withdrawal of H. F. Keith from active participation in affairs, and the increased activity of others, the retirement of Mr. Dupee is significant to those who have followed events for the past few years.

Maud Allen, called “The Mystic Dancer,” is at present the rage of London, appearing at the Palace.

ELKS’ ELECTION STRONGLY CONTESTED.

The annual election of officers for New York Lodge, No. 1, Benevolent Protective Order of Elks (B. P. O. E.), will take place to-morrow (Sunday) night in the lodge rooms on Columbus Circle.

The contest for Exalted Ruler is very keen, the nominee being the Rev. William H. H. Rainey and L. P. Peters. Both have adherents who are making an active canvass, and there are expected to be present at the meeting about 1,000 members.

The lodge has a membership of 2,000. It is the only body of Elks in the Borough of Manhattan.

Father Rainey was the chaplain on the U. S. S. “Olympia” when that man-of-war was Admiral Dewey’s flagship in the battle of Manila Bay, and captained by J. V. P. Gridley, who has since died. Mr. Fetzer is an attorney in New York.

The proposition for the lodge to build a club house of its own has been approved, including the site, and $750,000 has been voted for the premises. It will be near the present quarters, but the exact location is withheld. At a recent meeting, $60,000 was subscribed towards the club house fund in ten minutes.

LAUDER IN OCTOBER.

At the William Morris office this week it was not denied when the report was repeated that Harry Lauder, the Scotch comedian, would open here in October. The present length of the Lauder engagement is slated to be six weeks.

UNITED’S SHORT TIME LIMIT.

At the United Booking Offices this week it was said a false construction could be placed upon the article regarding the latest booking agreement form issued by the United, as printed in Variety last Saturday.

The story cited as an illustration that if the agreement read the United did not secure fifteen weeks for an act by January 1 next, it might be annulled.

This point only was objected to as erroneous, the statement being made that the agreements would allow the United a short time to secure the bookings, possibly one month from the date of signing, for large priced acts, while from a week to fifteen days would be sufficient for medium salaries numbers.

It was also stated that the artist could protect himself by causing to be inserted a date placed not too far ahead to allow him to secure other time before the coming season opened, if the United failed to secure the required bookings.

ROCK AND FULTON BOOKED UP.

William Rock and Maude Fulton have been booked up to the middle of June in their new act, seen for the first time locally last week at the Colonial. Percy G. Williams has taken it under his personal direction.

Mr. Rock, accompanied by his wife, will sail with Miss Fulton in June, to fulfill foreign engagements for a few weeks of this summer.

MORRIS BOOKING FOR VIENNA.

The opening bill for next season at the Apollo Theatre, Vienna, managed by Ben Tieber, will contain four American acts, booked by William Morris. The re-opening occurs next August.

The story in Variety last week that Morris was booking for the Moss-Stoll circuit in England-created considerable comment. W. L. Laing, the Moss-Stoll representative, said this week:

“I am authorized by Mr. Stoll to state he has no arrangement of any kind with William Morris. The assumption or statement that my bookings are limited to a certain figure of salary is an error. Regarding Somers & Warner, they stand in the same relation to Moss & Stoll as any other firm of agents. Moss-Stoll have no exclusive agents.”

Mr. Morris, when seen, confirmed some bookings made by him for the Moss-Stoll houses, but would not admit he had any arrangement to book for the circuit. "I have sent some acts over there," said Mr. Morris, "under an understanding I had with Mr. Stoll when abroad. There is nothing more to be said."

From this point, on the hand, the Morris offices has closed negotiations for from seven to ten acts for the Moss-Stoll time. The Four Mortons have been submitted to the English managers by the agency.

A report was received that Mr. Morris was booking for Moss-Stoll through a London agent was denied by Mr. Morris, the bookings having been made direct.

LAFAYETTE DRAWING CARD.

London, March 18.

The Great Lafayette has become a powerful drawing card here. He is playing the Holborn Empire and packing the houses.

It is said Lafayette will not accept engagements at less than $1,250 weekly, and he is getting his figure. The salary is looked upon as remarkable, but his success is emphatic beyond a doubt.

FANNY FIELDS GOING BACK.

In two or three weeks “Happy” Fanny Fields will return to England. She will be starred there next season under the management of George Edwards, the English producer, in a play called “Girls of Gotenburg.”

Miss Fields refused an offer of $500 weekly to play in vaudeville during this visit home.

LILY LENA.

A portrait of Lily Lena, the English comedienne, is the subject of the front page design. Miss Lena, although a recent visitor to this side, has already established herself as a substantial American favorite, and will make her stay in the States indefinite.

The English girl appears to like Americans as well as they like her, for she recently declared intention in the Massachusetts courts of becoming an American citizen.

Miss Lena has a breezy, dashy style about her than makes her singing of comic songs immensely effective, and possesses a large equipment of personal beauty. Her novelty singing and change number has been featured in the principal metropolitan vaudeville theatres. Miss Lena is now playing the Keith houses.

J. ROYER WEST AND IDA VAN SICLEN.

West and Van Siclen are known from the Atlantic to the Pacific. From the latter coast they have just returned, having completed a long and successful tour in that Western country.

“The College Gymnasium,” said to be the most unique musical sketch in vaudeville, has been presented by Mr. West and Miss Van Siclen within six weeks.

Other than the musical numbers introduced Miss Van Siclen impersonates a boy, and is acknowledged by critics to be an exceptional comic comedienne.

She was the first to play this style of a boy, and gave the same impersonation when travelling with her own piece. To Miss Van Siclen as well as is the original Pajama Girl in Harry Laury’s vaudeville vehicle, “Bob Hackett’s Pajamas.”

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SOUTHERN RAILROAD RATE BREAKS.

The inflation has been given out that after April 1 the flat rate of three cents a mile will be done away with in the South, and that theatrical companies will be able to travel at a party rate of two cents a mile.

This is brought about by the decision of the Seaboard Air Line breaking away from the agreement of the Railroad Association in the South, as chronicled in Variety. It is understood that the Seaboard was free to take this course, owing to the fact that it is being operated by a receiver, and is not irrevocably bound by the association agreement.

The Southern Railroad, a Harriman line, was largely instrumental in having the association establish the three-cent flat rate. Following the Seaboard, it has announced its intention of making a two-cent party rate for ten persons or more travelling together. Other railroads in the South will follow this example.

The reduction, it is estimated, will mean an average saving of about $60 a week in the cost of a burlesque company touring in this territory.

POLI'S WIDE TRIP.

During his present trip abroad, S. Z. Poli will take a comprehensive survey of the European vaudeville field. He plans to spend a week each in London, Liverpool, Dublin, Glasgow, Paris, Berlin, Vienna and Rome, keeping an eye out for vaudeville features suitable for American importation.

Before returning Mr. Poli will visit his aged father in Locana, Italy. During his absence the affairs of the Poli Circuit will be in the hands of the Poli office staff.

CEDAR RAPIDS GROWING.

Chicago, March 26.

Will S. Collier and Vie Hugo will build a new vaudeville theatre at Cedar Rapids, la., for next season.

Mr. Hugo is at present manager at the People's in that city, playing vaudeville.

WOULDN'T FEATURE; CANCELS.

Cumberland, Md., March 26.

Billy Link and Company have canceled the Mozart Circuit. Mr. Link's contract read he was to be featured on all bills. That did not happen here. The local manager pleaded oversight, but Mr. Link threw up the engagement and contract.

Mr. Link will organize a company vaudeville show and play in the Middle West with it. He is popular in that territory.

NEW PENNSYLVANIA CIRCUIT.

A syndicate of Pennsylvania men is said to have closed options for theatres of the Family class in six towns of that State not already covered by vaudeville. Maurice Boom will probably book the circuit when it opens next year. The men are said to have a working capital of $25,000 and large resources upon which to draw.

Shows of four or five acts and two moving picture reels will be given with weekly change of program and the usual popular admission scale will obtain. The circuit will not start operations until next season. Its backers were in New York last week.

SHEEY HOLDING OUT.

Fall River, Mass., March 26.

Mr. Sheedy is still playing vaudeville in the Savoy without the assistance of the United Booking Offices. Mr. Sheedy's former theatre here, the Bijou, is holding a picture show with a few vaudeville numbers sandwiched in.

The house has changed management since Sheedy left. Castlegion, who succeeded Sheedy as manager, sank $1,500 the first week, disposing of the Bijou to some company which is operating it. It is reported Mr. Sheedy can have his former theatre back for the asking. He hasn't asked.

WHEEL SEASON CLOSES MAY 4.

The Eastern Burlesque Wheel season closes May 4 this year, a week or more earlier than the usual time. A complicated series of return dates is being arranged, however, which will give an extension until June to those companies which want to continue.

K.P. EMPLOYEES GIVE BALL.

The annual entertainment and ball of the Association of Keith-Proctor's Employees at the Palm Garden Wednesday night was a most enjoyable affair. A splendid vaudeville program was given, beginning at 8:30. Dancing commenced at 11 o'clock and at 12:45 the grand march was set in motion headed by Gertrude Hoffman and Harry Leonard.

The mountaneous Leonard was forced into a series of eccentric cake walk steps to keep pace with his capering partner, to the huge delight of his friends in the boxes.

MANAGERS MEET TO BOOK.

On Tuesday last the Eastern managers of the United Booking Offices gathered around the booking table to route a few acts still holding one week or so under Klaw & Erlanger contracts, and to lay out time for acts next season.

A story got out that after deliberating on Howard and Howard for over two hours, routing the act for about thirty-five weeks, one manager suddenly recollected that Howard and Howard had been booked for thirty weeks next season through the Orpheum offices. Consternation!

MYSTERY NUMBER AT "HIP."

On Monday changes will occur at the Hippodrome, several of the circus features being replaced. The Horse Family of acrobats and Kitty Traney's animal act will commence an engagement, while there is a number also to be seen in the Hippodrome for the first time, which the management refuses to speak of, claiming a sensation is about to be sprung.

The Barnum-Bailey Circus at Madison Square Garden is responsible for the sensational act, a domestic one.

SPECIAL PIECE FOR BENEFIT.

The special piece for the benefit of the White Rats to be held at the New York Theatre April 26 (Sunday), has been written by Harry Mountford, and will treat of the vaudeville over here for the past year.

Leash Russell has returned to New York from a foreign tour of a year.

EHRlich EXTENDS GROCERY CIRCUIT.

The grocery store circuit of Sam Ehrlich's has been extended since last reports were published. At that time, Mr. Ehrlich opened a grocery store at Yonkers, N. Y., having for an innovation in the sale of canned goods and dry groceries, "bar- gain commodities," requiring that his store remain open but one hour and fifteen minutes daily, when sales occurred. Mr. Ehrlich carried no green vegetables after the first week, and solved the problem of preserving butter and other perishables by extending his circuit.

Discovering that but one hour and fifteen minutes daily— in Yonkers—did not utilize all his time, Mr. Ehrlich located in Mt. Vernon, New Rochelle, South Norwalk and Port Chester, following the trail of the Geo. Homans circuit of theatres.

Mr. Ehrlich's business has grown until this week he received a proposition from one of the theatre partnerships, Mr. Fisher to contribute his experience upon how they run grocery stores in Europe against Mr. Ehrlich's future prospects.

Mr. Fisher made his application to Louis Wesley, and willingly agreed to pay the customary agent's commission. The matter is held in abeyance, Mr. Wesley insisting upon canned tomatoes in payment, while Fisher, who claimed Ehrlich is overstocked with lima beans, wants the agent to accept his fee in this commodity.

RUPPELTS' JUDGMENT APPEALED.

The judgment obtained against Klaw & Erlanger by The Rupplets, a foreign act, for one week's salary and transportation, has been appealed by Maurice Goodman, attorney for the United Booking Offices, which assumed the case.

Mr. Strassman, attorney for the Ruppels, claims the appeal is evidence the United did not admit the one week's salary due the Rupplets as reported in the account of the decision last week, while Mr. Goodman, for the United, replies by saying the appeal is taken from a business standpoint, on the supposition that before it is argued future time will be arranged with the act which will include the week now covered by the judgment.

From Mr. Goodman's remark it could be concluded this possibility is the cause of other appeals taken of late as well.

"GOLDEN GIRL" QUIT.

Cleveland, March 26.

Irma Lorraine, "the human statue of gold," has quit the management of Willie Drew, and George Chenet has placed her under contract for five weeks. After that time she will probably return to London.

Her separation was a result of a disagreement with Mr. Drew. The poseuse declared that she was too ill to appear at the Star, the Campbell & Drew theatre. Mr. Drew made no objection until three days had passed. Then he insisted that the "statue girl" had had time to recover and told her to come on. She refused, and they agreed to part company. Miss Lorraine is playing at Chenet's Empire this week.

Jules Von Tiller, with his company of two people, opens Monday, March 30, at the Orpheum, Yonkers.
PAT CASEY OPENS AGENCY.

The Pat Casey Agency is opened for business. Pat Casey made the formal announcement this week that he had entered vaudeville as an agent, after being connected with the profession for years in almost every capacity.

Mr. Casey's present offices are at the New York Theatre building, but he has taken a suite of offices in the St. James Building, where he will make his headquarters after May 1, the rooms being fitted up in imposing manner meantime.

The first official move of Mr. Casey as an agent was to book twenty-two acts through the United Office for from thirty to forty weeks each last Wednesday after his return from Springfield.

In his announcement, Mr. Casey says he will make his agency the largest in the world.

BECK'S LETTER CAUSES TALK.

The letter published by Martin Beck last Saturday caused an unusual amount of talk. Mr. Beck said he had received over 200 letters in the first mail Monday morning from artists, managers, music publishers and others interested in vaudeville, commending him for the stand he has taken.

Charles Felsky has been placed in charge of the output of Mr. Beck's Production Department. Mark A. Loescher took charge of the Press Department this week.

ASH'S SUIT ON TRIAL.

The action for damages through personal injuries brought by P. F. Nash, of the United Offices, against the New York City Railway Company is up for hearing before a referee appointed by the Court to take testimony.

Henry J. Goldsmith appears as attorney for Mr. Nash, who claims $10,000 for a broken leg, alleged to have been caused by the defendant company on June 25-1906.

HENNESSY-CHASE CASE NEAR.


In about two weeks the action brought against P. B. Chase for an accounting of the sale of the Empire Theatre, Cleveland, by the Washington matter, out of the proceeds of which D. F. Hennessy has made claim for $17,000, will come up in the District Court in this city.

Depositions in the action have been secured from P. F. Shae, J. B. Burk, Colonel John D. Hopkins, and Henry Everett, one of Cleveland's prominent citizens. All these affidavits favor Mr. Hennessy.

RACES BRING BUSINESS.


The Bennings spring race meet commenced last Monday and has proven a benefit to the burlesque houses in this city. The Gayety and Lyceum have the standing room sign out before eight P. M. nightly.

The matinees are affected somewhat on account of the races, but the night performances more than make up the loss. The player folks may be seen daily at the track, playing "hunches," horses named after actors and actresses.

LAYING OUT OFFICE PLANS.

About the only settled plans for the new suite of offices to be divided between the United and Orpheum circuits on the eighth floor of the St. James Building are those of the Orpheum, which will occupy the entire south wing, with Martin Beck, the general manager, having his private office located in that now occupied by M. S. Bentham, at the extreme southwestern corner.

The opposite office (now Marinelli's general room) will be arranged for John J. Murdock, with a private wall connecting the two. On either side up to the main hall way will be rooms for the producing and press departments; also rooms for the stenographers, besides private offices for Charles E. Bray and Frank Vincent.

The scheme of the United is said to be that of partitioning the entire floor, shutting off all entrances to offices excepting the space immediately in front of the elevators; with the present offices of Al Sutherland in use as a general lounging room and bureau of information.

It will be a month before the alterations can be finished.

HENRI FRENCH MARRIES.

Scranton, March 26.

Last Friday, Henri French, the impersonator, playing at Poil's, and Ethel Smith, with Jos. Hart's "Rain Dears," were made husband and wife.

Mr. French wired Jos. Hart as follows: "I married one of your 'Rain Dears' today. Were you, Joe, so you can get another."

LALLA SELBINI.

THE ORIGINAL BATHING BEAUTY.

Lalla Selbini, who has received an endless amount of favorable comment everywhere since her first appearance over here two seasons ago, posed as the model for all of the paintings at Oscar Hammerstein's Manhattan Opera House.

She is booked for two years ahead. The coming summer the versatile young woman, who blends novelty and charm as well upon the stage that selbini has the advantage, will visit the principal cities of Europe, including Paris and Vienna. For the season of '09-'10 Miss Selbini has contracted to appear with the Orpheum Band Shore. In about three months she will leave for Cuba to fulfill an engagement of one month there.

Miss Selbini is multitalented, many of her accomplishments remaining beyond the knowledge of the public.

Last Monday at the Colonial (where Miss Selbini is playing this week) she sang for the first time an original composition of her own, both in the solo and lyrics, entitled "Everything is Propery of the Deep Blue Sea." The song scored an instant success.

"The Bathing Beauty" is one of the prominent features of the vaudeville stage. Each time New York is visited by her a new surprise is in store for the public. Her brother, who has a part in the act, is an American stage veteran.

A great lover of art, Miss Selbini's paintings may be seen in the famous art galleries of the world. All her own specially painted scenery is designed by Miss Selbini.

R. C. MUDGE AN AGENT.

R. C. Mudge, former producer of the White Rats of America, has chosen the vaudeville agency line as his future business. Mr. Mudge lately resigned as chief executive of the White Rats, after presiding for nearly two years during which the order advanced in great strides.

During his incumbency of the office of president, Mr. Mudge became familiar with vaudeville conditions all over the world. As a vaudeville agent, Mr. Mudge will care for the bookings of acts on all circuits. His personal acquaintance with vaudeville managers gained through frequent intercourse when acting in the capacity of pacificator will stand in good stead in his new environment.

Mr. Mudge requested this week that it be reported that he had no connection whatsoever with the National Park Amusement Association, notwithstanding that that association carried his name on its letter heads.

Offices have been taken in the Knickerbocker Theatre Annex by Mr. Mudge, who is already acting as representative for several large vaudeville acts.

FISHEL REPORTS IMPROVEMENT.

Chicago, March 26.

Dan Fishe1, general traveling representative of the Sullivan-Casidine combination, with headquarters in this city, returning from one of his periodical trips in the West, reports conditions have improved considerably through the Middle and Far West.

"DUTCH JAKE" AFTER CIRCUIT.


"Dutch Jake" Goetz and Harry Baer are talking of a vaudeville circuit in the Northwest to rival Sullivan-Casidine's and Pantages', with the Coeur d'Alene in this city (which they now manage) as the hub.

Bremerton, Seattle, North Yakima, Walla Walla, Portland, Tacoma, Missoula, Butte, Anaconda, Salt Lake City and Ogden are the cities already laid out on paper by "Dutch Jake" to make up his string.

He says if the deal goes through somebody will have to spend $100,000 to effect it, but Goetz & Baer agree that upon a successful issue, they will lavish $20,000 of their own money upon the Coeur d'Alene.

The Coeur d'Alene has been closed for the past three months. It is said here that "Dutch Jake" really has an option on a house in Bremerton.

ORGANIZING BASEBALL TEAM.

M. Mannish, of Weber & Rush's office staff, and a former professional baseball player, is about to organize a team composed of variety people only.

Applications of those who may desire to be considered should be addressed to Mr. Mannish at 1402 Broadway. He says his nine, after "breaking in," will stand ready to "put it all over" any team, bar none.

BUILDING IN FORT DODGE.

Chicago, March 26.

A number of local business men of Fort Dodge, Ia., are planning to organize a stock company to build and operate a vaudeville and Variety theatre picture.
**Editors’ Forum**

**ARTISTS’ FORUM**

Be sure your letters to 100 words and write on one side of paper only. Name and address will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

**New York, March 25.**

**Editor Variety:**

Sir: With artists against Oscar Wasson, manager, Wason’s Theatre, Joplin, Mo. Mr. Wasson generally books in one or two acts more than he needs. After they have played the Sunday matinee and night show he will approach the different artists, saying that on account of one thing or another he can’t afford to pay the salary. If the artist refuses a cut he will say: “Well, if you don’t cut your salary then you will have to close.”

Such is our case. We were booked there for week commencing March 8. Received contracts Jan. 8. Opened Sunday matinee, and played the night show.

Wasson waited until Monday afternoon, then came to us with his stereotyped crying act about large salaries, had too many acts, could not afford to pay the salary we were booked in for, and that he would have to cut ours and some of the other salaries to make up for the money he lost on Sunday. We refused to accept a cut.

We went to the theatre Monday night and made up. Wasson said he couldn’t stand such a large show, and we had to close. We refused and got ready, reporting to his stage manager, who said we did not go on. We will report every show.

We have given the case to a reputable firm of lawyers.

The jump is a long one out here from Chicago. The act generally takes us. We have played Western Vaudeville Association time for nearly three years. Have played nearly every association house, and are booked for return dates in most. This is the first time we have ever encountered such a “raw deal.”

Artists should have their contracts for Wasson’s Theatre, Joplin, Mo., read “play or pay.”

The only settlement we could get was to accept one day’s salary, as the clause in the contract read, “After the first show or prior to the third.”

Charles and Marie Heclov.

**New York, March 25.**

**Editor Variety:**

You see by reports in Variety that there is a magician calling himself “Silent” Mora. Now, as I have been using “Silent” before my name for the last twelve years, both in England and America, I consider it an injustice to me, as I look upon it as my own original title.

“Silent” Mora.

**Editor Variety:**

Your Pittsburgh correspondent in reviewing the bill at Grand Opera House, Pittsburgh, Pa., week March 2, mentioned that “Manie Conroy does a clever singing and dancing act.”

Manie Conroy is a clever singer and dancer, but how could the correspondent miss the other half of the act, as he is there from start to finish with both feet. This is a team (not a single act) where two are better than one. Conroy and then some.

John and Manie Conroy.

**BIG KRUEGER BENEFIT.**

On April 5 (Sunday), under the auspices of Geo. M. Cohen, Sam H. Harris and Pat Casey, who will also direct the affair, a monster benefit will be given at the Academy of Music for the Chief Krueger Fund.

Alice Lloyd, the McNaughtons, Norah Bayes, Billy Clifford, William Rock and Maude Fulton, Lucy Weston, Barney Bernard and Lee Harrison, as well as a number of others almost equally well known, have already volunteered their services.

**GOULD RESIGNS FROM DIRECT-ORATE.**

Owing to his forthcoming European trip, William Gould resigned this week from the Board of Directors of the White Rats.

Harry Knowles was elected to the vacancy.

Several letters have been received by the Rats from non-members applying for legal protection. Harry Mountford, secretary to the Board of Directors, states that protection is granted members only.

The net proceeds of the ball by the White Rats last week for the benefit of the Charity Fund are expected to reach $1,000.

Several complaints were adjusted during the week by Denis O’Brien, the society’s counsel.

Mr. O’Brien and Harry Knowles have been in Washington since Thursday, appearing there at the adjourned hearing on the Copyright Bill.

**WINS “LAY OFF” SUIT.**

Chicago, March 26.

Sophie Everett, of Sophie Everett and Company, received her weekly “lay off” in full for one week’s salary in a suit against Fried- enwald & Berkell, managers of the Elite, Moline, Ill., for breach of contract. Miss Everett was under contract to play the house Feb. 24, and upon reporting there for that engagement was told that she was not to play until March 2. She refused to accept the postponement and brought suit.

**GIVES UP VAUDEVILLE AGAIN.**

Watertown, N. Y., March 26.

The Orpheum here, playing vaudeville with William Morris bookings, discontinues that policy with this week. It will remain dark two weeks, reopening after alterations have been made as a dramatic stock house under the management of E. Allen Martin, of New York.

**BURK TAKES ANOTHER.**

Tis a fast growing circuit. J. K. Burk is accumulating. In a week the Smith Opera House at Geneva, N. Y., will be a “jump” from Mr. Burk’s Auburn (N. Y.) theatre, which opened under his management last Monday.

About two more weeks of vaudeville this season will be seen in Geneva, but commencing with September, that will be the policy throughout the season. The Smith Opera House has a capacity of about 900. Geneva is an inland city of 17,000.

**COMPEMISE CLAIM.**

The suit threatened against Frank A. Kennedy by Campbell and Brady to recover for a cancelled engagement at the latter’s Fulton Street Theatre, has been compromised. The act had placed its case with the White Rats.

Keeney gave the act a week’s engagement, signing a memorandum to that effect on the back of one of his cards. When the artists appeared to play they were refused permission. That was a week ago Monday. On Saturday Mr. Keeney offered the act a substitute week, and contracts were signed for April 6.

**San Francisco, March 26.**

James W. Dalton, a German comedian, well known in this section of the Northwest, died here March 15 of consumption. He was formerly a member of the team of Dalton and Lewis.

William His, for the last three years manager of the Empire Burlesque, and formerly with Harry Martell, died at Baltimorè, Md., March 19. He was 56 years old.Funeral services were held in Baltimorè.

**Myer R. Bimberg, better known as “Blim, the Button Man,” died suddenly at his home in New York on Wednesday afternoon last. He had married and, complaining of a tired feeling, lay down on a bed to rest. About five o’clock his father and brother went to the bedroom, discovering he had expired. It was supposed he had choked. His wife, daughter, father and six brothers survive. All the brothers were interested in their theatrical enterprises.

“Blim, the Button Man,” first received national fame when appearing at the St. Louis convention in ’96, having 100,000 McKinley buttons, which he distributed before the late President was nominated. His title of “Blim, the Button Man,” was further impressed by the newspapers upon the return of President Roosevelt from Cuba. Meeting the then Colonel of the Rough Riders, Bimberg pinned on his coat a button reading “Our Next Choice for Governor.”

The deceased built a number of theatres in New York, but always on speculation. At his death he held no interest in any he was instrumental in erecting.

**Buffalo, March 26.**

John Ware Whiteon, aged 81, died last Sunday at his home, 570 Niagara street, this city.

Mr. Whiston was one of vaudeville’s pioneers. In 1881 he was connected with newspapers. Having been a cartoonist and entertainer, he sought the stage, making his first public appearance in his native town, Boston.

He played vaudeville at old times; also travelling with his own show, setting in Buffalo in ’85 as the manager of the old Court Street Theatre. The same the old Court Street Theatre.

Mr. Whiston married Mary Ann Brennan, who survives him with three sons.

**MORRIS WANTS TO BUY.**

When asked this week if he had taken any notice of the statement made by Martin Beck through Variety a couple of weeks ago that “Morris needn’t build. He can have any one of Kohl & Castle’s three theatres, Chicago Opera House, Haymarket and Olympique,” Mr. Morris replied by saying he had immediately called Mr. Beck and told him that day of publication, offering to buy or lease either or all of the three named, and included in his proposition the Majestic, Chicago, as well.

Mr. Beck was to have given him a de- scription answer, Mr. Morris said, but none has yet been received, although he expected and hoped the matter would be taken up.
TONY PASTOR CELEBRATES
HIS 43RD ANNIVERSARY

The Vaudeville Dean Greeted with a Loving Warmth,
Touching a Responsive Chord in Every Heart
Present—Makes Many Impromptu Speeches

That hundreds realized the occasion of Tony Pastor's forty-third anniversary as a theatrical manager was one not to be missed could be seen at the Pastor house on Monday evening. At 6:45, in his continuous and original home of vaudeville on Fourteenth Street, there was not a seat to be had, nor was there an empty place during the evening.

New York Lodge, No. 1, B. P. O. E., of which Mr. Pastor is an honored member, occupied two stage boxes, while all over the theatre were patrons who knew Mr. Pastor when he first entered the managerial arena forty-three years ago.

It was 6:32 when the card boy placed the sign reading "TONY PASTOR" on the easel. A demonstration commenced. As the anniversaries arrive, year by year, Mr. Pastor appears once again, in his role of public enterainer.

Nothing but a speech could reduce the house to silence, when Mr. Pastor said: "Ladies and Gentlemen: I have been re-requested by several people I have known for the past two or three years to sing a song. It is an old song, and one I first sang as far back as forty-three years ago. I know some old songs (great laughter) and I know some new songs (laughter), but I will sing 'Sarah's Young Man.' It was a good song then; there's none better now." (Great applause.)

Upon Mr. Pastor reaching the end, a spontaneous wave of cheers and applause spread over the auditorium. One of the Elks said: "We are all getting old," as several were seen to furtively apply their handkerchiefs. "Who's getting old?" demanded Mr. Pastor with asperity, turning to the boxers, whereat the crowd laughed and cheered again like children.

During Mr. Pastor's singing of "Down in a Coal Mine," he was interrupted by the ushers in a line, and making two trips, completely filling the stage behind him with floral horseshoes, wreaths, bouquets and cut flowers. James J. Armstrong, on behalf of the Elks, mounted the stage, taking a speech in which he dwelt upon the esteem Mr. Pastor was held in by the entire profession, proclaiming the Dean as the "inaugurator of "deuce vaudeville.

The Elks in a body rose to sing "Auld Lang Syne," and it was an impressive moment.

Mr. Armstrong remarked: "Brother Pastor, I am not so very young, am I? but Mr. Pastor bristled up, retorting, "I don't know; you can't prove anything by me."

Looking at the flowers behind him, Mr. Pastor remarked: "Are they beautiful?" and then created loud laughter by saying: "I don't care what happens, you can't cut me out of my third verse of 'Down in a Coal Mine.' I'm here to stay." Addressing Mr. Pastor, M. A. remarked to the applause with another speech, when he said: "I trust you will kindly allow me to retire. There are a number of artists to follow, who wish to be heard, and I bid you one and all good-night, inviting you to see me on my next anniversary, the 44th."

Among the senders of the flowers were N. Y. Lodge, No. 1, B. P. O. E. (2), Elihu Roberts, William Morris, Harry G. Sanderson, Pastor Theatre Employees, Tholley, the florist, and Otto Stack.

PASTOR'S PRICES GO BACK.

The fifty-cent schedule of prices has been reinstated at Pastor's Theatre. About two weeks ago, a reduction to any seat in the orchestra was made to thirty cents, one-half of that. Mr. Pastor formerly having been held at one-half dollar.

Complaints commenced to pour in upon the management from regular patrons, who said the reduced seats filled up their occupied places before they could get into the theatre. Mr. Pastor, finding so many concurrent in the request that the late scale be re-established, rescinded his order.

WILLIAMS ANNOUNCES CLOSINGS.

Next week is the final one for vaudeville at the Gotham, Brooklyn, this season. The following week the other Williams theatre, Novelty, in Williamsburg, will also shut down.

Stock will replace the variety shows at the Gotham. Nothing has been decided for the Novelty, although Mr. Williams may take a try at moving pictures there.

BUYS OPPOSITION.

Leavenworth, Kan., March 26.

A theatre war in this city came to an end Monday when Maurice J. Cunningham, owner of the People's, leased the Orpheum, an opposition house, owned by local business men, which has been playing Sullivan and Condon activities. Mr. Cunningham holds a lease on the building, and will play vaudeville acts booked independently.

GRAUMAN TAKES OVER VICTORY.

San Francisco, March 29.

The Victory, which has been dark for some time back, will be opened April 13 by D. J. Grauman, of the National hero. He has taken a long term lease of the property.

Burlesque by a stock organization will be the offering. Negotiations are said to be in progress looking to the securing of a well known vaudeville comedian to head the company. No information as to what details has yet been given out.

GEORGETTIS KEEP CONTRACT.

Chicago, March 29.

The Georgettis, a foreign act, are playing at the Cleveland Hippodrome this week, having been escorted there last Monday by Arthur Fabish, of William Morris' Chicago office.

The foreigners finished all the time they could secure under their K. & E. contract, having come off the Orpheum Circuit, and were resting in Chicago. Previous applications to the United Offices failed in two weeks' "lay off" had not received attention.

While here, the act was engaged for the Hippodrome. The following day the Georgettis were notified by wire from New York and are to play the Grand Opera House, Pittsburgh, this week, as one of those remaining on the K. & E. agreement, with a promise of nine more weeks to follow.

The offer came too late.

GRACE HAZARD GETS PRICE.

Syracuse, N. Y., March 29.

Grace Hazard is at the Grand Opera House this week, her last in vaudeville before leaving for abroad. Miss Hazard was induced to accept this engagement, following Pittsburg, last week, by having her salary ascended to.

Known as the best and cheapest act of the K. & E. circuit, the singer of "Five Feet of Comic Opera" vowed upon finishing that contracting she would not again play for less than $500 weekly, just twice and one-half as much as she previously received. This week Miss Hazard is getting it.

A VODEVILLE TRAGEDY.

(With apologies to Kipling.)

By JOHN N. MYERS

(From Byers & Kent).

A red day was all full up but air,
(Didn't you quite me?)

But I got a song from de Laved knows where,
(An' made up his face las a giddy bear,
Who laid his head on a gash he'as a hawk)

(Just look at me)

Den he got sum time when de timers grow,
(De paper and de act was great)

So wid a big swell head he say, "I'll go.
An' kill 'em down when de white lights glow."

(He didn't understand)

If he had a pull, so done cum a day
(May cum in you an' me)

When he signed a contract for Broadway,
(He bought for de hunch an' de head he'd say)

"You've got a great act, pal, an' you here to stay."

(Singer draws naming)

"Twasn a monstrous bill, an' de place he filled
On de open day night was great,

Gas went de old man he didn' say,

Dey yu'n's a hush, dey yu'n's a lath
(He didn't understand)

But dey toged de peole didn know how.
("Jest look at me")

But dey tell de timers right from de start,
(He knew he'd failed way down in his heart,

But de yu'n's de old act to be wha' wouldn't part.
("Jest look at me")

But it ain' de shame, an' it aint de blame,

(An' it was de time deh)

But it's cumin' to know we'se lathed in de shade.

(And we got the thing from what art is made)

(An' we'se lathed in de timbers for life)

A BILL OF STARS.

As a feature for the fiftieth anniversary of the Atlantic Gardens, which will occur on May 8, Charles Echtler will attempt to gather together many of vaudeville's headliners who at one time or another played at the Gardens when they were not so well known.

Among the fifty or more are Emma Carus, Saharaet, Joe Welch, Harry Von Tillier and Maude Raymond.

For the anniversary, the brasses of the Metropolitan Opera House orchestra have been secured, and there will be an elaborate souvenir program. The performance will run continuously from 7:30 to 1 a.m., with especially arranged numbers, which Mr. Echtler will not mention.

FIRST "LAYOFF."
BARNS & BAILEY CIRCUS.

No Barnum & Bailey premiere in years has caused quite as wide a difference of opinion on the part of circus people as this year's opening. It was to be expected that the new management (Ringling Brothers) would be subject to criticism from the old, and in a business where the disturbing of tradition is not looked upon with favor, it is not surprising that the new order of things has not been accepted with any evidences of extreme enthusiasm.

So far as the public is concerned, however, the circus is old big, bewildering self. The initiated wisecracks may split hairs of comparison and quibble over details of arrangement, but the Garden house is a huge entertainment.

The big features this year are the Leamy Ladies (New Acts), four in number, who do an aerial novelty setup act, Lena Marrder with a "Balloone Horse" and "Autos That Pass in the Air," a "thriller" which forms the climax of the show.

Aside from this there are few numbers that are calculated to talk about, after the audience has departed, the aim seeming to be rather to engage attention with a multiplicity of smaller acts than to draw attention to single acts. There are forty acts and on the program besides the opening parade, a splendid pageant which more than holds its own against any previous display of the sort, and the hoppomother acts. This total of material is divided into twenty numbers.

Greater prominence is given this year to aerial and ground acrobatics, rather to the detriment of the riding features, which last year, owing to the presence of the Rhoda Royal for the Garden engagement, were uncommonly elaborate. The Sibben-Niegist Troupe, under the name of Imperial Vienise Troupe, again with the shows, making up a display with the Fisher Troupe. This year the rigging is hung across the arena instead of lengthwise.

Display No. 14 brought together a conglomeration of ground acrobats that would be hard to equal. The Ten Matzettes, a Ringling Brothers' act, were easily the feature, thanks to the remarkable work of a young top-mountain (a fifteen-year-old), quite four feet high. It appeared smartly about in this sort of work. Indeed, his routine is almost too consistently spectacular. He does no single, all of the throws into two and three-high being doubles. At the which he throws a clean triple into a two-high, two understanders mounted on a table assisting him. There are ten people in the troupe, but their less spectacular feats engage little attention except as a background for the youngster to work against. The Dollar Troupe and the Six Florences are in the same display, the latter having somewhat the advantage in attractiveness of dress, while the former worked out a swifter and more striking routine of feats. The Pacifico Family held forth in the east ring, suffering somewhat from their position in the big display number of the evening.

The Four Fasios and Four Newsome were the important factors in another acrobatic display, working on the platform while the little ladies in a preceding number, were given the central ring. A livelier act would have done better in this position. The Newcomers had a splendid hand to hand balancing number employing a see-saw arrangement, and finishing with a capital feat in an arch of three people. The Fasios worked with equal skill, but the use of the conventional staircase as a see-saw apparatus, gave the Newsome an advantageous touch of novelty. Leonardo Alberto, Josepho Lareux, Alex, Brissou, Miss Asora and Sylyon.

The equestrian display started unfortunately with a trio of jumpers, marred by the constant refusal of the horses to take the leaps. Miss Meers rode up a pretty, snappy riding act in the centre ring, flanked by Victoria Davenport and Julia Shipp. The Meers were modish, short-skirted frocks, immensely becoming, her statuette horse bore a treasured in the ring. Miss Davenport stripped to tights and held to the conventional routine of principal rider. Among the male riders Orrin Davenport, a stud of the arena, had it all his own way. His somersault on the bareback were cleanly delivered, with only one slip in a line of five turns. William Melrose and Fred Derrick, in the other two rings, worked hard without benefit of the conventional. Display 15 brought out another series of riding acts, featuring The Great Fredians (New Acts), a trio of acrobatic riders working on pda. Mrs. Frediani and Fred in the third ring attracted attention, through the pretty appearance of the woman and the fast bareback riding of the pair. Their bareback work made the pda of the other two acts appear so.

Mme. E. Wulff gained distinction as the feature of the haute ecleo display. Dressed in a close fitting habit of unrelieved black and on a splendidlybehaved horse, his statuette figure bore a tremendously attractive figure. The dignified simplicity of the picture, thrown into relief by the glitter of the rest of the performance, gave it prominance. Miss R. Perkin won attention with a pretty dressing outed, and Mme. B. Clark attracted attention to her well-handled manege number, when a small flock of white doves were released and perched about the head. Miss G. Gabelle, Edward Wulff and Miss Huetter-Mann and Robert Stickenck were the others.

Eleven aerial acts were bunched under display No. 4. The Urma Sisters and the Three Sisters Sada-Carmen divided honors, with an advantage in favor of the Urma trio. The Urmas make a good impression at the outset by their chic appearance in tights, and when they got to their graceful trapeze evolutions, executed with style and speed, they drew a good percentage of attention from a very busy and rather confused audience. The three artists will be seen working in the middle of the ring. The Urma trio and the Three Sisters are two of the principal accomplishments of the season in this line of work.

The Hippodrome, which will open Monday, will have two 40-foot rings and a 40-foot stage. A hippodrome track will surround them. There are four tiers of seats, with a series of boxes. In the basement will be quartered the stock. In addition there will be a curio hall, and a number of side shows.

Tuesday night at the Hippodrome, a horse which had been trained by Hugo Herzog for the animal act he opened in that place with on Monday night with Mrs. Frank McVillo, the equine refractory, struck the animal on the head after the performance. The horse, valued at $1,000, reared up on its hind legs, and fell over dead.

Harry Wenteal has been held by the Coroner in Philadelphia to answer the charge of murdering John Storms, 45 years old, a trainer of wild animals. The latter was a lion tamer until badly wounded by one of his charges. After getting out of the hospital he rejoined a circus as a wagon driver. Wenteal, who was also a driver, and Charles Clark, said to be the only witness, was examined as to his news of the circus.

The three men went to Philadelphia and roomed together. When the police was called they found Storms dead from a terrible beating. Clark was arrested and information Wenteal was arrested. The name of the circus which employed the men is unknown, but all are reported to be circus attaches.

At Martin will have side show privileges the coming season with the Wallace-Hag enbeck outfit.

The Great Raymond is still playing in the West Indies, but most of the company with which he toured South America has returned to the States. They are not now much hand or money, and declare that after seeking other redress for certain impositions put upon them by Raymond, they hated him into the bargain. So Raymond, who before all the world was being laid on complaints, the illusiot exted to one of the nearby islands under another jurisdiction. One of the acts is declared to have been sent home by the American Consul. A member of the troupe declared that out of a five-months tour they worked only nine weeks, and were not paid for time during which they lay off, although their contracts read they were to be paid weekly. Raymond, they say, was to lie off several days after arrival in each town while the show was being lavishly billed. One, two or three performances would then be given and a jump made to another stand, where the same routine would be followed. The players declare that they were paid only for these performances. From Caracas to Trinidad they say they played not only nine shows out of five weeks. A member of the company estimated that Raymond was $17,000 ahead on the tour. In the company will be Priscilla, a young Troupe, Rilla, Kemp, Phelps and Culmbine and Luella Cross (Mrs. Raymond).

Boston, March 20.

The heralded "thriller" of the Ringling Brothers' show this year is an automobile somersault in midair, performed by La Belle Roche. The car makes a dash from the dome of the building down a steep incline, and turns over twice. One of the important features also will be the acrobatic act of The Three Bastians.

The Gentry Brothers will take their show out this season themselves. Last year they leased the property to a Mr. Sargent, but acted as his managers for the tour.

Al Rial, who is to manage the "Ranch 101" No. 1 advance car for the Miller Brothers, reached Blis, Okla., late last week with his force of 60 bill posters hired in New York. This force will be split up for the advance cars.
FILM ASSOCIATION WHIPPING ITS DELINQUENTS INTO LINE.

Executive Committee Suspends Secessionists and Recommends Movement to Correct Laxness Which Has Made a Loophole for Sub-Rentals.

A statement issued from the secretary's office of the Film Service Exchange this week gives details of drastic action taken at the meeting of the Executive Committee in New York last Saturday. The Klene Optical Company and its six branches, in violation of the provisions of the rental exchanges, were suspended from membership. These include:

The American Film Exchange, Pittsburgh;
Consolidated Film Company, New York;
Detroit Film Exchange, Detroit;
Fort Pitt Film Supply Company, Pittsburgh;
Southern Film Exchange, Cincinnati.

The action operates only as a suspension, the Executive Committee having no power to expel. The names will be brought up before the next convention of the Association for revocation. It will be voted upon either for expulsion or reinstatement.

It is said in the offices of the Biograph Company, which is already serving these suspended Association members, that in nearly every case the renters dropped by the Executive Committee had already resigned.

The Association denies this as a member's right, his membership being in the nature of a contract which he is not at liberty to abrogate at his own pleasure, and the members were counted as such until they were suspended in accordance with the by-laws.

Violation of Association rules is the explanation given by the committee for its suspension act. Intimation is given in the same pronouncement that further suspensions are in prospect and that strict obedience to the letter of the Association regulations will be exacted from members.

"The committee," says the report, "took up the question of other members, against whom complaints had been lodged in regard to violations of the manufacturer's contracts and rules of the Association, and a thorough investigation of these complaints will be made at once and proper action taken upon them as soon as the facts in each case are ascertained.

"A great many complaints have been investigated by the secretary, and in many instances the secretary reported to the committee that the evildoer complained of had been corrected or found not to exist."

A committeeman added to this that a vast amount of complaints had been received from members containing unsubstantiated charges that they fellows in the same neighborhood. The committeeman added that in all cases where such a course was possible investigation was made, but said that many of the complaints were libelous and made and did not warrant any action.

The statement then goes into the discussion of sub-renting. It is found that sub-renting is quite prevalent in spite of the many measures taken to safeguard against this form of abuse. This, it was said, is due to slackness on the part of rental concerns. They make a practice of shipping one or more weeks' supply of reels at one time, instead of insisting that shipments to exhibitors should follow only as closely as possible upon the return of earlier supply.

On this point the report says:

"The evils of sub-renting were thoroughly discussed by the committee and reports upon conditions in various parts of the country were carefully considered. This is an evil which operates against the interests of all members of the association in that it permits exhibitors to get films from sub-renters, which exhibitors should be customers of our association. It means a serious loss of business and many members should co-operate in preventing their customers from sub-renting."

It is agreed that the condition existing in Norfolk, Va., and in that locality sub-renting has resulted in at least thirty exhibitors getting their service from sub-renters instead of from members of the Association. The sub-renting in this section is to be stopped immediately.

The rest of the bulletin concerns itself with the right of Association renters to receive the "blank stock" membership in the association, on which point this comment is made:

"The committee took up the question of members having shipping offices and agents permanently located in towns and cities for which they did not hold memberships. The committee decided that there were no rules against a member having a shipping office or an agent with an office to whom reels can be shipped for distribution, and further that there was nothing in the by-laws which prevented a member doing this."

"Therefore, the rule was adopted that members holding their stock in business unreserved in any part of the country by means of solicitors or agents, and to have shipping offices or distributing offices in which such solicitors or agents could be located in any town or city in the United States."

"The only condition is that the office must be owned by the member of the Association and the business done through this office must be done strictly in accordance with the manufacturers' contracts and according to the rules and regulations of the Association."

PHILADELPHIA MAJESTIC TURNS.

Philadelphia, March 29.

The policy in force at the Majestic has been changed again, moving pictures replacing the Darib-Old Mill Stock Company. Pictures, with illustrated songs and two hundred acts were installed on the stage with an admission of five cents, and the house has been well patronized this week.

The stock company is rehearsing a road show, opening at Frankford next week and to be featured in the stock, is the candidater, with Edwin Siddons and George Barlow as principals.

GLUCK'S BILL TO BE AMENDED.

The Gluck bill at Albany relating to moving picture shows in this State passed the Assembly Tuesday without amendment. The bill will now go to the Senate, and before being acted upon will be amended somewhat. The different parties in interest have agreed upon such amendments as will be suggested.

In its amended form the measure will provide children shall be admitted to the films for a fee. The Senatorial committee, instead of the Mayor's, as heretofore, subject to the approval of the building and fire departments. The addition of singing and music shall be considered as constituting a moving picture show. This does away with a mooted point, for in many cases moving picture shows are run with expiration.

The licensing power is to be vested in the Police Commissioner, instead of the Mayor's, as heretofore, subject to the approval of the building and fire departments. The addition of singing and music shall be considered as constituting a moving picture show. This does away with a mooted point, for in many cases moving picture shows are run with expiration.

The placing of the licensing power in the hands of the Police Commissioner is one of the strongest points of the bill. The candidate picture men the same legal standing as a regular theatre. License may be revoked, but only upon charges being filed and sustained in the Supreme Court.

Upon the amendments being accepted in the Senatorial committee and the bill passing the higher house, it will be returned to the Assembly for concurrence, when it will, local exhibitors trust, become law.

EASTMAN'S PRODUCT UNRESTRICTED.

Mr. Eastman, head of the Eastman Kodak Company of Rochester, which controls the "blank stock" market in film materials, is quoted in an interview in Paris as saying that the sale of Eastman goods is free and is restricted to no company or set of individuals.

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Mr. Eastman said that the French capital Mr. Eastman was called upon by certain independent French film manufacturers for an expression of his position in the American market, subject which is now of absorbing interest to the foreigners.

"BEN HUR" ARGUMENT POSTPONED.

The argument on Klaw & Erlanger and Harper Brothers' application for an injunction to prevent the Kalem Company from further selling a film named "Ben Hur," came up late last week and was put over until yesterday, when both sides entered court prepared to argue.

K. & E. claim that the film is an infringement of their dramatic rights, and Harper Brothers allege that it infringes upon their publication rights in the late Gen. Lew Wallace's novel.

LONDON INTENDS TO CONTROL.


The Home Secretary, Herbert Gladstone, says a bill to put all cinematograph shows under the control of the Home Office is quite a of the Council, whether held in licensed or unlicensed premises, will be forthcoming.

CAMERA MAN "GOT" TAFT.

After "gunning" for Secretary Taft for more than two months the Kalem Company this week went in a 600-foot moving picture negative. The big War Secretary was very shy of the moving picture photographer, and avoided his every attempt to catch him unaware. In their efforts to secure his consent to being photographed, Taft had taken, the Kalem people had the backing of President Roosevelt, who thought well of the scheme as an adjunct to the candidate's platform. Secretary Taft is a Presidential possibility, and every little helps in keeping his name prominently before the public. But Taft hesitated.

He was finally photographed against his will, or at least without his knowledge. A military review was to take place at Fort Myer, near Washington, and Secretary Taft was lured thither on horseback, Gen. Bell, who was in the secret, aiding and abetting.

General Bell stationed the camera man at the War Department Building under the arch of a roof when the candidate was to be photographed, and again stationed the road on to Fort Myer. They let the Secretary into the secret this time, however. When Gen. Bell and Mr. Taft arrived in front of the camera, both dismounted and tightened their saddle girths, mounted again and cantered off. Taft's huge charger is prominent in this part of the reel. The rest of the film shows the War Secretary and the troops before Fort Myer; the Secretary, Mrs. Taft, Mrs. Charles Taft and the rest of the reviewing party being visible in addition to the military parade passing in review.

PICTURES LANDED BIG CONTRACT.

The moving picture was the sales agent that landed the big contract under which hundreds of thousands of dollars will be spent by the New York street railroads for a"pay-as-you-enter" street cars which were introduced into the city this week.

The Biograph Company, acting for the manufacturers of this type of car, sent a photographer to Montreal, Canada, six months ago, there to take motion pictures of the cars in operation. The photographs were turned into films, which were later exhibited and became the principal agent in having that particular type of car accepted by the New York railways.

This is a new feature of motion photography, which will earn millions of dollars for its enterprising originator.

The Biograph Company recently took a series of pictures in New York for use by the Tenement House Commission in its work of studying the problem of distributing population.
GEO. KLEINE ARISES TO A POINT OF INTERROGATION

In an Interview, Mr. Kleine Asks Some Questions, and Wants to Know.

Chicago, March 26.

Geo. Kleine, of the Kleine Optical Co., now operating under a Biograph license, gave the following interview to a Variety representative this week:

"In the last issue of Variety, a film manufacturer said to operate under the Edison standard, which is why the Edison campaign was commenced in Chicago instead of New York, is quoted as follows:

"Since the decision in the United States Court put the Edison patents at the disposal of all the manufacturers except the Biograph Company was handed down, there has been only one case brought against an infringing maker and carried through.

"This was against the Selig Polyoscope Company of Chicago. The case was not rendered in the United States Circuit Court only two months ago, and was brought by the Biograph Company. The case was pretty thoroughly thrashed out at that time. The only point that the court believes in this case, having upheld the Edison camera patent in favor of Edison, was that the so-called \'Selig Polyoscope Camera\' infringes the Edison patent, which is so very closely related to the camera patent of the latter firm. for this reason the case was brought in the Chicago court which tried the Selig-Edison case.

"The following is a brief outline of the litigation referred to:

"On November 7, 1902, suit was filed by the Edison Mfg. Co., against the Selig Polyoscope Co., on the Edison release patent No. 1207 covering the camera. Under agreement between the parties this suit was allowed to rest without prosecution until December 25, 1902, upon the condition of the pending suit against the Biograph Co. at New York on the same patent. After the decision of the Court of Appeals in New York on that case the prosecution of the suit against Selig was taken up at Chicago, and a motion for a preliminary injunction was made and argued, the contention being that the defendant's camera was substantially the same as the Warick camera which had been held to infringe the Edison patent.

"On October 20, 1907, Judge Kohlhaas granted a preliminary injunction in favor of the Edison Mfg. Co. against the Selig Polyoscope Co.

"In spite of this temporary injunction the Selig Polyoscope Co. continued without interruption to make and sell motion picture films.

"If the acceptance of a license from the Edison Mfg. Co. is based upon Edison's legal strength, why was Mr. Selig allowed to make such excellent films as the 'Two Orphans' and 'Monte Cristo,' which must have been sold in quantities, without interference, before the Edison license was offered and accepted?

"There is no pretense that the Selig Polyoscope Company was operating under the Edison standard, which is why this suit was brought in 1908. During the years intervening between the date of the original suit and Oct. 30, 1907, did the Selig Polyoscope Company continue to use this type of camera?

"I can find but one answer to the question and that is that the Selig Polyoscope Company must be in possession of another moving picture camera which does not infringe the Edison patent.

"If Mr. Selig is in possession of such a camera, wherein lies the necessity of his accepting a license to operate under the Edison camera patent, or under the Edison film patent, if the strength of the latter lies, as is stated in the paragraph quoted above, in its close relation to the Edison Camera patent?

"If the film patent rests upon the camera patent, wherein do films infringe which are made from negatives produced by a non-infringing camera?

"If Mr. Selig owns a non-infringing camera, possibly other Edison licensees own infringing cameras.

"Does the answer rest in the necessity of finding some means to justify and validate the attempt to restrict the number of film subjects placed upon the market and to legalize certain other operations which would otherwise be considered as in restraint of trade?"

CITY PUSHING APPEAL.

Driven to undue haste by the ministry, who are opposed to Sunday performances, the Corporation Council has taken steps to have the appeal in the Fifth Avenue Theatre injunction heard.

Maurice Goodman, attorney for Keith & Proctor, received notice this week that the appeal had been noted for argument before the Appellate Division of the Supreme Court on April 10th next.

It arises under the decision given in favor of allowing moving pictures to be shown by the injunction proceedings brought by Mr. Goodman restraining the players from interfering with "The Passion Play" series shown at the Keith-Proctor houses during the early "Sunday" agitation.

It is understood that Maurice Goodman, the attorney for Keith & Proctor, who is fairly confident he will win in the higher court as he did in the lower, has suggested that he have associate counsel for the appeal, and Judge Morgan J. O'Brien has been retained.

The firm has ranked itself as an exhibitor, and presumably in sympathy with exhibitors, was duded the week when it became known Mr. Goodman had written the attorney for the local exhibitors' association, suggesting that body share the expense of the appeal.

PROSPECTIVE PICTURE HOUSE.

Cincinnati, March 29.

A lease has been given on the property at Nos. 320-322 W. Fifth Street, Cincinnati. The name of the leasee has not been disclosed but the lessor announces that the property will be converted into a five and ten-cent vaudeville and moving picture playhouse.

F. S. A. EXECUTIVE COMMITTEE MEETS.

The Executive Committee of the Film Service Association met last Saturday. According to a member no definite move was made in the campaign, the meeting resolving itself into a general discussion of the situation.

Reports of the suits brought by the Edison Company against the American Mutoscope and Biograph Company and Sasse- geld, Lorsch & Company, importers, in New York, and Kleine Optical Company, George Kleine and seven nickelodemons in Chicago, were read. In the discussion, which followed, it was decided that the association itself give every possible aid to the Edison Company in furnishing information and data upon which the patent concern of the film amalgamation would be able to bring further suits against the alleged infringers.

The Edison Company is now plaintiff in eleven suits against manufacturers, importers and exhibitors, and defendant in the Biograph Company's action under the Latham patent.

SKATING RINKS TURNING.

From all over the country come reports of skating rinks considering turning into picture show places.

In Canada the craze for wooden wheels has about subsided, or is rapidly passing away, according to the indications. Extra inducements are being offered everywhere to draw patronage, but the rinks are doomed to a short life, at best, which condition has made itself plain to the rink managers.

It is said a great many are already investigating the picture business, while many others have taken the subject up and passed on it.

STOPPED POLICE INTERFERENCE.

Cleveland, March 29.

Oliver T. Crawford, the St. Louis movie picture man, appeared before Judge Babcock Saturday night and secured an injunction restraining the police and fire marshal from interfering with the business of his Lakeview theatre Sunday.

The previous Sunday policemen had been posted in front of the Lyric, accosting all patrons as they were about to enter. Mr. Crawford declared that the police had taken this action without color of authority.

The restraining order, which was served a few hours later upon the city officials, runs until further notice. Mr. Crawford was unenrolled Sunday.

QUIT'S ASSOCIATION.

The first disaffection in the ranks of the Film Service Association was reported this week, when it was learned that the Cleveland Film Exchange had retired from that body, and its head, G. H. Peckham, had tendered his resignation as member of the Executive Committee. The resignation was accepted by the committee Saturday at their meeting in New York, and William H. Swensen, of Chicago, was chosen to replace him.

When "The Girl Question," in which Paul Nicholson (Norton and Nicholson) is starring in the West, closes its season in the early part of May, the team will return to vaudeville with bookings located by M. S. Benthon.


Few pictures have been exhibited lately which contain so many examples of what not to do in framing up a moving picture production. In the first place a complicated subject, upon which the general public is not thoroughly informed, is chosen, a defect which is emphasized by the fact that the pictures do not tell a complete or understandable story. All that registers in minds of the audience is vague impression that a very famous murder case is being shown in its barest and most uninteresting details. A man is shot; an innocent man is accused of murder; he is tried three times and finally acquitted. Where is the human interest of that? The vital thing that made the Powers trials a national drama is absent from this bad recital. The thing is very badly done, too. Three distinct times the courtroom scene is shown. The lawyers argue, the jury goes out and returns with a sealed verdict, there being no variation in the dull routine. Twice during the argument the opposing lawyers are shown ostentatiously reaching into their hip pockets for their watches during the intervals.

Imagine this in an American court where a man is on trial for his life! The film maker may call this "action." Any intelligent spectator will laugh at such a crude burlesque. The settings for the whole subject—excepting two short but interesting exteriors—are wretchedly executed. The court room looks like a stage setting made of wedding cake decorations, and in the opening scene, so poorly has the scene painter laid out his perspective that an actor stands almost touching a three story painted building that reaches barely to his chin. In addition to these grounds for complaint a death bed scene is shown, in which the patient dies with sickening details of realism.

"Wood Chopping in Canada." 8 Mins. Fifth Avenue.

"Wood Chopping in Canada" is an instructive series. It follows the lofty tree from the moment it topples over when the axemen have finished with it, through all stages to seeing it loaded ready for building purposes. It is very interesting to one unfamiliar with the process, and involves planing mills, sawmills, boats, trains, rivers, and all the incidents in the course of travel from the woods to the city. At times the reel is unbound quick to save tedious waits or dragginess. It is a picture (Pathe Freres) which would make an excellent illustrative lecture for public schools. There are any number of subjects which might be combined into one long film, and do more in a short time to teach children than a talk of hours could impress upon the youthful mind.

Sime.

HOUSE CHANGES HANDS.

East Liverpool, O., March 26.

The Unique, playing pictures, has changed management. R. L. Haddox having sold out to Shenkel, Moore & Wilson. Price of admission has been reduced to five cents to meet the boat opposition.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance in New York City.

Maurice Levi's Band, Fifth Avenue.
Lawrence D'Oyly, Fifth Avenue.
Elkerton, Hammerstein's.
Cushing, Merrill and Davis, Pastor's.
The Kirbros, Pastor's.
Jeanne and Ellsworth, Pastor's.
"High Life in Jail," Keeney's Brooklyn.
Cates and Black, Keeney's, Brooklyn.

Tony Pastor.
Songs.
18 Min.; One.
Pastor's.

For an artist who appears at irregular intervals, and who sang songs, as he admitted from the rostrum, which were over forty years old, Tony Pastor last Monday evening received an extraordinary reception. When the card with his name was posted, the audience applauded long and loudly, refusing to allow the singer to proceed. Mr. Pastor quieted the house down, and announced his first selection would be "Sarah's Young Man." For the second selection, which he gave "Down in a Coal Mine," and for the chorus invited the audience to join in, very much as the stage "songpluggers" of to-day do. Mr. Pastor used no "sheet" to inform those in front of the words of the chorus, nor did he have to drill it into them. Every one in the house was or seemed to be familiar with the lyric, of which the chorus was:

"Down in a coal mine,
Underneath the ground,
Where no ray of sunshine
Ever can be found;
Digging dusky diamonds
All the position,
Down in a coal mine
Underneath the ground."

The song made a hit. It just tore 'em all to pieces. It was, in fact, a "riot." "Dancing in a Coal Mine" knocked them off their seats; it held the show, and the audience went clean bug. Mr. Pastor sings as he did years ago, top hat, gestures and all. He is just the same Tony Pastor; a manly young fellow, understands his business; not a day older, and the everlasting hit of vaudeville.

BARNUM & BAILEY CIRCUS.

"Aston That Pass in the Air."

Designed as the closing feature of the show, a double automobile leap serves its purpose. It is an improvement upon the "somersaulting automobile," combining a "leap-the-gap" arrangement with the somersaulting feature in one. In the show, and the audience went clean bug. Mr. Pastor sings as he did years ago, top hat, gestures and all. He is just the same Tony Pastor; a manly young fellow, understands his business; not a day older, and the everlasting hit of vaudeville.

The Leamy Ladies.
Aerial.
On their first American showing The Leamy Ladies, a Ringling Brothers' importation, were pretty generally conceded to be the feature of the Barnum & Bailey Circus, and properly so. In all those points of attractive dressing, feminine beauty, finish and grace of style in execution, which go to make up acrobatic excellence, the four girls who make up the quartet are lavishly provided. On the score of beauty alone the girls are eligible to membership in a Broadway "pommy," and as trapeze performers, any one could qualify for a single specialty. They have a swift series of catching feats and a number of pretty posings, and the team work approaches perfection. Their flying is arranged in a rigid horizontal oblong, with a second smaller perpendicular oblong frame held on a rotating axis in the centre. At the finish the second frame is made to revolve in a whirl of colored lights, while two of the girls perform a series of feats, moving through the circle.

The Great Fredians.
Riding Act.
The program sets great store by this number, giving it the centre ring and putting forward their final trick by stopping everything else in the arena. Two men and a boy are involved in the series of acrobatic feats on moving horses. In America, where such devices have long since fallen into disuse, the fact that the trio work from riding pads detracts from the sensational aspect of the feats. For the final feat the horses are put into motion running tandem. Man and boy face each other on the forward animal. The second man faces forward on the rear horse. From these positions the boy is thrown into a somersault to the shoulders of the runner, and the feat is a striking one, but it is robbed of its thrill by the fact that the boy is protected by a "mechanic," or safety belt, which would prevent his falling in the event of a miss. This, and the presence of the pads, which were used by none of the American riders in the show, injured the effect. A threehigh on a running horse won the trio applause, but there appeared to be a lack of snap in all the work of the foreigners.

Lena Marder.
"Horse Balloonist."
As an thriller, "Votan, the Horse Balloonist" recommends itself to sensation seekers. Lena Marder, who has been seen in vaudeville with a menage act, is the principal in a decidedly nervy exhibition. A little beyond the centre of the Garden is suspended a "prop" balloon. A platform without guard rails or any safety device, and just big enough to hold a horse, swings from the balloon ball. Toward the end of the show the apparatus is lowered and Miss Marder drives her horse onto the platform. The whole is then slowly drawn under the extreme top of the auditorium. Every shift, however, slightly in the animal's position, makes the platform away and tip dizzyly, and the audience fairly holds its breath. When the "balloon" gets to the roof, it bursts, and Miss Marder, with the horse standing straight, assumes the stage-like stance the big May Fairer and Will Marion. "The Witch's Power" (Dramatic). 17 Min.; Three (Interior, Pastors). Harry S. Sander's, vaudeville's human encyclopedia, and who has been connected with Pastor's theatre so long he is part of it, says about twenty years ago a similar piece to Miss Marion's "Power" was played in the house, at a benefit. Mr. Sander's states the sketch was adapted from a scene of a play, which he could not recall at the moment, nor could he ascertain the name from his data.—Mr. Sander's large collection of programs having been destroyed by a flood some time ago. The Monday night audience was a good house by any means to test this dramatic piece before. If it has been adapted, it has been poorly done for present day vaudeville; if written for an original composition, it has been poorly constructed, although the excuse of the principals might be that an extra actor needs be saved for the expense account. The story treats of hypnotism, a fad, in the days long ago attracted attention probably, though spoken of in the abstract. In the present sketch it is mentioned similarly: "The final, where an ex-convict is murdered and united into consciousness while standing with uplifted knife in hand, does not gain any thrilling momentum from the really simple manner in which the situation is evoked and maintained. Dr. Nadasucz (Will Marion) is a hypnotist. Years before he was instrumental through his work in having sentenced to prison Paul Terroni (Mr. F. M.) who vowed that, upon his release he would be avenged upon the doctor, the latter having acted in concert with the authorities. Dr. Nadasucz had married Zara Ar Mintz (an operatic star) (May Ferriner), and the curtain rises upon the husband awaiting his wife's return from the theatre. Upon her arrival there are some explanations into which is drawn an unreasonable jealousy on the part of the wife to offset a reasonable jealousy by the husband. Shortly before the doctor had been informed by the husband that Terroni was at liberty, and to be on his guard against him. A chauffeur who is concerned in an auto ride taken by the singer after her performance, and which delayed her return home, is watched with such suspicion, develops into Terroni when he comes to the apartment after the husband has left. Ostenibly to return a handbag left in the auto, the chauffeur plans to poison the wife, and lie in wait for the husband. This the wife foils through suspecting the wine left on a table, and, grasping the situation upon seeing the chauffeur's ex-convict, calls him from the private hallway as she hears her husband's footsteps below on the gravel. Ex- ercising the teachings of the hypnotist-husband, and knowing that Terroni is subject to the influence, the curtain descends on the finale before mentioned. Mr. Marion takes up the dual role. He created the most favourable impression as the doctor, both in gestures and dress, although impressively as the ex-convict. Miss Ferriner seemed nervous. She is burdened by many hackneyed dramatic lines, of some great length for a sketch. The piece should be more rapid and more certain.
IS 8ime, I's numbers diaries "Will skate, Mr. There in "The stuff are and who did specialty. "slap the in openinjr work- Slierrv's?" sized other faults of. "The number in to the division. Was worn to the game, and this has been a big reception from an audience with whom he seemed very popular.

There is something lacking with Stern as an entertainer. He does not give a flair of his comedy and angles up his comedy with straight work too indiscriminately. If the Lauder bit is his own, or even his idea, that should be Stern's line—character work, with parodies or comedy, and "Marianini" perhaps a relief. A good Italian on the stage, once seen, is much preferable to a good Italian twice seen, for the first removes the edge from the second.

Goforth and Doyle and Rawls and Von Kaufman ought to adjust this question of "Mush" between them. The latter use it for a title; both having about the same code word. When Kaufman has the right of it to retain it, and not both acts play with the same material. Each is too good a blackface comedian to depend altogether upon one line of talk anyway. Goforth and Doyle are going very well this week. Goforth is the same enjoyable "coon," and Miss Doyle, besides setting a pace in dressing at the opening, is handling a song so excellently that perhaps some day she will discover what a working blackface act there will be if she will use the corn along with her partner. "Sime.

COLONIAL.

The bill at the Colonial this week could be termed a standard vaudeville entertainment. On paper the outfit didn't stack up particularly enticingly, but is often the case, the brain trust managed to put out a fast moving variety show in which there was something for everyone to like.

Cecilia Loftus is the only name that determines the tone of the show, and judging from the capacity house Monday night it was enough. When it comes to out and out minstrel, there is only one Classy Loftus. The accuracy with which she catches the voice and facial expressions of her subjects is nothing short of wonderful. After her opening week the comedienne evidently found it necessary, for vaudeville purposes, to turn out Alla Nazimova in a scene from "A Doll's House" is the only one remaining. There was a rustling in the gallery when she started, but even here Miss Loftus won the attention of that portion, where perhaps many had never even heard of the Russian actress, and held them purely through her own clever reading. The Williams and Walsh, which is more to the parlor liking, and Bert Williams, particularly well done, was loudly applauded. Miss Loftus does the pantomime poker game, if anything better than the colored comedian. Several legitimate cell phone warnings her efforts.

Jack Norworth is there with a brand

VARIETY 15

GAY MORNING GLORIES.

Fourteen selected (get that "selected"); it means something chorus girls in gaily, becoming costumes, give a good impression at the opening, that is carried through the entire performance of the "GAY Morning Glories," at the Murray Hill this week. The fourteen girls include the "Six English Daisies," introducing a snappy dancing specialty in the burlesque. In the matter of dressing, there has been any amount of change. Most of the girls are new. Several changes are made in each of the pieces. In every instance the costumes look new and fresh.

There is not the slightest sign of wear and there are no ill-fitting costumes, usually the case at this season. Besides looking well, the girls show training, and they are all working when on the stage. While on the subject of the chorus it would never do to overlook one young woman in particular, a good looking blonde, who did several bits that brought her strongly into the limelight. She was especially strong in a roller skating number in which she did a quantity of knock about stuff that the audience never saw more than eight encore. This was the hit of the show. Only about seven were on skates, however, and it could be made even more stronger when the chorus te appear. It is also a great opportunity for the comedians to work up.

Another of the numbers, well liked, was a burlesque on the "Women" song from "The Merry Widow." It soared strongly through James E. ("Blух"") Cooper and Snitz Moore, in whose hands the comedy ends rest.

Moore takes a first rate German in the burlesque. His dialect is always with him and he works in a quiet, legitimate manner, most effective. Although nearly all the comedy is left to him, he is not tiresome. There are no long bits of business, and the "slap stick" and passing of money are graciously left in the rear. In the burlesque the comedian does a Hebrew sitter carrier, and although the dialect is very good, it is too little. German humor is a losing. He led only one number during the proceedings, "Put Me Amongst the Girls," and got away with it nicely.

S. Cooper plays a German in Moore in both pieces—in the opening as a conventional hotel clerk, and in the burlesque as a tough life saver. He plays exceedingly well. Every now and then Cooper launches a jape on his own account, working free and easy, pulling a quantity of ad lib, stuff, always good.

None of the other men has anything of a chance to measure up to mention, although Charles Stewart plays a "cisy" in an offensive manner.

Lucia Cooper is really the only prominent woman in the show. There are one or two other names on the program as principals. Miss Cooper wears several becoming gowns and leads two or three numbers nicely. Mainly and above all she looks well at all times, as a stunning widow and in tight black hat.

The Phillips Sisters lead one number. "I Got to Go to the Minstrel Show," and carried it through swimmingly. They also appear as a dancing and singing specialty. The girls' voices will average a trifle better than the usual run, but hardly warrant their singing as much as they do at present. The Italian number should be the first to be babooed. It is badly done and out of place. The dancing is well taken care of.

The Three Musical Stewarts were all there as long as they stuck to the brasses, which at that could be played with a little less enthusiasm, but when they got away from the horns, they began to slide. Ben Stone Law and a couple of high class ballads, just the kind they don't like in burlesque, opening the olio. Dusk.

THE STROLLERS.

Mortimer M. Thiee's "Strollers" is far, far from being in the same class with that manager's other burlesque organization, "The Rollickers." As it was given the Dewey last week the entertainment is decidedly slow, and although the people of the cast individually did well the show as a whole did not move with the rapidity of a top notch burlesque organization.

The pieces form the two acts which formerly made up "The Belle of Avenue A," a popular priced musical piece. Toma Thibeau has the star's part, that of the "belle." The role has comedy values, but they are of the semi-straight, polite variety, not altogether suited to burlesque.

It gives Miss Hanlon opportunity in the first of these appearances in this week's other item the reverse of a recommendation for burlesque, and in the last act she posed about the stage in a gorgeous black velvet costume with a long train, which, while it became her, robbed her of any semblance of animation. She was called upon also to deliver rooms and rooms of dinges, in the form of the "Mentioned of the Week," although these were evidently quite written and skilfully handled.

It is not Miss Hanlon's fault that she falls somewhat short. It is rather the fault of the uncongenial part forced upon her,

That the show pleased at the Dewey, as it undoubtedly did, was due very largely to several interpolated numbers, sandwiched in when the offering was reorganized a month or two ago. The big hit is "Aren't You the Girl I Met at Sherry's?" taken from "The Two Islands," and worked up entirely by half a dozen different composers, the number first, followed with a burlesque by the assembled comedians. Then a "plant" comes into the proceedings, and finally a trio of "Fluffy Ruffles" girls with a like number of the principal comedians. It was a strong laughing feature. The other number was "Won't You Blow Bubbles With Me?" which was carried by the musical brasses. It made the second ballad from the stage into the audience.

Next to Miss Hanlon, Andy Rice was the most prominent. He had a Hebrew role, and was easily the head of the comedy division. Miss Hanlon carried the ball in the olio scenes in the first act, but lapsed into forgetfulness in the second, there being no opportunity for him here. The final act was without a comedian for the greater part of the time.

Arna Deck was the nearest approach to a soufflette in the cast. At least she wore gloves and a long skirt. While yet quite innocent, a pleasing voice and attractive, although listless, stage presence, being her sole contributions. Frank Campbell had a second dialect part as a Gavin for Mr. Stern, and he seemed mostly for Rice, and Al Thorsen played Mike McNell, a "pug," giving the part a whole lot of foolish heroes and no comedy to speak of, which perhaps the best that could be done with it, although it did not help much toward a good laughing show.

"Straight" men were scattered profusely through the program. A male quartet, the Church City Four, were imported into service in polite parts from time to time, with the usual result, although the quartet scored strongly with their regular singing specialty during the second act.

Rush.
new college suit, and some material equally
ly new. Three or four minutes of the new
stuff, at the opening, all of which is
good, didn’t seem to catch on as well as
some of the more pedestrian talk. A new
song “kidding” the present imitation era
embodies a good idea and earned hearty
recognition. In the second verse the
monologist explains how easily the publi
calls “for the imitations” and takes
the impersonations of the old musical
directors as an instance. In finishing, he
does a pair of whiskers and does John
Philip Sousa on his bandstand, at which a
stage hand who has been waiting to
take the table, upon which the wig,
mirror, etc., have been brought out, also
puts on the Sousa makeup and does a little
leading, just to show how easy it is to
good things in impersonations. The bit
was a big laugh.
Richard Golden and Company in “A Case of
Divorce” closed the first half, holding
down the important position nicely. The
old country attorney as done by Mr.
Golden is practically the whole act, al-
though there is a pretty little story to
the playlet that is handled pretty well and
is extremely well handled by the company.
The comedy and pathos are nicely blend-
ed, and the pretty ending leaves a pleas-
ing impression.
The Farrell-Taylor Trio were a laughing
hit. Both men are blackface com-
edy of a high calibre. The “wrench”
does exceedingly well, getting any amount
of laughs out of the vocal contortions.
The woman of the trio makes a good ap-
pearance and adds the necessary dressing.
The Big City Quartet, after the opening
selection left their chests, went big.
The opening is too slow. The insertion of
just one lively number would put things
where they belong. Robert J. Webb sang
the old-time “Bally in Our Alley,” enthu-
asiastically received.
Mayme Remington and her “picks” were
away down, next to closing. The act re-
mains the same with the exception of one
or two new songs, and scored its usual
success. Griff Brothers opened the pro-
gram with some first rate feats of strength
and ring work, marred only by a seem-
ing overdose of blackface.
Barney Pagan and Henrietta Byron con-
tributed their pleasing singing and dance-
ing specialty, and Lala Selbin in her
“D as“, the song being given by her,
enthusiastically received.

FIFTH AVENUE.
After Monday, the lay-out of the pro-
gram at the Fifth Avenue was changed
about, Gertrude Hoffman going up from
next to closing into the center of the bill,
leaving William Courteigh and Company
in “Peaches” and Gould and Suratt to
follow her, rendering the position for both
overdue and very well filled for the last
named, which Mr. Gould covered with
a few stories in “one” while the stage was
set after “Peaches,” which requires an
interest as well.
A large and continued volume of ap-
plause held Miss Hoffman in “one” for a
sufficient time to permit of a setting being
made for the Courteigh sketch, and either
for the purpose of gaining these additional
moments, or through lack of a sketch with
Clay Lofthus of late, Miss Hoffman
added a few funny sketches of some of
Lofthus’ subjects to her own. Slinging a
big hit at the Fifth Avenue, where her
matter goes much better than the old,
neither having been shown at this	house. There is a touch of a
“cooch” in Miss Hoffman’s “Merry Widow,”
which must have caused
the curiosity in the third encore of that number
accepted, one too many.
William Gould and Valeska Suratt just
before the last song and must be hoped for, with
two noted laugh and applause makers ahead.
It might have discouraged them, but if so,
that was not apparent, and they gave good
things in impersonations.
“The Peaches” hit the rough road left by
Miss Hoffman for the early portion, but
wound up to a big reception, as usual. Edward O’Connor is now “Bill Donovan.”
Mr. O’Connor is giving the character of
an Irish twist, and doing very well with the
role. Mr. Courtleigh seems to improve
with the piece, for there are a few new
lines added, one about “moving pictures”
very apt.
The Fifth Avenue program is growing very
press-agence. It calls the Reiff
Brothers. “Vaudeville’s cleverest singers
and dancers.” The brothers are doing lit-
tle straight dancing. It seems more as
though they are in training for toe work,
making long leaps, and going in for the
act stuff with the brass ones closed with their
singing being taken out altogether. If
it should reduce the time of the act, prob-
ably popular subscription would gladly
make up the difference in salary.
Another program “bull” is when it calls
Clarence Wilbur and Company in “The
New Scholar” the “big laugh in vaude-
ville.” That can go two ways. Tuesday
night Mr. Wilbur was either too much of a
hopper or gum or something, and it didn’t
look right just. “Going a-Hunting” the
enore, must have been over the heads of the
Fifth Avenue audience. The act
quietly departed. The O’Connor Sisters are
with the piece yet. Two are featured with
skilful stockings, bringing the cotton
holstery of the others into strong
rebellious.
Number 2, “Friend and Downing,”
would not take an encore, although it was
an early house. They were laughed at
with the “cemetery” talk and parodies, and
should have listened to the applause.
Another Interesting sketch was with the
taking aerial specialty, securing some good
comedy out of it through the bounding
and, the comedian’s quiet methods. Both
the flies are excellent and finely handled.
Belle Hathaway’s Monkeys, a nearly
acted dress, gave a laughing impetus to
the show on opening, the audience
screaming at the antics of the “monks,”
but the whole seemed to have been much
harmed through the rearrange-
ment.

Gliseretti’s Satisfaction.
The Gliseretti Troope of acrobats
sailed for home last Tuesday with a con-
tract calling for thirty weeks over here
but when season, either on the Eastern or
Western end of the United Booking
flows. The act conceded three weeks under
a Kaew & Enderlin contractor.
The next season’s agreement is said to
contain about the same clauses as were
entered in the K. & E. contract, this
having been conceded the act.
Little Pich, the English comedian, who
played out his K. & E. time over the
Orpheum circuit, sailed on that day also.

125TH STREET.
The “amateur night” crowd which filled
the house on Wednesday was inclined to be
a tripe critical, and with one or two
exceptions the numbers were received with
a coldness usually foreign to this particu-
lar theatre. Judging from this it might be
said the Harlem crowd has become
“educated.” for although there are several
good acts on the program, the whole does
not make first class vaudeville entertain-
mantment.
The Fred Karno Company in “A Night
in the London Slums” in the closing posi-
tion, was one of the numbers which suc-
ceeded in arousing real enthusiasm. It is
the same fast and furious rough-house
comedy act as formerly. Billy Reeves as
the “tough” surely looks the part and
does some of the best pantomime work
ever seen in the varieties. As legitimate
pantomime it is ahead of his “drunk”
(which with he has become identified) in
“A Night in a London Music Hall.”
George Welch and George Crackles are
always in the foreground. Bill Stanley
does very well as the Hebrew, but the
performance by Widow Webster and Old
Brown was so far out of his range that he
was as well liked as the rest. That Waltz
at the present time has the good old
“Stars and Stripes” beaten a mile for kind
applause. But regarding William Reed
and Maude Fulton, it is safe to say that
the pair will in a short time be one of
vaudeville’s biggest drawing cards.
Bert Leslie and Company are showing
“Hogan in the sticks” for the first time in
Harlem, and the sketch bids fair to be-
come more popular than his former piece.
There is the usual line of hot Leslie talk
right off the griddle, and the upright audi-
ence fairly ate it up. George W. Ryan
looks and plays the “straight” to a nicety.
Maude Emery, who is Mr. Leslie’s prin-
cipal foil, plays to the comedic capital.
Bosie Lloyd, if she is not successful in
this country, has no one to blame but her-
sell. The one song used as a closing num-
er, with proper handling, should make
her a hit in spite of herself. The top of the
house was fairly asking to go a second
number with this number, but received no encourage-
ment from the singer. A little judgment
would have kept her on the stage another
degree, and nobody makes the mis-
take of ignoring the gallery. That’s where
her possible encore is.
Wynn and Lewis were down on
the program and did not do as well as they
should. There is a quantity of old mate-
rial employed long since having oulined
its usefulness, and a newer brand should
be inserted. They are capable of handling
these old numbers without the least
bit of boredom, and with the least
thing short of that. The comedian is a
good deal like Tom McNaught in his
manner, and it was his clowning, not the
material, that put them through.
Joe Hart’s “The Futurity Winner” closed
the first half, and the act after play-
ing seven scenes herabouts seems to be
as good as ever. There are a couple in
the act which are a regular actor’s
home back with “Quo Vadis,” and it kept the house in shrieks most of
the time.
Ara opened with his neat hilliard ball
show of the latest Japanese, the best
their first rate acrobats, and much
bejeweled drops and kimonos at the close. The
Britons did nicely second.
EDGAR BIXLEY
Whose MONOLOGUE ON MONEY is causing so much talk this season.
By AARON HOFFMANN

NEW ACTS
(Continued from page 14.)
The Apollo Quartet.
"The Man Outside" (Songs).
15 Mins; Four: Special Set (10); One (5).
Pastor's.

From the West comes the Apollo Quartet, playing in the East for the first time at Pastor's this week. Young fellows make up the singing four, who appear in a college room setting. From that they should have given themselves a title employing "college" somewhere. Instead of carrying the hip, hip, hurr, which starts, to the finale, the sketch proper, based upon some idea which does not become clear, is allowed to grow somewhat pat, stolen through a recitation by one of the boys, "the outsider." But one song other than the opening chorus is given before the concert sings several numbers for the encore, and this ought to be also rectified.
The boys sing well together, so well in fact that the solos might be cut down to a minimum, and only numbers of a low pitch selected, the harmony taking a flight now and then when the high chords are struck. There is a bugle in the act, and it fits in nicely, but should be trained not to bark quite so often. The Apollo Quartet is a good singing act, and they are a youthful, clean looking set of boys, who need only to watch themselves to improve accordingly.
Closing a big singing bill at Pastor's this week, a most unenviable position under the circumstances, they held the crowd in, and scored an undoubted success. 

Wm. H. Chace and Company (3).
"Uncle Silas From Hickory Corners" (Monologue and Comedy).
A good One (6); Four (Interior) (14).
Pastor's.
The sketch opens before a street drop in "one," when Mr. Chace delivers a six-minute monologue while you wonder whether the stage is being set or the sketch programmed has been abandoned. Neither is the correct solution, however, for upon going into the full stage, the other two characters appear, when a little story is unfolded, during which Mr. Chace delivers more monologue in a cross-fire talk with his "niece," Henrietta St. Felix. C. A. Fenner is the husband of the girl, and he assumes several quick change characters to drive the uncle home, "business" which will be recognized by an act playing Pastor's two weeks ago. The sketch won't do for the average time.

Jimmy Rego.
Singing Monologist.
One.
Pastor's.

Jimmy Rego, with songs and talk, is making a first appearance about here as far as known. He has rather a pleasant though light singing voice, almost "freaky," and in that, together with his make-up (blackface; eccentric dress) resembles George Evans, although not following "The Honey Boy" at all. A tuneful opening song brought Mr. Rego some attention, followed by a monologue, consisting of known jokes, selected by Rego apparently whenever found worthy. "Insanity" made the closing of what should be a good talking and singing act, if Mr. Rego will go in for current songs and his own dialogue. There is not much hope for him, however, if he believes the joke about flies is suitable for the family stage.

Frank Miller has been engaged as press agent for the Ringling Brothers' circus, taking the place of Tom Namack, who was transferred to the post of "story man" with the Barnum & Bailey advance for the season.

When answering advertisements kindly mention VARIETY.

A Public Statement

"Frederic de Belleville, the legitimate actor, may yet be brought to the vaudeville fold. It is in prospect that he, with Mrs. Melbourne MacDowell, will enter the continuous with "Miss Van Veichten's Divorce Dance," the sketch played at the Plaza Hotel recently by Mrs. George Gould and Kyrie Bellew. Mrs. MacDowell holds the presentation rights to the piece."
—VARIETY, March 21, 1908.
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RICHARD F. STALEY, Treasurer
232 Knickerbocker Theatre Building Annex

NEW YORK CITY

To all those Concerned:

Mr. Tom Gillen made a statement in the last issue of "Variety" saying he had heard me make use on the stage of the Dewey Theatre five years ago of the expression "Ain't I Right, Boys?" Mr. Gillen is mistaken in his statement, as I never used the expression.

The speech I used while with Robie's "Knickerbockers" was that of an ignorance Irishman speaking a jumble of words which meant nothing, finishing by blurtmg "The Working Man!" I heard that speech nineteen years ago on a sand lot in San Francisco, made by an Irishman in reply to Dr. C. C. O'Donnell, at that time running for Mayor of Frisco.

I do not wish to be dragged into this argument in any way. I have witnessed both Mr. Gillen and Mr. Pogart's performances, and think they are clever artists.

Mr. Whitelaw, I have never seen and do not know, but for anyone living to-day claiming to have originated a burlesque political speech on the stage, the idea is ridiculous.

FRANK FINNEY
Waldron's "Trocaderos"

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Jansen's pianissimo scored. Harry Hills and Edna Coden offered an entertaining conversational singing act that was liked. The additional solo numbers were Misses Apgar and Company, in a clever comedy juggling act, which appealed strongly to both sexes. Edna Guide and Harry Wyllis were first in the male department of the act and they were most clever. Henry Lehlachman commanded an excellent dapper distinet and gave a good impersonation of the character. Jack B. Tyson is the most promising woman among the female impersonators, who received encore. Edna Green and Gertie Hart were also in evidence and did very well. One of the admirable iterations was a novelty dancing number by Arthur and Edith Miller. Their intricate and graceful gyrations are original and made a sensation with the audience. The chorus line is most familiar with the audiences. One of the greatest highlights of the cast is "When the Women Go On Strike." This song has been popular in vaudeville for years and is still popular. The number received encore. Gertie Hart and Jack B. Tyson are the real stars of the show. The cast are all first rate and give the audience a grand evening of entertainment. Bar and Garden this week is recommended. (John A. Fennell, mgr.)—After touring the East since its opening at the Empire early this season, "The Tigre Lilien" returned to the Follies, giving the same performance with the addition of several new improved incidents and general improvement throughout. The company is in the same state entering Jack Irwin, absent. (Sid J. Eason's) (Sid J. Eason, mgr.)—"Charley Jack" at Mr. Eason's North side theatre and the week started with large audiences. "Empire's Follies" second engagement in the city. The Empire Enterprise Company is building a new $40,000 vaudeville palace. The "Follies" is to be completed by Oct. 1, and will be named "The Follies Vaudeville Girls" for next season.—Cook and Madison, who played a return engagement at the Star and

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Second Season with ROBERT'S "KNOCKERS." Week March 30, Waldman's, Newark.

PRONOUNCED ONE OF THE BEST SINGLE ACTS. What Managers, Press, Musicians, Performers and Public say: Very interesting, quite amusing, a knockout, absolutely novel. He is very clever.
What is he going to do next? A whole show in himself. He's been through show business all right. Well, he get something for everybody, etc., etc. Who is he? What is he? Where is he?

IRVIN R. WALTON

"That Versatile Fellow" with 57 Varieties of Vaudeville. Star and Garter last week, 29 and after open. Richmond Hotel, Chicago.

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Have been doing a sailor act in "one" for the past five years. Dressed as two U. S. Naval Officers and Eccentric Sailor. New Sailor Act in preparation. Watson’s Burlesquers—this season.

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This week Pastor’s, New York City. On 4:30 and 9:45.

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the act will continue as a member of the
parrs, wills and ramsey trio.

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NAMELESS MUSICALS—People of Mirth and Mellow" open, introducing Geo. Pringle, Neale Abel, Billy Graham, Ed. Kennedy and John Burns as comedians with David Irwin, Earl Denham, Baswell Wright, Will Reid, Reed, D. Freeman, B. Clark, Jas. Cantwell, Jack Clark and Will Morris as valets. Charles Fitch, musical director, arranged the melodies. The singing is very good; The jokes are amusing, but well told; Fortune and his Musical Dog; hit; Henry Hayes and his Zeligers, very good; Gertrude Veszler, "In the Street of Italy"; very good; Paul Johnston, star; mezzos.

WALNUT (H. S. Rockey, mgr.)—Pierson Musicals. "People of Mirth and Mellow" open, introducing Geo. Pringle, Neale Abel, Billy Graham, Ed. Kennedy and John Burns as comedians with David Irwin, Earl Denham, Baswell Wright, Will Reid, Reed, D. Freeman, B. Clark, Jas. Cantwell, Jack Clark and Will Morris as valets. Charles Fitch, musical director, arranged the melodies. The singing is very good; The jokes are amusing, but well told; Fortune and his Musical Dog; hit; Henry Hayes and his Zeligers, very good; Gertrude Veszler, "In the Street of Italy"; very good; Paul Johnston, star; mezzos.

The last act was a very good number, containing considerable good comedy.

NAMELESS MUSICALS—(James Lawrence's "Grand Stand Play") or "Cassey at the Hall", a new musical burlesque containing a dance number by Pat White in an Irish character, and sixteen musical numbers to introduce the balance of the company. Fourteen fair and good looking girls comprise the chorus whose work is lifelike while slap sticks are used for comedy. The down and Out Do is only fair and contains nothing new. Of the Ohio numbers Mr. Rummage and his Zeligers is the best; The Beards, "Until a Lady", good; O. J. Martin, a very good number.

STANDARD (Harry C. Jones, house agent).—Chastain-Burroughs (H. E. Dye, manager). Little Pettifog is featured and has always been a success here. But Numa is a very good act; a good and talking act received several encore; Harry Gillett, in a character act; very good; Little Lotta.

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62 N. Clark Street, CHICAGO

TOLEDO, O.

EMPIRE (A Lake screen).—"Bolman Show," biggest feature of the season.—ALLAND (Selig Loew).—Moving pictures with Cameraphone attachment reproducing a well known vaudeville and burlesque show.

STYRENE SYDNEY.

TORONTO, ONT.

SHEA'S (E. Shea), Monday revaluer: 101—Wm. H. Thompson and Company have a strong season which made good; the Four Feathers are dancing wonders; Miss Margarita has a pretty try with her and her sister and "Little Brothers," wonderful screenlets and athlete; Anna Hall can sing song songs; Grant and Bell singing; Sidney Deane and Company all in show, the latter with "Little Brothers," wonderful screenlets and athlete. The shows are well advertised.

Another week of crowded houses graced the Ren-Farce.-The manager Burnet is sending the real article of refined burlesque. Missy, the Girl with the Red Mask and her Dancing Orchids scored strongly, also the Kids Blues Japanese Trio. Harry and Clare were big attractions. Miss Frances Clare is a delay and clever leading lady. The shows were fair going and at the costumes show.—STAR (F. W. Stahr, mgr.)—Frank Kennedy (承包商) is a big card in the cast with William's ideals, who delivered the goods to large audiences and who is making up for the amateur programmes on Friday nights, and he always has a good list of this talent which catches the crowd.

HARTLEY.

TOY

Proctor's (0. A. Carter, mgr.).—The headliner, Jewell Moultine, "Merry Widow Waltz," announced for next season, Miss Beulah, solo artist, won applause; Paul Klabat, magician and magician, pleasant; Clifford and Jorka, acrobatic comedians, good; Max Witt's singing colleagues, very good; Clare Williams Carrie company, "Gamer and Edwards and Ward in comic talk set running, a hit, but no idea. SM (H. B. Kelker, mgr.).—First half of the week the "Colonial Blue," hush, forth and last, we have the "Champagne Girls."—WONDERLAND—Pictures.

WHEELOCK (W. J. Felling, mgr.).—Pictures and songs.

VANCOUVER, B. C.

PANTAGUES's (G. A. Carter, mgr.).—The Three Kahun, musical act, headliners and hit of all; Marilyn's Mauviettes, excellent; Cyril and Frank, acrobats, very good; Frank M. Clark, monologist, well received; Hayes, Wendell and Russell, musical comedy sketch, fair; R. D. Vincent, Ill, song, good.—ORPHEUM (R. J. Dunsmore).—Toplin's Oratorio, musical vocalists, headliners and hit of all; Joplin and Metallic, instrumentalists, excellent; Vera, Doe and Society, very good; West and Smith, acrobats, good; Rose Subler, good; John Van Tyack, Ill, monologist, well received; H. E. Muller, mgr.—March 16; Win. and Ed, Armstrong's "Wonders" (Comedy Company) in the "Wonders" and one interseted act, "Diplow," the big act, good; "Broadway," A. W. Dusen, prop.—March 16; Moving pictures; Geo. Early, Ill, song, and song and dance, good act; Adah and Her Lines —ELITE (Edwards & Guernay, prop.).—March 16; Moving pictures; Geo. Early, Ill, song, and song and dance, good act; Adah and Her Lines—NOVELTY (Biers & Tripp, prop.).—Pictures.

OLYMPIA (Biers & Tripp, prop.).—Pictures—CRYSTAL (Biers & Tripp, prop.).—Pictures

WHEELING, W. VA.

WONDERLAND (H. J. Rogers, mgr.).—Varnon's Totempoughs, comic strip, best feature of the season. Misses Bland and several women have been seen here; "Bridge," "Female Redhead," extremely clever; King and Brothers, comic play, well received; Montana, very well liked; Mazie Gage and Mastur, good and well known, Albatra and Lida, very good.—BIZQU (Geo. Shafer, dist.).—March 16; Moving pictures; H. H. Albert and Albatra, acrobats, good; "Roma," dancing and singing, well received; John May, song and dance, well received; "NOTE.—Ill change this week.

OLYMPIA (Biers & Tripp, prop.).—Pictures


POLLY (J. C. Goddard, mgr.).—Oceana and Atkinson, comic play, take good; "Roma," dancing and singing, well received; Harry Howard as the German—Geo. Early as the Spanish—W. B. Carter as the English.-"BIZQU" (Geo. Shafer, dist.).—March 16; Moving pictures; H. H. Albert and Albatra, acrobats, good; "Roma," dancing and singing, well received; John May, song and dance, well received; "NOTE.—Ill change this week.

OLYMPIA (Biers & Tripp, prop.).—Pictures

AMERICAN MUTOSCOPE & BIOGRAPH COMPANY

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Kleine Optical Co., Chicago, Special Selling Agents

Pacific Coast Branch, 116 N. Broadway, Los Angeles, Cal.
THE EDISON MANUFACTURING CO.

Holds Letters Patent from the United States Government covering the making of motion picture films. Under this patent the following manufacturers have been licensed by the Edison Manufacturing Co. to make and sell films:

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Siégmund Lubin
Pathé Frères

Vitagraph Company of America

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The Edison Manufacturing Company proposes to the utmost of its ability to assert its rights to the Edison patents, and to prosecute all infringers, wherever they may be located. Suits have already been filed and others will be instituted.

The Edison Manufacturing Company stands behind all its licensees, and will see that they are fully protected in any patent suits which may be brought against them for using licensed motion pictures made by any one of its regular licensees.

The Edison patents have been recognized by its licensees as dominating the art of making motion pictures, and royalties under them are being paid. These manufacturers would certainly not pay royalties if they were not convinced that the Edison patents were valid and had to be recognized.

The Edison Manufacturing Company has only licensed manufacturers who are capable of producing first class films.

The Edison patents stand at the very foundation of the business. The Edison Manufacturing Company will vigorously prosecute all renters and exhibitors handling infringing films.

While, under its legal and constitutional authority as the owner of the Edison patents, the Edison Manufacturing Company might have lawfully imposed conditions and limitations which would have been drastic, it is only seeking to exercise its rights in the premises to the extent of enforcing such conditions as will assure to the best interests of the business. The conditions which we have imposed will without doubt be of great advantage to the exhibitors, as they will oblige the exchanges to give better service and will prevent them from renting films for more than a limited time. This is bound to mean a wonderful improvement over present conditions.

Destructive and unbusinesslike competition among the exchanges in the effort to secure new business, involving the renting of reels below the actual cost of the service, has made it necessary. to keep on the market worn-out and damaged films that have long since lost their usefulness. Everyone having the vital interest of the business at heart must know that if the public is to be instructed and amused it must be by the use of films of high quality, in good condition, and of novel and ingenious subjects.

The exchanges of this country (which have recently formed an association under the name of the Film Service Association), have admitted that the conditions imposed by our licensees represent the only possible way to save the business of the exhibitor and the exchanges from ruin. For this reason they have decided to use exclusively licensed motion pictures manufactured under the Edison patents.

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EUGENE CLINE, 268 S. State St., Salt Lake City, Utah
EUGENE CLINE, 6th and Olive Sts., St. Louis, Mo.
EUGENE CLINE, 1021-23 Grand Avenue, Kansas City, Mo.
EUGENE CLINE, 717 Superior Ave., N. E., Cleveland, Ohio.
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Merit is the only consideration that controls the selection of the firms which we place upon the American market. Speaking without prejudice and without bias it is our opinion that the films marketed by this Company have a higher average of merit than any other single line.

**WHY?**

No. 1. Because the manufacturers whom we represent in the United States have enormous plants involving investments of millions.

No. 2. Because they have expert knowledge of photography and of the masterful handling of plot, pantomime and staging.

No. 3. Because we do not market any films which we think unsuitable, nor do we force vulgar, indecent or ultra-sensational subjects upon film exchanges or the public.

See our advertisements which will appear next week for descriptions of a mass of high-class films which we shall place upon the American market during the next few weeks—all new, never previously shown, some of surpassing merit, and most of them of feature strength.

The date of release will be governed by market conditions, and exhibitors who are complaining because of lack of new subjects are invited to place their orders with Independent exchanges to which these subjects are being supplied.

We control exclusively for the United States Motion Picture Films made by the following companies:

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**FILMS ARE SOLD OUTRIGHT WITHOUT RESTRICTIONS AS TO THEIR USE**

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