

VAUDEVILLE

even twice. He is quite alone in his very witty falls and runs. They are full of the struggle of the drunk to regain his character and manhood. The act lives on a very flat plane otherwise. It has no roundness.

I have come on my list to Mijares and Co., in "Monkey Business." We have the exquisite criterion always for the wire, in the perfect Bird Millman. "Monkey Business" is a very good act, and both men do excellent work on the taut and slack wire. "Monkey," in this case being a man, does as beautiful a piece of work as I know of. I have never seen a back somersault upon a high wire. I have never heard of it before. There may be whole generations of artists gifted in this particular stunt. You have here, nevertheless, a moment of very great beauty in the cleanness of this man's surprising agility and sureness. The monkey costume hinders the beauty of the thing. It should be done with pale blue silk tights against a cherry velvet drop, or else in deep ultramarine on an old gold background.

The acrobatic novelty called "The Legrohs" relies chiefly on its most exceptional member, who would be complete without the other two. He is most decidedly a virtuoso in vaudeville. Very gifted, certainly, if at moments a little disconcerting in the flexibility and the seemingly uncertain turns of his body. It is the old-fashioned contortionism saved by charming acrobatic variations. This "Legroh" knows how to make a superb pattern with